

Contents

Acknowledgments	xiii
User's Guide	xv

Introduction	I
---------------------	----------

SECTION ONE. TRANSFORMATIONS OF EXPERIENCE

1. A New Sensorium

1. Hanns Heinz Ewers, <i>The Kientopp</i> (1907)	13
2. Max Brod, Cinematographic Theater (1909)	15
3. Gustav Melcher, On Living Photography and the Film Drama (1909)	17
4. Kurt Weisse, A New Task for the Cinema (1909)	20
5. Anon., New Terrain for Cinematographic Theaters (1910)	22
6. Anon., The Career of the Cinematograph (1910)	22
7. Karl Hans Strobl, The Cinematograph (1911)	25
8. Ph. Sommer, On the Psychology of the Cinematograph (1911)	28
9. Hermann Kienzl, Theater and Cinematograph (1911)	30
10. Adolf Sellmann, The Secret of the Cinema (1912)	31
11. Arno Arndt, Sports on Film (1912)	33
12. Carl Forch, Thrills in Film Drama and Elsewhere (1912–13)	35
13. Lou Andreas-Salomé, Cinema (1912–13)	38
14. Walter Hasenclever, <i>The Kintopp</i> as Educator: An Apology (1913)	39
15. Walter Serner, Cinema and Visual Pleasure (1913)	41
16. Albert Hellwig, Illusions and Hallucinations during Cinematographic Projections (1914)	45

2. The World in Motion

17. H. Ste., The Cinematograph in the Service of Ethnology (1907)	48
18. O. Th. Stein, The Cinematograph as Modern Newspaper (1913–14)	49
19. Hermann Häfker, <i>Cinema and Geography</i> : Introduction (1914)	51
20. Yvan Goll, The Cinedram (1920)	52
21. Hans Schomburgk, Africa and Film (1922)	55
22. Franc Cornel, The Value of the Adventure Film (1923)	56
23. Béla Balázs, Reel Consciousness (1925)	58
24. Colin Ross, Exotic Journeys with a Camera (1928)	60
25. Anon., Lunar Flight in Film (1929)	62
26. Lotte H. Eisner, A New India Film: <i>A Throw of Dice</i> (1929)	62
27. Erich Burger, Pictures-Pictures (1929)	64
28. Alfred Polgar, The Panic of Reality (1930)	66

29. Béla Balázs, *The Case of Dr. Fanck* (1931) 68
 30. Siegfried Kracauer, *The Weekly Newsreel* (1931) 70

3. The Time Machine

31. Ludwig Brauner, *Cinematographic Archives* (1908) 74
 32. Berthold Viertel, *In the Cinematographic Theater* (1910) 77
 33. Eduard Bäumer, *Cinematograph and Epistemology* (1911) 78
 34. Franz Goerke, *Proposal for the Establishment of an Archive for Cinema-Films* (1912) 81
 35. J. Landau, *Mechanized Immortality* (1912) 84
 36. Heinrich Lautensack, *Why?—This Is Why!* (1913) 86
 37. E. W., *The Film Archive of the Great General Staff* (1915) 88
 38. Hans Lehmann, *Slow Motion* (1917) 89
 39. Friedrich Sieburg, *The Transcendence of the Film Image* (1920) 92
 40. August Wolf, *Film as Historian* (1921) 94
 41. Fritz Lang, *Will to Style in Film* (1924) 95
 42. Siegfried Kracauer, *Mountains, Clouds, People* (1925) 97
 43. Joseph Roth, *The Uncovered Grave* (1925) 98
 44. Fritz Schimmer, *On the Question of a National Film Archive* (1926) 99
 45. Albrecht Viktor Blum, *Documentary and Artistic Film* (1929) 103
 46. Béla Balázs, *Where Is the German Sound Film Archive?* (1931) 105

4. The Magic of the Body

47. Walter Turszinsky, *Film Dramas and Film Mimes* (1910) 108
 48. Friedrich Freksa, *Theater, Pantomime, and Cinema* (1916) 111
 49. Carl Hauptmann, *Film and Theater* (1919) 115
 50. Oskar Diehl, *Mimic Expression in Film* (1922) 119
 51. Béla Balázs, *The Eroticism of Asta Nielsen* (1923) 122
 52. Friedrich Sieburg, *The Magic of the Body* (1923) 124
 53. Max Osborn, *The Nude Body on Film* (1925) 126
 54. Béla Balázs, *The Educational Values of Film Art* (1925) 130
 55. Leni Riefenstahl, *How I Came to Film . . .* (1926) 134
 56. H. Sp., *The Charleston in One Thousand Steps* (1927) 136
 57. Leo Witlin, *On the Psychomechanics of the Spectator* (1927) 136
 58. Lotte H. Eisner and Rudolf von Laban, *Film and Dance Belong Together* (1928) 139
 59. Fritz Lang, *The Art of Mimic Expression in Film* (1929) 141
 60. Emil Jannings, *Miming and Speaking* (1930) 142
 61. Siegfried Kracauer, *Greta Garbo: A Study* (1933) 144

5. Spectatorship and Sites of Exhibition

62. Fred Hood, *Illusion in the Cinematographic Theater* (1907) 147
 63. Alfred Döblin, *Theater of the Little People* (1909) 149
 64. Arthur Mellini, *The Education of Moviegoers into a Theater Public* (1910) 151

65. Anon., The Movie Girl (1911)	153
66. Anon., Various Thoughts on the Movie Theater Interior (1912)	154
67. Victor Noack, The Cinema (1913)	155
68. Emilie Altenloh, On the Sociology of Cinema (1914)	156
69. Resi Langer, From Berlin North and Thereabouts/In the Movie Houses of Berlin West (1919)	161
70. Milena Jesenská, Cinema (1920)	164
71. Kurt Tucholsky, Erotic Films (1920)	166
72. Herbert Tannenbaum, Film Advertising and the Advertising Film (1920)	168
73. August Wolf, The Spectator in Cinema (1921)	169
74. Kurt Pinthus, Ufa Palace (1925)	170
75. Karl Demeter, The Sociological Foundations of the Cinema Industry (1926)	172
76. Rudolf Harms, The Movie Theater as Gathering Place (1926)	174
77. Siegfried Kracauer, The Cinema on Münzstraße (1932)	175

6. An Art for the Times

78. Egon Friedell, Prologue before the Film (1912–13)	178
79. Anon., The <i>Autorenfilm</i> and Its Assessment (1913)	182
80. Ulrich Rauscher, The Cinema Ballad (1913)	184
81. Kurt Pinthus, Quo Vadis, Cinema? (1913)	186
82. Anon., <i>The Student of Prague</i> (1913)	188
83. Hermann Häfker, The Call for Art (1913)	190
84. Herbert Tannenbaum, Problems of the Film Drama (1913–14)	192
85. Will Scheller, The New Illusion (1913–14)	196
86. Kurt Pinthus, The Photoplay (1914)	199
87. Malwine Rennert, The Onlookers of Life in the Cinema (1914–15)	203
88. Paul Wegener, On the Artistic Possibilities of the Motion Picture (1917)	206
89. Ernst Lubitsch, We Lack Film Poetry (1920)	208
90. Fritz Lang, Kitsch—Sensation—Culture and Film (1924)	210

SECTION TWO. FILM CULTURE AND POLITICS

7. Moral Panic and Reform

91. Georg Kleibömer, Cinematograph and Schoolchildren (1909)	215
92. Franz Pfemfert, Cinema as Educator (1909)	219
93. Albert Hellwig, Trash Films (1911)	222
94. Robert Gaupp, The Dangers of the Cinema (1911–12)	223
95. Konrad Lange, The Cinematograph from an Ethical and Aesthetic Viewpoint (1912)	226
96. Ike Spier, The Sexual Danger in the Cinema (1912)	227
97. P. Max Grempe, Against a Cinema That Makes Women Stupid (1912)	230
98. Roland, Against a Cinema That Makes Women Stupid: A Response (1912)	232
99. Naldo Felke, Cinema's Damaging Effects on Health (1913)	234

100.	Karl Brunner, <i>Today's Cinematograph: A Public Menace</i> (1913)	235
101.	Richard Guttman, <i>Cinematic Mankind</i> (1916)	238
102.	Walther Friedmann, <i>Homosexuality and Jewishness</i> (1919)	240
103.	Wilhelm Stapel, <i>Homo Cinematicus</i> (1919)	242
104.	Kurt Tucholsky, <i>Cinema Censorship</i> (1920)	243
105.	Albert Hellwig, <i>The Motion Picture and the State</i> (1924)	246
106.	Aurel Wolfram, <i>Cinema</i> (1931)	247
107.	Fritz Olimsky, <i>Film Bolshevism</i> (1932)	249

8. Image Wars

108.	Paul Klebinder, <i>The German Kaiser in Film</i> (1912)	254
109.	Hermann Duenschmann, <i>Cinematograph and Crowd Psychology</i> (1912)	256
110.	<i>Der Kinematograph, War and Cinema</i> (1914)	258
111.	Anon., <i>The Cinematograph as Shooting Gallery</i> (1914)	259
112.	Hermann Häfker, <i>Cinema and the Educated Class: A Foreword</i> (1914)	260
113.	Hermann Häfker, <i>The Tasks of Cinematography in This War</i> (1914)	262
114.	Edgar Költsch, <i>The Benefits of War for the Cinema</i> (1914)	266
115.	Karl Kraus, <i>Made in Germany</i> (1916)	267
116.	Anon., <i>State and Cinema</i> (1916)	269
117.	Johannes Gaulke, <i>Art and Cinema in War</i> (1916)	271
118.	Gustav Stresemann, <i>Film Propaganda for German Affairs Abroad</i> (1917)	273
119.	Erich Ludendorff, <i>The Ludendorff Letter</i> (1917)	275
120.	Joseph Max Jacobi, <i>The Triumph of Film</i> (1917)	277
121.	Rudolf Genencher, <i>Film as a Means of Agitation</i> (1919)	279
122.	Kurt Tucholsky, <i>War Films</i> (1927)	281
123.	<i>Film-Kurier, Film in the New Germany</i> (1928)	282
124.	Siegfried Kracauer, <i>All Quiet on the Western Front</i> (1930)	284
125.	Kurt Tucholsky, <i>Against the Ban on the Remarque Film</i> (1931)	286

9. The Specter of Hollywood

126.	Claire Goll, <i>American Cinema</i> (1920)	288
127.	Erich Pommer, <i>The Significance of Conglomerates in the Film Industry</i> (1920)	290
128.	Valentin, <i>The Significance of Film for International Understanding</i> (1921)	292
129.	Joe May, <i>The Style of the Export Film</i> (1922)	294
130.	Hans Siemsen, <i>German Cinema</i> (1922)	295
131.	Georg Jacoby, <i>Film-America and Us</i> (1922)	297
132.	Ernst Lubitsch, <i>Film Internationality</i> (1924)	298
133.	Georg Otto Stindt, <i>Is Film National or International?</i> (1924)	300
134.	Axel Eggebrecht, <i>The Twilight of Film?</i> (1926)	301
135.	Anon., <i>The Restructuring of Ufa</i> (1927)	304
136.	Carl Laemmle, <i>Film Germany and Film America</i> (1928)	305
137.	Billie Wilder, <i>The First One Back from Hollywood</i> (1929)	306
138.	Alexander Jason, <i>Film Statistics</i> (1930)	308

139. A. K., Done with Hollywood (1931)	309
140. Anon., Film-Europe, a Fact! (1931)	311
141. Anon., Internationality through the Version System (1931)	312
142. Erich Pommer, The International Talking Film (1932)	314

10. Cinephilia and the Cult of Stars

143. Henny Porten, The Diva (1919)	317
144. Kurt Pinthus, Henny Porten for President (1921)	319
145. Robert Musil, Impressions of a Naïf (1923)	323
146. Béla Balázs, Only Stars! (1926)	325
147. Vicki Baum, The Automobile in Film (1926)	327
148. Anon., Vienna Is Filming! (1926)	328
149. Willy Haas, Why We Love Film (1926)	330
150. Hugo, Film Education (1928)	333
151. K. W., What Is Film Illusion? (1928)	335
152. Hans Feld, Anita Berber: The Representative of a Generation (1928)	337
153. Marlene Dietrich, To an Unknown Woman (1930)	338
154. Max Brod and Rudolf Thomas, Love on Film (1930)	340
155. Siegfried Kracauer, All about Film Stars (1931)	344
156. Siegfried Kracauer, Destitution and Distraction (1931)	347
157. Anon., In the Empire of Film (1931)	349

11. The Mobilization of the Masses

158. Béla Balázs, The Revolutionary Film (1922)	351
159. Siegfried Kracauer, The Klieg Lights Stay On (1926)	353
160. Oscar A. H. Schmitz, <i>Potemkin</i> and Tendentious Art (1927)	355
161. Walter Benjamin, Reply to Oscar A. H. Schmitz (1927)	356
162. Lotte H. Eisner, The New Youth and Film (1928)	359
163. Franz Höllering, <i>Film und Volk</i> : Foreword (1928)	361
164. Béla Balázs, Film Works for Us! (1928)	362
165. Heinrich Mann, Film and the People (1928)	364
166. Ernst Toller, Who Will Create the German Revolutionary Film? (1928)	365
167. Karl Ritter, Mass-Man in the Cinema (1929)	366
168. Willi Münzenberg, Film and Propaganda (1929)	367
169. A. A., World Film Report (1930)	368
170. Lupu Pick, Individual and Montage (1930)	370
171. Bertolt Brecht, The Threepenny Lawsuit (1931)	372
172. Herbert Jhering, The Banned <i>Kuhle Wampe</i> (1932)	374
173. Georg Wilhelm Pabst, Film and Conviction (1933)	375

12. Chiffres of Modernity

174. Georg Lukács, Thoughts toward an Aesthetic of the Cinema (1911)	377
175. Alfred A. Baeumler, The Effects of the Film Theater (1912)	381
176. Hugo von Hofmannsthal, The Substitute for Dreams (1921)	384

177. Kurt Pinthus, <i>The Ethical Potential of Film</i> (1923)	386
178. Siegfried Kracauer, <i>A Film</i> (1924)	389
179. Siegfried Kracauer, <i>Film Image and Prophetic Speech</i> (1925)	391
180. Adolf Behne, <i>The Public's Attitude toward Modern German Literature</i> (1926)	392
181. Fritz Giese, <i>Revue and Film</i> (1928)	395
182. Walter Benjamin, <i>Chaplin in Retrospect</i> (1929)	398
183. Siegfried Kracauer, <i>Chaplin in Old Films</i> (1930)	400
184. Theodor W. Adorno, <i>Kierkegaard Prophesies Chaplin</i> (1930)	401
185. Walter Benjamin, <i>Mickey Mouse</i> (1931)	403
186. Ernst Kállai, <i>Painting and Film</i> (1931)	404
187. René Fülöp-Miller, <i>Fantasy by the Meter</i> (1931)	407
188. Ernst Jünger, <i>The Worker</i> (1932)	408

SECTION THREE. CONFIGURATIONS OF A MEDIUM

13. The Expressionist Turn

189. Bernhard Diebold, <i>Expressionism and Cinema</i> (1916)	415
190. Gertrud David, <i>The Expressionist Film</i> (1919)	420
191. J. B., <i>Expressionism in Film</i> (1920)	422
192. Ernst Angel, <i>An "Expressionist" Film</i> (1920)	424
193. Carlo Mierendorff, <i>If I Only Had the Cinema!</i> (1920)	426
194. Robert Müller, <i>The Future of Film</i> (1921)	433
195. Robert Wiene, <i>Expressionism in Film</i> (1922)	436
196. Walter Reimann, <i>An Afterword to Caligari</i> (1925)	438
197. Rudolf Kurtz, <i>Limits of the Expressionist Film</i> (1926)	440
198. Hanns Sachs, <i>The Interpretation of Dreams in Film</i> (1926)	443
199. Robert Breuer, <i>The Film of Factuality</i> (1927)	444
200. Henrik Galeen, <i>Fantastic Film</i> (1929)	447

14. Avant-Garde and Industry

201. Walter Ruttmann, <i>Painting with Time</i> (ca. 1919)	450
202. Bernhard Diebold, <i>A New Art: Film's Music for the Eyes</i> (1921)	452
203. Hans Richter, <i>Basic Principles of the Art of Movement</i> (1921)	454
204. Adolf Behne, <i>Film as a Work of Art</i> (1921)	457
205. Rudolf Arnheim, <i>The Absolute Film</i> (1925)	459
206. László Moholy-Nagy, <i>film at the bauhaus: a rejoinder</i> (1926)	461
207. Walter Ruttmann, <i>How I Made My Berlin Film</i> (1927)	463
208. Walter Ruttmann, <i>The "Absolute" Fashion</i> (1928)	464
209. Siegfried Kracauer, <i>Abstract Film</i> (1928)	465
210. László Moholy-Nagy, <i>The Artist Belongs to the Industry!</i> (1928)	467
211. Lotte Reiniger, <i>Living Shadows</i> (1929)	470
212. Hans Richter, <i>New Means of Filmmaking</i> (1929)	472
213. Walter Ruttmann, <i>The Isolated Artist</i> (1929)	474

214. Hans Richter, Avant-Garde in the Realm of the Possible (1929)	475
215. Anon., "Candid" Cinematography (1929)	476
216. Lotte H. Eisner, Avant-Garde for the Masses (1929)	478
217. Alex Strasser, The End of the Avant-Garde? (1930)	478

15. The Aesthetics of Silent Film

218. Ernst Bloch, Melody in the Cinema, or Immanent and Transcendental Music (1914)	482
219. Oskar Kalbus, The Muteness of the Film Image (1920)	485
220. Albin Grau, Lighting Design in Film (1922)	487
221. Hans Pander, Intertitles (1923)	489
222. Béla Balázs, The Close-Up (1924)	492
223. Fritz Lang and F.W. Murnau, My Ideal Screenplay (1924)	498
224. Paul Leni, Architecture in Film (1924)	499
225. Julie Elias, Film and Fashion (1924)	501
226. Guido Seeber, The Delirious Camera (1925)	503
227. Béla Balázs, Productive and Reproductive Film Art (1926)	505
228. Fritz Lang, Looking toward the Future (1926)	508
229. Karl Freund, Behind My Camera (1927)	509
230. Lotar Holland, Subjective Movement (1927)	512
231. Giuseppe Becce, Film and Music (1928)	515
232. Béla Balázs, Farewell to Silent Film (1930)	517

16. Film as Knowledge and Persuasion

233. Hans Hennes, Cinematography in the Service of Neurology and Psychiatry (1910)	520
234. Osvaldo Polimanti, The Cinematograph in Biological and Medical Science (1911)	523
235. Leonhard Birnbaum, The Cultural Mission of the Cinematograph (1912)	526
236. Anon., Cinema in the Light of Medicine (1913)	529
237. Julius Pinschewer, Film Advertising (1913)	530
238. Bruno Taut, Artistic Film Program (1920)	532
239. Wilhelm von Ledebur, Cinematography in the Service of the Police (1921)	534
240. Arthur Lassally, Film Advertising and Advertising Films (1921)	537
241. Edgar Beyfuss, School and Film (1924)	539
242. Ulrich Kayser, Industrial Films (1924)	540
243. Eugen R. Schlesinger, Kulturfilm and Cinema (1924)	541
244. Dietrich W. Dreyer, The Trick Film (1927)	544
245. Hans Cürllis, Film Is Promotion (1929)	545
246. Karl Nikolaus, Advertising Film and Its Psychological Effects (1932)	546

17. Sound Waves

247. Anon., How Singing Pictures (Sound Pictures) Are Made (1908)	549
248. Herbert Jhering, The Acoustic Film (1922)	551

249. Heinrich Strobel, Film and Music (1928)	552
250. Walter Ruttmann, Principles of the Sound Film (1928)	555
251. Siegfried Kracauer, Sound-Image Film (1928)	556
252. Béla Balázs, A Conviction (1929)	559
253. Ernst Hugo Correll, The Nature and Value of Sound Film (1929)	562
254. Georg Wilhelm Pabst, Reality of Sound Film (1929)	563
255. Carl Hoffmann, Problems of the Camera (1929)	565
256. Walter Gronostay, Possibilities for the Use of Music in Sound Film (1929)	566
257. Erwin Piscator, Sound Film Friend and Foe (1929–30)	567
258. Rudolf Arnheim, A Commentary on the Crisis Facing Montage (1930)	569
259. Edmund Meisel, Experiences in Composing Music for Sound Films (1930)	572
260. Alfred Döblin, Only the Transformed Author Can Transform Film (1930)	574
261. <i>Film-Kurier</i> , Fritz Lang: Problems in Sound Film Design (1931)	575

18. Technology and the Future of the Past

262. Max Mack, The Conquest of the Third Dimension (1914)	578
263. Max Skladanowsky, The Prehistory of the Bioskop (1916)	579
264. Heinz Michaelis, Art and Technology in Film (1923)	581
265. Béla Balázs, The Color Film (1923)	583
266. S. E. Bastian, The Telefilm (1925)	584
267. Herbert Jhering, Film and Radio (1925)	585
268. Kurt Weill, Possibilities for Absolute Radio Art (1925)	586
269. Eugen Schüfftan, My Process (1926)	589
270. Arthur Korn, Why We Still Do Not Have Television (1929)	590
271. László Moholy-Nagy, The Elements Once Again (1929)	592
272. Erich Grave, The Third Dimension (1929)	593
273. Ernst Steffen, Telecinema in the Home (1929)	595
274. Frank Warschauer, A Glance into the Future (1930)	598
275. H. Baer, The Color Film (1930)	600
276. Rudolf Arnheim, Radio-Film (1932)	602
277. Bernhard Diebold, The Future of Mickey Mouse (1932)	603
278. Siegfried Kracauer, On the Border of Yesterday (1932)	607

Bibliography	613
Credits	639
Index	641