CHAPTER TEN

In the Gallery of the Gaze

The Museum in Hitchcock's Vertigo

Steven Jacobs

Museums are buildings and institutions where people come to enjoy and look at pictures. The museum scene in *Vertigo* (1958) has therefore a special meaning since critics and scholars such as Jean Douchet, William Rothman, Stefan Sharff, Robert Stam, and Slavoj Žižek, among many others, have stated that the gaze itself is the preeminent subject of a Hitchcock film. Fostered by Hitchcock's own idea of a "pure cinema," which he expressed in several interviews throughout the 1950s and 1960s, critics have presented Hitchcock's work as a kind of metacinema. Given this perspective, French philosopher Gilles Deleuze considers Hitchcock as the culmination of (classical) cinema: "Including the spectator in the film and the film in the mental image, Hitchcock accomplishes cinema."[1] The protagonist of *Rear Window* (1954), for instance, embodies perfectly Deleuze's "mental image" not only because he is a photographer but also because he finds himself, like the spectator in the film theater, in a state of immobility. He is completely reduced to a pure "optical situation."[2] The theme of films such as *Rear Window* and *Vertigo*, after all, is the act of looking itself and the ways in which the gaze finds connections and constructs meanings. In the voyeuristic universe of Hitchcock's modernism, the gaze creates fiction. More than stimulating character identification by the spectator, the protagonist is transformed

into a beholder. *Rear Window* and *Vertigo* are, in other words, examples of a cinema that is about someone who looks, instead of someone who acts. Of course, there is diegetic support for the protagonist's immobility in the narrative: In both films, James Stewart's characters have to watch; they simply cannot intervene in the action. As a result, Deleuze situates Hitchcock "at the juncture of the two cinemas, the classical that he perfects and the modern that he prepares."[3] Moreover, in *Rear Window*, *Vertigo*, *Psycho* (1960), *The Birds* (1962), and *Marnie* (1964), we can find the static figures, the elaborate scenes without dialogue that are marked by a slow rhythm, and the tendency toward dedramatization, which also characterize the films by Bresson, Rossellini, Antonioni, Resnais, or Tarkovsky.

Landmarking and Musealizing San Francisco

Hitchcock's affinities with European modernist cinema can easily be found in several scenes in *Vertigo*. As with the masterpieces of European modernism of the late 1940s, 1950s and 1960s, *Vertigo* comprises many elaborate scenes without dialogue that are marked by a slow, contemplative rhythm. Accompanied by Bernard Herrmann's score, Scottie (James Stewart), the film's main character, roams around a dreamy San Francisco, which is presented as a mysterious and uncanny labyrinth. During his journey, he visits a series of landmarks, such as the Golden Gate Bridge, the Palace of Fine Arts, Big Basin Redwoods State Park, Mission Dolores, Mission San Juan Bautista, and, last but not least, the Palace of the Legion of Honor. On the one hand, in so doing, Hitchcock simply follows a conventional formula that was particularly popular in films of the 1950s. This formula used tourist sites as a token to emphasize the exotic or adventurous character of a certain environment—*On the Town* (1949), *Born Yesterday* (1950), *Three Coins in the Fountain* (1954), and *Funny Face* (1957) stand as just some of the most obvious examples of such films that also contain scenes situated in museums. In such a cinematic narrative, landmarks contribute to the construction of a visually glorious but often topographically nonsensical sequence. On the other hand, this tallies with many other Hitchcock films that comprise famous tourist attractions, such as the Royal Albert Hall in *The Man Who Knew Too Much* (1956), the Statue of Liberty in *Saboteur* (1942), the Jefferson Memorial in *Strangers on a Train* (1951), or Mount Rushmore in *North by Northwest* (1959). Since monuments are connected and subjected to sightseeing, they are ultimate motifs of Hitchcockian cinema, which functions as a meditation on the gaze. Situating climactic scenes in and around monuments implies that the spectacle has its own

built-in or ready-made audience. Sightseeing becomes thus a perfect motif to investigate the cinematic tension between objective and subjective viewpoints. A master of the point-of-view shot, Hitchcock realizes that monuments are not passively subjected to the gaze; they also organize their own perception. By privileging certain viewpoints or by starting off a cycle of production, distribution, and consumption of images, they structure our viewing habits. Tourist sights thus enable the director to investigate the theme of looking.

In *Vertigo*, moreover, the Golden Gate Bridge (a favorite suicide spot), old trees, graveyards, churches, and museums turn the entire environment into a ground for a communication with the dead and the past. San Francisco itself is therefore presented as a museum. These associations are further elaborated in the scene situated in the museum, a site that is also inherently linked with the past. Furthermore, the museum is not only a landmark or a tourist site; it is also a building and an institution that is designed as a viewing device. The museum is specially built for the sophisticated gaze. In the *Vertigo* museum scene, Scottie follows Madeleine (Kim Novak) into the galleries of San Francisco's Palace of the Legion of Honor. In contrast with other museum scenes that can be found in Hitchcock's *oeuvre*, the *Vertigo* museum scene was shot on location. According to Dan Auiler, during the shooting in October 1957, the museum was turned topsy-turvy as Hitchcock waited for the right light.[4] The museum wasn't closed, and people watched the moviemaking more than the paintings. A "real" senior guard played the role of the guard who identifies the painting and hands Scottie the museum's catalog.

In the film, Scottie enters a room in which a remarkable mixture of paintings is on display. Some of the works that are part of the collection of the Palace of the Legion of Honor can easily be identified, such as a *Portrait of a Gentleman* (1710), by Nicolas de Laviglière, and *Flowers before a Window* (1789), by Jan-Frans van Dael. In particular, just for a moment, Scottie's attention is drawn to *L'Architecture* (1753; see photo 10.1), an allegorical representation of architecture painted by Charles-Andre Van Loo. It shows three children presenting to the beholder a drawing of the façade of Madame de Pompadour's *Chateau de Bellevue*—a strikingly emblematic image in a film dealing entirely with the illusions of appearances, staged realities, and mistaken identities. The painting, which associates architecture with a kind of child-like innocence, appears at odds in a film in which people mysteriously fall from rooftops or church towers. As with many of his houses and monuments, Hitchcock's museums are uncanny spaces that do not go hand in hand with this child-like innocence.

Photo 10.1. ***L'Architecture*** **(1753), by Charles-Andre Van Loo. (Fine Arts Museums of San Francisco.)**

Portrait of Carlotta

However, the sense of doom is first and foremost created by the *pièce de resistance* dominating the opposite wall: the painted portrait of the deceased Carlotta Valdes. When Scottie enters the room, he finds Madeleine sitting in front of it as if she is mesmerized by the painting (photo 10.2), which shows a young woman wearing her tightly pinned-up blonde hair with a chignon that is clearly visible on the left side of her neck. Looking straight at the spectator with dark eyes, Carlotta Valdes wears an impressive light blue crinoline that is trimmed with gold-colored brocade on top and a band of lace at knee level. She also wears a gold necklace, which holds an impressive

ruby at her chest. She holds her hands together, but they are obscured by a bouquet of flowers including pink roses, the colors of which are in perfect harmony with the rest of the painting. Standing on a portico of a Colonial mansion, a fluted column of which is clearly visible on the right, Carlotta's image is confronted with a landscape on the left, which consists of a water surface and a spectacular clouded sky at sunset—the lavender-colored clouds, so typical for the Bay Area, throw a gloss on the dress and the column. The painting unmistakably refers to the tradition of the English aristocratic portrait inspired by Thomas Gainsborough, which, in its turn, reaches back to Anthony Van Dyck's seventeenth-century portraits of Genoese noblemen. As in Gainsborough's work, Carlotta's portrait is painted with thin oil color to achieve the shimmering effect of an eye-catching costume, and it includes elaborate background settings for its subject. A note in the production files, in fact, demanded that the portrait's frame be "matched to the frames already hanging," which were "dull gold."[5]

The portrait of Carlotta Valdes was especially made for the film by modernist painter John Ferren (1905–1970), who had worked with Hitchcock on *The Trouble with Harry* (1955) and who also provided a detailed description and the storyboard for *Vertigo*'s dream sequence. On the audio commentary on the 1999 DVD release of the film, Ferren's authorship is confirmed by associate producer Herbert Coleman, who states that "this portrait caused us more trouble than any other prop in the whole picture."[6] Production files in the Margaret Herrick Library indicate that the filmmakers

Photo 10.2. Madeleine and the portrait of Carlotta at the Palace of the Legion of Honor. (Photofest. Copyright Universal Pictures.)

first commissioned Manlio Sarra (1909–1986), an Italian painter, to make a "portrait of Pauline" (the original name of the Madeleine character). Luigi Zaccardi, who worked at the Paramount office in Rome, spotted Sarra, whom he described as

> a well-known typical and real Italian artist. In keeping with the authentic tradition of his profession, he is also a poor man. He started out in his career as a copy artist and a restorer and that is the main reason why I got him to do the job. He is quite a creative artist too, however, and specializes in very picturesque paintings depicting scenes from the region of Italy where he comes from and which have always received good reviews from the critics.[7]

Zaccardi further noted that "this copy job is more difficult than normal ones wherein a painting is used as a model, because in the case of the 'Portrait of Pauline,' Mr. Sarra has to paint the portrait from a transparency." Moreover, in the same production files, Coleman stipulated that the painting should look old (as if painted in 1854), that it should be done in the style of the "Italian school," and that the background "should be straight" and in "a deep burgundy color."[8] Tellingly, the correspondence between Coleman and Zaccardi is accompanied by little cards mentioning names of both European and American painters (including the dates of their birth and death), which were probably used as references for the style of the portrait: David Wilkie, John Phillip, Franz Xavier Winterhalter, Eduard Magnus, Friedrich Kroger, Ingres, Corot, Courbet, Couture, Stieler, Henry Imnan, Thomas Sully, John Neagle, Charles Loring Elliott, Thomas Hicks, Chester Harding, and George Peter Alexander Healy.[9] Tellingly, this long and heterogeneous list of painters' names indicates a combination of nineteenth-century realism with conventional elements of the older aristocratic tradition of portraiture, which characterizes the Carlotta Valdes portrait. Sarra's painting, which was shipped to Hollywood in February 1957, and another version executed in England were never used in the film because they were considered to be inadequate.[10] Subsequently, another version was made by an unidentified Hollywood painter, who, according to Coleman "was in his late sixties," and—echoing *Vertigo*'s Pygmalion-like plot, "fell in love with the model [actress Vera Miles]."[11] The filmmakers never used this version either, however, because eventually Miles became pregnant, thereby necessitating her replacement with Kim Novak. The whereabouts of the final painting are unknown, and it may no longer exist; but the version with Vera Miles's features hangs in the office of film restorers Robert A. Harris and James C. Katz.[12]

Hitchcock's Museums and Mausoleums

Since the museum scene in *Vertigo* is entirely focused on the portrait of a dead woman who haunts the living, the scene seems perfectly in line with a recurring cliché in cinematic museums—the museum as a place of both fatal encounters and death.[13] In feature films, museums are often produced as treasure chambers dominated by spiritual and atavist powers. When cinema deals with paintings, for instance, it almost always shows instances of what Ernst Kris and Otto Kurz have called "effigy magic," the primitive belief that a person's soul resides in his or her image or effigy.[14] Accommodating magical artifacts, museums are presented as realms of occult reincarnations—an item crucial to horror films featuring waxworks and mummies. Museums, after all, display artifacts of extinct cultures, which are represented by objects that relate to complex death rituals and life in the hereafter: tombs, mummies, death masks, funeral monuments, sarcophagi, sacrificial objects, and so on.

Hitchcock himself contributed to the formation of these conventional associations. Apart from *Vertigo*, Hitchcock, an art lover and keen art collector himself, included scenes situated in museums in *Blackmail* (1929), *Strangers on a Train*, and *Torn Curtain* (1966) as well.[15] In contrast with the on-location museum scene in *Vertigo*, the museum spaces in these other films were constructed by means of special effects. While *Blackmail* has its climax in London's British Museum, that museum did not allow a full cast and crew to occupy its premises; the famous backdrops were photographed first with half-hour exposures and made into backlit transparencies.[16] *Blackmail* contains one of the first examples of the typical Hitchcock climax at a famous or bizarre location. The blackmailer tries to evade the police by sneaking into the museum. He ends up in the rooms with ancient Egyptian statues and the famous circular reading room of the library. One shot in particular appeals to the imagination: Foreshadowing the surreal landscapes of the Statue of Liberty in *Saboteur* or Mount Rushmore in *North by Northwest*, a man climbs a rope next to the huge stone face of an Egyptian colossus. Also here, the scene ends with a fall from a great height—a man smashes through the skylight of the museum's dome. In *Strangers on a Train*, the sinister character of Bruno Anthony (Robert Walker) turns up from behind the columns of the monumental rotunda of the National Gallery in Washington, D.C., which is constructed by means of rear projections. In the previous shot, Giambologna's sculpture of *Mercurio* (1564), a messenger of fate, is visible above the heads of Guy Haines (Farley Granger) and his girlfriend Anne (Ruth Roman). In *Torn Curtain* (1966), Professor Michael Armstrong (Paul Newman) walks through the uncannily empty and silent rooms of a Berlin museum, the

classicist architecture of which is mirrored by the sculptures of Bertel Thorvaldsen, Johann Gottfried Schadow, and Antonio Canova, among others. As in *Blackmail* and *Strangers on a Train*, the confrontation between actors and the museum collection in *Torn Curtain* is the result of special effects. Only the floor is a "real" studio floor; the galleries are paintings optically printed in the film.[17] Here, the museum functions as a labyrinth in which Armstrong tries to rid himself of his pursuer.

Strikingly, in all four of his museum scenes, Hitchcock situates his characters in buildings that answer perfectly to the conventional architectural museum typology. This museum type—which goes back to late-eighteenth- and early-nineteenth-century designs of architects such as Durand, Leo von Klenze, Karl Friedrich Schinkel, and John Soane—remained the dominant model for more than 150 years, and it is characterized by long rows of rooms, the presence of overhead light, and elements borrowed from classical temple architecture, such as a colonnade, a monumental staircase, and a rotunda topped by a dome.[18] The British Museum of Robert Smirke (1823–1847) in London, which is the location of the climactic scene in *Blackmail*, is a prominent example of the first generation of museum buildings, whereas the National Gallery in Washington, D.C., which features in *Strangers on a Train*, is one of the last orthodox applications of this classical museum typology. This latter building, designed in the 1930s by John Russell Pope, stands roughly halfway between the Capitol and the Washington Memorial. Its architecture, which is in harmony with the nineteenth-century architectural style of the federal government buildings, is a typical product of the Washington Classical Revival from that era. In *Torn Curtain*, Hitchcock takes us to the *Alte Nationalgalerie* in Berlin, built between 1866 and 1876 by Johann Heinrich Strack and based on drawings by Friedrich August Stüler. Sitting on an East Berlin bus, Paul Newman's character looks at a tourist brochure that contains a frontal view of the museum's neoclassical façade. The next shot shows the symmetrical building with its temple front and colonnades from the same viewpoint *in situ*.

Vertigo, finally, even contains two San Francisco settings related to the arts and the classical type of museum buildings. In the last part of the film, Scottie and Judy/Madeleine walk along the Palace of Fine Arts, a grandiose rotunda and peristyle replicated from the structures designed by Bernard Maybeck to house the Impressionist art exhibits for the 1915 Panama-Pacific International Exposition. The museum scene itself takes place in the Palace of the Legion of Honor, a museum building opened in 1924. It is a permanent reconstruction of the French pavilion in the same Panama-Pacific International Exposition—in its turn a replica of the *Palais de la Légion d'Honneur* in Paris.

By selecting classical museum buildings and by emphatically depicting their obligatory architectural components, Hitchcock reminds one of the sacral origins of the museum. By means of monumental façades and staircases, art is isolated from the everyday and turned into the object of a ritual experience. From the beginning, artists, architectural theorists (such as Quatremère de Quincy), and poets (Paul Valéry) fiercely criticized this museum concept.[19] Such critics blamed museums for freezing and suffocating the artworks—"museum and mausoleum are connected by more than phonetic association," Theodor Adorno wrote in a famous paraphrase of this idea.[20]

Hitchcock rewardingly took advantage of these associations. The room in which the fugitive ends up in *Blackmail* is full of archaeological objects from ancient Egypt, a culture associated symbolically with death, the tomb, or life in the hereafter. Furthermore, the British Museum becomes literally a tomb for a character that falls from the dome. In *Strangers on a Train*, a museum is visited by a character who not only is a murderer but makes the morbid proposition to swap murders. The Berlin museum of *Torn Curtain* is dominated by a solemn and sepulchral silence that tallies perfectly with the polished surfaces and frozen positions of the neoclassicist statues. In a long scene without dialogue, the Berlin museum is presented as a sinister, mysterious, and oppressive space in which the protagonist hears only his pursuer's footsteps without seeing him. In *Vertigo*, finally, Scottie ends up in a museum that is literally a memorial; after all, the Palace of the Legion of Honor was conceived as a shrine for American soldiers who fell in the First World War. In addition, the building forms the shrine for the portrait of Carlotta Valdes, a deceased woman who, in turn, is contemplated by Madeleine, a woman allegedly possessed by the dead—the painted portrait of a dead person, in fact, recurs as a motif in other Hitchcock films, such as *Rebecca* (1940), *The Paradine Case* (1947), *The Trouble with Harry* (1955), and *The Birds*.

Furthermore, the museum scene in *Vertigo* connects to more than death, for it also relates death to desire. As a result, the museum contributes to the theme of necrophilia that pervades the film. Scottie, after all, falls in love with a dead woman. This cool eroticism, too, is a recurrent element in film scenes situated in museums that invariably evoke the suppression of passions. Apparently, many filmmakers feel intrigued by the telling contrast between the burning passion of secret lovers and the solemn silence of museum spaces. The restrained coolness of the art gallery and the repressed desire needed to perceive the desire expressed in art works give the mind opportunities to open up to extraordinary encounters. When in films such as Jaques Feyder's *The Kiss* (1929), John Robertson's *The Single Standard* (1929), Vincente Minelli's *The Clock* (1945), Max Ophuls's *Le Plaisir* (1952), Brian De Palma's

Dressed to Kill (1980), Martin Scorsese's *The Age of Innocence* (1993), and Todd Haynes's *Far from Heaven* (2002) lovers meet in a museum, their encounter, as the one between Scottie and Madeleine, seems always to lead to a doomed romance. Like directors such as Feyder, De Palma, or Haynes, Hitchcock presents the museum as a place of impossible love, sneaking desires, and repressed sexuality. Revealing passions that are subtly hidden under a veneer of love for high culture, museum scenes such as the one in *Vertigo* evoke an uncanny combination of a sense of doom and erotic tension.

Self-Reflection

With its sacral and funerary connotations, the museum, a temple of the gaze, is the ideal place for the concentrated and contemplative gaze. At first sight, Hitchcock, in *Vertigo*, complies with the traditional Hollywood shot–reaction–shot: We see a character, then that which the character sees, and, finally, the character's reactions. In *Vertigo*'s museum scene, however, this convention is emphatically followed—too emphatically, in fact. The camera switches between the real and the realm of representation: between the bouquet on the museum bench and the identical flower piece in the painting, between Madeleine's curl of hair and the identical curl of hair on the painted portrait. This curl is one of the many spiral motifs in *Vertigo*, all of which echo the ways in which the characters wander through this labyrinthine city. However, the vertiginous feeling is first and foremost the result of the confrontation and contamination of a "real" and a "fictitious" world. On the one hand, Madeleine turns out to be just as much an artificial construction—created by Gavin Elster (Tom Helmore)—as the painted portrait of Carlotta Valdes. On the other hand, Scottie, as a modern Pygmalion, transforms Judy into a kind of Madeleine who answers to his idealized image. In the sacral and doomed space of the museum, "real" characters are as artificial and immobile as the characters in the paintings on the wall. Next to visiting old mission churches, a graveyard, and other dreamlike settings of the city (the McKittrick Hotel, the Palace of Fine Arts, and the Golden Gate Bridge), the characters end up in the museum, which, in the words of Brigitte Peucker, is "the cultural edifice in which the exchange between 'real' body and image is finalized."[21] This conflation between reality and representation is further complicated in Scottie's famous dream sequence, in which the nosegay is re-created through a filmic cartoon and in which the figure of Carlotta comes to life by means of an impersonation by an actress filmed in the precise pose and costume of the painting. In addition, Midge (Barbara Bel Geddes), hoping to once again become the object of Scottie's desire, impersonates/parodies the Carlotta portrait with a

painting of her own. Hitchcock thus evokes the impact of the portrait on the beholder in the film in a number of ways. Scottie, after all, is mesmerized not only by Madeleine but also by the painting she is looking at.

In a world in which everything becomes staged through the function of the eye, the museum becomes the perfect testing ground for a meditation on the cinematic gaze. The museum scene in *Vertigo*, after all, has the gaze as its theme, and it is marked by a contemplative rhythm that matches perfectly the solemn silence and circumspection of classical museum spaces. The museum setting, in particular, enables Hitchcock to investigate the theme of looking by means of emphatic close-ups of faces, highly unusual juxtapositions of action and reaction shots, bravura camera movements, and an application of Hitchcock's concept of a pure cinema meticulously based on point-of-view cutting.

What's more, this cinematic self-reflection is also achieved by the conscientious confrontation between the media of cinema and painting. Static paintings are animated by film. Hitchcock uses long, mobile takes in the beginning of the museum scene when Scottie's gaze is rather fixed on Madeleine (who can be interpreted as a static, though living, sculpture, or a waxwork or a mummy) instead of the painting. As soon as Stewart's character looks at the portrait, Hitchcock uses a hectic combination of aggressive dollies-in that fragment the painting into smaller, more focused parts. The film sequence breaks the canvas down into a series of details—that is, into a series of compositions in time. Hitchcock's camera seems to sink into the space of the painting, thereby confusing the space of observer and painting, of representation and reality. However, as Tom Gunning notes, "the closer we get, the more the flatness of the painting, a barrier to our penetration, asserts itself."[22] By means of a confrontation between the frame of the painting and that of the camera as well as an interference of two kinds of two-dimensionality, Hitchcock plays on the spatial ambivalence of the film image. The museum becomes a site of mystery not only because of its function in the narrative but also because Hitchcock's camerawork contributes to the construction of the maze that confuses and imprisons the protagonist. The museum scene in *Vertigo* consequently brings together several themes and motifs that are typical of Hitchcock's cinema: the famous tourist location, the desire for (the image of) a blonde, the haunting presence of a dead person's portrait, and the self-investigation of the gaze.

Notes

1. Gilles Deleuze, *Cinema 1: L'Image-Mouvement* (Paris: Les éditions de minuit, 1983), 276.

2. Deleuze, *Cinema 1*, 276.

3. This phrasing is used only in the preface of the English translation published much later (London: Athlone Press, 1996). See also, Sam Ishii-Gonzalez, "Hitchcock with Deleuze," in *Hitchcock: Past and Future*, ed. Richard Allen and Sam Ishii-Gonzalez (London: Routledge, 2004), 128–45.

4. Dan Auiler, *Vertigo: The Making of a Hitchcock Classic* (New York: St. Martin's Press, 2000), 82.

5. *Vertigo* production file No. 11, Paramount files, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Los Angeles.

6. Associate producer Herbert Coleman and restoration team Robert A. Harris and James Katz commentary, *Vertigo*, directed by Alfred Hitchcock, 129 minutes, Paramount Pictures, 1958, DVD (released through Universal Home Video in 1999).

7. Luigi Zaccardi to Russell Holman (Paramount New York), December 19, 1956, *Vertigo* production file No. 11, Paramount Files, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Los Angeles.

8. Herbert Coleman to Luigi Zaccardi, December 4, 1956, *Vertigo* production file No. 11, Paramount Files, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Los Angeles.

9. "Folder 997: *Vertigo* (Production)," Alfred Hitchcock Collection, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Los Angeles.

10. Herbert Coleman commentary, *Vertigo*.

11. Herbert Coleman commentary, *Vertigo*.

12. Robert A. Harris and James Katz commentary, *Vertigo*. Also, Auiler, *Vertigo*, 83.

13. Steven Jacobs, "Strange Exhibitions: Museums and Art Galleries in Film," in *Strange Spaces: Explorations into Mediated Obscurity*, ed. Andre Jansson and Amanda Lagerkvist (Farnham, UK: Ashgate, 2009), 297–315.

14. Ernst Kris and Otto Kurz, *Legend, Myth, and Magic in the Image of the Artist* (New Haven, CT: Yale University Press, 1979), 73–79.

15. Steven Jacobs, "Sightseeing Fright: Alfred Hitchcock's Monuments and Museums," *Journal of Architecture* 11, no. 5 (2006): 595–602. Also, Jacobs, *The Wrong House: The Architecture of Alfred Hitchcock* (Rotterdam, Netherlands: 010, 2007), 55–63.

16. Patrick McGilligan, *Alfred Hitchcock: A Life in Darkness and Light* (New York: Regan Books, 2003), 119.

17. McGilligan, *Alfred Hitchcock*, 668.

18. Helen Searing, "The Development of a Museum Typology," in *Building the New Museum*, ed. Susan Stephens (New York: Architectural League, 1986), 14–23. Also, Nicolaus Pevsner, *A History of Building Types* (London: Thames & Hudson, 1976), 111–38.

19. Caroline Duncan, *Civilizing Rituals: Inside Public Art Museums* (London: Routledge, 1995), 7–20. Also, Victoria Newhouse, *Towards a New Museum* (New York: Monacelli Press, 1998), 46–51.

20. Theodor W. Adorno, "Valéry Proust Museum," in *Prisms* (Cambridge, MA: MIT Press, 1997), 175.

21. Brigitte Peucker, "The Cut of Representation: Painting and Sculpture in Hitchcock," in *Alfred Hitchcock: Centenary Essays*, ed. Richard Allen and Sam Ishii-Gonzalès (London: British Film Institute, 1999), 150.

22. Tom Gunning, "In and Out of the Frame: Paintings in Hitchcock," in *Casting a Shadow: Creating the Alfred Hitchcock Film*, ed. Will Schmenner and Corinne Granof (Evanston, IL: Mary and Leigh Block Museum of Art, Northwestern University, 2007), 33.