light how movie going has an exemplar value within the environment and circumstances where it takes place. Besides the suggested periodization and the detailed analysis of each phase, the work of the authors has the merit of introducing some new or less explored issues. Let's take as an example the topic of security and social control.

In 1910 a law is issued in Great Britain, named Cinematographic Act, in order to guarantee the audience's safety against the dangers of fire. The application of the law brings as a result the construction of specific sites for cinema viewing, a practice that thus moves from city fairs and cafés to the Cinematographic Theatres. But to a close look the act leads to even larger consequences. The distribution of licences shows a precise intent of social control over the spectator's experience, one example being the setting of theatres in upper class city areas, another being the imposition of a strict separation between the filmic spectacle and other forms of consumer goods, such as food and alcoholic beverages. The regulation of the filmic spectacle is a clue to the understanding of the growing popularity of cinema at the beginning of the century, but also of the discomfort and social tension produced by the urbanization process over the previous decades. Security and control re-emerge in the study's historical overview also in later phases: in the fifties and sixties, for example, the perception of a deregulation of the suburbs contributes to the abandonment of local cinemas; or, more recently, the building of a multiplex, attracting crowds of young people, in the same area as the theatre and music hall, is perceived by the local population as a destabilizing factor.

We insisted on control and safety because it represents an essential element of the cinematographic experience. We could go further: movie going can be seen as characterized by the intervention of a series of "disciplines" in the sense given to the term by Foucault. These are of course disciplines of a different nature from those defining seventeenth and eighteenth century modernity: they do not have a repressive character, but they equally make use of techniques such as spatial division, serialization of behaviour, definition of programs of action, and so forth... Their intervention aims at making the body of the spectator meek, in a situation where at the same time a wide range of freedom is guaranteed, favoured by the darkness of the theatre and the participation in a strongly identifying spectacle. Thus we can well say that "discipline" and freedom are both present in cinema, and that the consumer activity sets itself as the site where the two terms literally negotiate their reasons. We will not go further in this suggestion, which is at the centre of the ongoing research of the authors of this review.

Getting back to Jankovich and Faire, we must add to the appeal of their book the conjunct use of more traditional sources of reference, such as local newspapers, and personal remembrances, collected with an advanced and aware use of the ethnographic method.

Therefore, this work presents itself as a virtuous example also in its ability of creating a dialogue between different approaches and disciplines.

SELECTED BY: LORENZO CUCCU

Vito Zagarrio, Cinema e fascismo. Film, modelli, immaginari (Venezia: Marsilio, 2004)*

* Lorenzo Cuccu si scusa per non aver potuto inviare la sua recensione.

SELECTED BY: THOMAS ELSAESSER

Heide Schönemann, Paul Wegener. Frühe Moderne im Film (Stuttgart-London: Axel Menges, 2003)

It has always been axiomatic – and not only thanks to Lotte Eisner's The Haunted Screen –

that if you look for a typically "German" film genre, the most likely candidate is the fantastic film. What is less evident – especially in light of Siegfried Kracauer's From Caligari to Hitler, where the fantastic film is treated as the unconscious emanation of a troubled epoch and a people – is the extent to which this genre originated with a single individual, namely Paul Wegener. A celebrated Max Reinhardt actor before he came to make films, Wegener gave, between 1913 and 1918, decisive impulses to the fairy-tale film, which in turn provided the templates also for the film of the fantastic and the uncanny. Best known, of course, is Der Student von Prag (1913), which, although nominally directed by the Dane Stellan Rye and scripted by Hanns Heinz Ewers, was the brainchild of its cinematographer Guido Seeber and its leading actor, Paul Wegener, in the role of the impoverished student and his fateful double. After the film's enormous success, Wegener acted in, co-wrote and co-directed Der Golem (1914), which became the prototype of many subsequent "ambivalent-benevolent" creature feature films, not only in Germany. There followed Rübezahls Hochzeit (1916), Der Yoghi (1916), Hans Trutz im Schlaraffenland (1917), Der Rattenfänger (1918) and several other films exploiting the rich vein of German Romantic legends and folk-myths.

One of the reasons why, in film history, Wegener's pioneering role has not always been fully appreciated may be that his exploration of sorcerers, demiurges, tyrants and giants already the 1910s contradicted the idea of the German fantastic film as a post-World War One phenomenon, to fit the political thesis of fascist premonitions. But more worrying has been Wegener politically compromised position during the Nazi era. Between 1933 and 1945 he directing no fewer than seven feature films (among them, Ein Mann will nach Deutschland [1934]; Moskau-Schanghai [1936]; Unter Ausschluss der Öffentlichkeit [1937]) and starred, as a high-profie, celebrated "State Actor," in twenty more (including such infamous ones as Hans Westmar [1933]; Der Grosse Herrscher [1942] and Kolberg [1945]). And yet, to think of him as a convinced Nazi, or even an opportunist fellow-traveller neither captures his philosophy of life, nor is it confirmed by his biography. Born in West-Prussia in 1874, into an upper-middle class protestant family, Wegener died in 1948 in Berlin. One of his last great roles was as Nathan, the Wise in G.E. Lessing's eponymous play, German literature's most eloquent plea for multi-ethnic tolerance and religious emancipation.

Thus, it is a rather patchy picture that we have of Wegener, apparently full of contradictions: one of Germany's foremost film pioneers, who throughout his life remained above all a man of the theatre; passionate about modern cinematic technology, but using it to give body to pre-industrial romantic and fairy-tale fantasies; a free spirit of vast erudition and culture, but seemingly willing to lend his talents to a Fascist and racist regime. The much-needed re-assessment of Wegener has now begun in Germany, and a bright shaft of illuminating light is cast on part of his early work by Heide Schönemann's new book. Following on from her equally path-breaking study Fritz Lang Filmbilder-Vorbilder (1992), the large-format, quality-produced and well-illustrated volume does not set out to be a biography, explaining or reconciling the tensions just mentioned. Instead, it painstakingly and with great aplomb, reconstructs the life-worlds of the images, the ideas and friendships that animated this restless intelligence, by tracing a dense network of cross-references between art-history and esoteric religion, between a collector's passions and colonial fantasies, between a generation's questing spiritual aspirations and an age of increasingly self-confident media technologies.

For film historians, Wegener's work in the teens is crucial for at least two reasons: he was attracted to fantastic subjects partly because they allowed him to explore different cinematic techniques, such as trick photography, superimposition, special effects in the manner of Melies' feeries, but with a stronger nar-

rative motivation. For this, he worked closely with one of the early German cinema's most creative cameramen, Guido Seeber, himself a still underrated pioneer whose many publications about the art of cinematography, special effects and lighting are a veritable sourcebook for understanding the German style of the 1920s. But Wegener's fairy tale films also promoted the ingenious compromise which the Autorenfilm wanted to strike between countering the immense hostility shown towards the cinema by the intelligentsia and the educated middle-class (manifested in the so-called Kino Debatte) and exploiting the cinema as a popular medium.

Schönemann, from a slightly different, more art-historical perspective, sees Wegener as the chief exponent of what she terms "early Modernism in film," situated by her in a European context (Symbolism, Art nouveau, Jugendstil, Arts and Crafts, as well as the Scandinavian painters, novelists and dramatists of anti-naturalism). Consequently, she concentrates on the years from 1913 to the 1920s, culminating in Wegener's (third) Golem film (Der Golem wie er in die Welt kam, 1920), and concluding with a picture epilogue of Lebende Buddhas, a film from 1923/25, presumed lost, since only a fragment has survived, along with a series of production stills, reproduced over twenty-four pages. Not unexpectedly, Schönemann considers Wegener's early work to have inspired Fritz Lang (Der müde Tod, 1921), F.W. Murnau (Der Knabe in blau, 1919), Arthur Gerlach (Zur Chronik von Grieshuus, 1925), as well as G.W. Pabst's Der Schatz (1923). She also mentions Victor Sjöström and Mauritz Stiller, as well as Febo Mari's Il fauno (1917), claiming in all cases a common artistic sensibility rather than direct "influence."

Although an art historian by training, Schönemann, is generally less interested in (classical) links of influence, (modernist) citation or (postmodern) appropriation. The strength of her method – derived from Erwin Panofsky and recalling Aby Warburg – is to isolate visual moment, compositions or facial expressions in the films, and then try to identify (in the vast and surprisingly diverse archive which is modern art) the recurrence or migration of these same iconic or pictorial motifs. Thus, for instance, she shows how certain of the mirror scenes in Der Student von Prag have echoes in the drawings by Alfred Kubin and Max Klinger, how body postures in Wegener's films recall dance poses of then famous dancers such as Gertrud Leistikow, Dora Brandenburg or Gret Palucca, and how important for his sense of lighting and surface texture was his collaboration with Lotte Reiniger (she did the intertitles for Der Rattenfänger and a film-within-a-film for Der verlorene Schatten). Reiniger in turn, felt inspired by Wegener's cinema fairy-tales to extend her own silhouette work into feature-length films.

Famous names from the art world that turn up – apart from the usual suspects Pieter Breughel, Albrecht Dürer, Caspar David Friedrich – are Felix Valloton, Lovis Corinth, Hans Thoma, Ferdinand Hodler, Moritz von Schwind, Heinrich Vogeler and many other artists now barely remembered. Lotte Eisner had already done similar work, notably on the films of Lang and Murnau, comparing motifs in painting and film. Where Schönemann extends and also differentiates Eisner's conventional method of tracing influence, is in her deeper analysis of such networks – pointing out biographical as well as philosophical links – and secondly, by giving more attention to spatial composition and architecture.

To cite an example of the first: one of the many filiations that bind Wegener to his generation of artists is the monumentality and singularity of his own appearance. From early on, the massive body and above all, the striking face identified Wegener as a star, a towering presence, destined to distinguish himself. His face was often seen as "Asiatic" or "Slav," with all the cliché associations of inscrutability, of erotic danger and allure, of lurking cruelty and the hidden access to supernatural wisdom as well as power. Schönemann is able to docu-

ment how this face became a kind of icon or brand-name, caricatured in the newspapers or featured on posters by the artist Zajac, his silhouette made famous by not only Lotte Reiniger's paper cut-outs, while the actor' head served almost a dozen sculptors as their model. It notably haunted Ernst Barlach, who did several busts of Wegener. Not satisfied with enumerating these instances, Schönemann digs further and produces evidence from Wegener's correspondence and private papers (to which she had unprecedented access) that he himself was profoundly troubled by his own face. This, she interprets as the source for his choice of career (he broke off his studies as a lawyer to train in acting, much to the disappointment of his father) and for his life-long fascination with mirror-images, doubles, split personalities and the "Other" within the self. Finally, the striking face of Wegener elicits a meditation on the emergence of a new aesthetic type – what Schönemann calls the "new ugliness." There, she detects a fundamental shift in the canons of (not only) masculine beauty, away from the Greek or Nordic type to the more earth-bound, chthonic physiognomies, with Slav, Asian (and Jewish) faces receive a new, positive valorisation in the arts of the teens and early twenties – in contrast to the revival of the Nordic type in the thirties by Nazi artists such as Arno Breker or Josef Thorak.

The second example – a closer consideration of architecture and design – would be the chapter on Der Golem, wie er in die Welt kam. The highlight of the book, it is a genuine tour de force. Schönemann's detailed description of architect Hans Poelzig's plans, and the analysis of the narrative meanings encapsulated in every building, the streets and the interior elements (stairs, balconies, windows and arches) are a model of textual analysis in the language of architectural style and plastic forms. Embedded into her account of the provenance of the film's formal repertoire are biographical vignettes, such as Poelzig's use of a spiral motif ascribed to Hermann Obrist, a vegetal door frame cross-referenced to the Finnish architect Saarinen, or her discussion of a grave in Dresden designed by Max Taut and decorated by Otto Freundlich, which suddenly opens up into a brief but harrowing account of persecution and death. That Schönemann can raise the delicate question of the "typically Jewish" iconography in Poelzig's designs, without skirting the question of (negative) stereotyping indicates her sensitivity and sure historical grasp, while leaving open to what extent the legend of the Golem can be interpreted as a creation myth, a robot story with anti-semitic traits, or as a narrative of Jewish "survival" in a hostile, intolerant environment, retracing the heroic – and historic – struggle for Jewish emancipation around the figures of Rabbi Löw and the Emperor Rudolf II. In the chapter on Der Golem – although it deals with Wegener's most important and best-known film (attesting to the dignity, sympathy and respect the director had for the central figure) – Schönemann, perhaps surprisingly, makes Wegener the director recede into the background, barely visible in the tapestry she weaves of references and echoes that easily cross from architectural theory to narratology, from German-Jewish relations to theatre history.

One welcome consequence of Paul Wegener Frühe Moderne im Film is that in further helps to disengage early German cinema from its traditional role as merely the precursor of Expressionism, giving both narrative and visual elements their own stylistic signature as part of a distinct neo-Romantic legacy, with roots in the 19th century and its diverse image cultures. From the methodological point of view, her "thick" biographical description of professional networks, friendships and personal contacts, combined with an equally exacting eye for Warburg's "pathos-forms" enriches film history with a new historical depth, and adds texture to our current preoccupation with "visual culture." Convincingly demonstrating how motifs can migrate between the period idioms and across the arts, the book stresses the subtly modifying but also amplifying resonances that such

transpositions engender in cultural meanings. Whatever the heady mix of a difficult personality (he was married five times) and of cloudy metaphysics (Northern Protestant attracted to Buddhism), Wegener's enabling role in the arts of his time and his curiosity for the technical media which brought so many other creative forces into the films, ensure that his work contributes to a modernity in many ways just as radical as Expressionist storm-and-stress, while cautioning us from conflating his philosophy with the "reactionary modernism" of the late twenties and early thirties.

It would be pleasing to think that Paul Wegener frühe Moderne im Film could find a publisher able and willing to produce also an English (or French or Italian) edition. While waiting for such an eventuality, funds should be found to translate at least the chapter on Der Golem, for it is difficult to think of the work of many other scholars working in the field, perhaps with the exception of Yuri Tsivian, who like Heide Schönemann combine an extensive knowledge of art history and cultural studies with such a fine eye for filmic images and their multiple reverberations.

SELECTED BY: ANDRE GAUDREAULT

Jacques Malthête, Laurent Mannoni sous la dir. de, Méliès, magie et cinéma (Paris: Musées, 2002)*

* André Gaudreault apologizes for being unable to send his review.

SELECTED BY: TOM GUNNING

Mark Garrett Cooper, Love Rules: Silent Hollywood and the Rise of the Managerial Class, (Minneapolis: University of Minnesota Press, 2003)

Love Rules offers a rather unique contribution to current American film history. This work poses a rather unique situation, uncommon in our somewhat young field of film history, of a work whose thesis I feel is ultimately wrong, but whose clarity in stating this thesis, depth of research in arguing it, and careful analysis of film form as part of its argument makes it a book which would be dismissed by our field only at the peril of ignoring one of the more serious and ambitious forays into American film history made in the last decade.

Recent works on American film history have shown a certain modesty and mostly have maintained a clear separation between stylistic evolution and the social uses of film as a medium. Thus we have on the one hand laudable works like Charlie Keil's recent American Cinema in Transition that provides an excellent and nearly quantifiable survey of the changes in narrational style during the period from about 1907 to 1913. On the social front, the continued feminist concern with film history, including such fine works as Shelly Stamp's Movie Struck Girls, has investigated not only issues of representation, but also film-going practices and uses of cinema in the transformations of gender occurring at the same time as film radically altered its social identity. But no one has offered the sort of overview of cinema's relation to society in a manner which takes as seriously the evolution of film form as Cooper does whose thesis gives film form a crucial role in shaping American attitudes.

The book simultaneously describes changes in American society in the late 1910s and 1920s, which the author relates primarily to the rise of the professional managerial class, and the establishment of the Hollywood feature film which the author claims achieved stability in this era through a particular visualization of a romance plot. The romance plot, which Cooper claims rules the vast majority of American feature films, consists not only of the traditional formula – sep-