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selves unwelcome relics of a long forgotten past; the French cobbler to a wife remarried, the German hotel-keeper to a mother who is the unpaid slave of his newly-rich ex-waiter.

Up to this point the author has written an intensely interesting play with a logical progression of events. The next scene, however, representing a conference of all the Powers to discuss the situation, attended by a small band of the 'resurrected,' betrays the bitterness and lack of balance in the mind of its creator. Herr Chlumberg uses this scene in order to indulge himself in a perfect orgy of scratching at all within reach of his pointed wit.

Although this procedure is accomplished in a quite unbiased, completely wholesale, and highly entertaining manner (the military, political, scientific and ecclesiastical leaders are all weighed in his capricious balance and found wanting), nevertheless it is impossible not to resent the petty method adopted by the author to discredit the aforementioned people. This method is simplicity itself; each individual representative is made to deliver whatever Herr Chlumberg arbitrarily decides would be that person's opinion, and all this solely in order to display the sure aim and flashing flight of the Chlumbergian shafts. Nothing could be more misleading than the pompously illogical and coldly inhuman pronouncements with which the representatives of the Catholic, Jewish, and Evangelical Churches are made to condemn the 'miracle' as an act of the Devil, and to advise the 'resurrected' to return whence they came.

Although this play has had but a short run in the West End a revival in the near future is a distinct possibility, and should be greatly welcomed by reason of the intrinsic interest of the problem it contains. The English translation, by Edward Crankshaw, might well serve as a model in this most difficult branch of the art of collaboration.

P.K.G.

SCRUTINY OF CINEMA. By William Hunter. (Adelphi Quartos, 2; Wishart; 5/-.)

This is a book to be added to the growing list of intelligent works on the cinema. It consists of an essay 'towards

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a criticism of the cinema,' a survey of the achievement of the cinema up to date, as reflected in a selection of the more important films, a postscript on the sound cinema and some excellent stills. Mr. Hunter believes that the cinema is a 'potential art-form,' that 'its possibilities are unbounded, especially with sound as an additional means of expression' and 'that there has been sufficient progress up to the advent of the sound film, which closes the first phase of its history, to justify this belief.' He deprecates the exaggerated praise with which 'advanced' critics greet any unusual film and puts this down to their lack of critical experience in the other arts and the consequent lack of a standard of comparison. There is truth in this; but he is less than just to Mr. Rotha, who has done and is doing invaluable work in making the public intelligently film-conscious, and whose conclusions are often (*e.g.*, as to the reason why Eisentein's *Potemkin* is superior to his *General Line*) identical with his own. He points out the danger that cinema may be 'opium for the people' and remarks truly that this can be more harmful for adults than children, since the former imitate the incomplete and shallow conceptions imaged forth in the screen life of stars. His aesthetic criticism would have been helped by Mr. Read's essay in *Cinema*, especially with regard to the essentials of movement and light, but it contains much that is of interest and utility. He makes more precise the notion of rhythm, showing that it lies not in a series of alternating long and short frames, but in repetition and expectancy, in the satisfactions, disappointments and surprises which come to the spectator's mind as the shots are unfolded on the screen. He insists that speech can be incorporated into the film without ruining its essential character of miming, and he points to the filmic use of speech by ironical contrast in *Mädchen in Uniform*, in the theme song of *Le Million* and in *Kamaradschaft*. This can be admitted; but the question remains of whether speech, from the fact that it must be national, does not limit the universal appeal of the film: and the instances quoted by Mr. Hunter of English critics missing fundamental points in German and French films rather suggest that it does. The short studies on the productions of eminent directors are

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good: it is a just criticism that the films of Fritz Lang, though technically able, show only a superficial vision: and we recommend especially the studies of Pabst, Clair and Chaplin.

A.M.

NOTICES.

THE ADVENTURES OF THE BLACK GIRL IN HER SEARCH FOR GOD.
By Bernard Shaw. (Constable; 2/6.)

This 'delightful little phantasy,' as *The Times* calls it, is theologically a piece of material blasphemy. As though it is curiously shallow, and Mr. Shaw would be one of his myops but for the humour and spirit of his sentiment. Like a minor musician of the eighteenth century, he can repeat himself, but he never fatigues; he may be tinkly, but he is always bright.

T.G.

GUY DE FONTGALLAND. By Lawrence McReavy. (Alexander Ouseley; 3/6.)

The modern Catholic might despair of sanctity in view of the austerities of earlier saints. Guy, dying a saint at the age of eleven, will restore confidence in this respect with his Meccano, his butterflies and his bannister-sliding. He was a holy child devoid of the severe precocity of many such. This life of him would have been more attractive had it been told with less comment.

C.P.

BY FANCY'S FOOTPATH. By Enid Dinnis. (Sands; 3/6.)

The twelve illustrated stories in this collection are reproduced from an American Catholic magazine. The stories themselves, told with the author's characteristic charm, have survived the transition into book form, but the illustrations are unmistakably a product of ecclesiastical journalism. An unexpected sarcasm at the expense of Catholic doctrine mars one of the tales.

C.B.

I PROTESTANTI ALLA CONQUISTA D'ITALIA. By Igino Giordani. (Milan: *Vita e Pensiero*; pp. 143; 3 lire.)

An account, with statistical details, of the growth of the various non-Catholic bodies in Italy, and their activities.

I TEMPI E GLI UOMINI PREPARARONO LA 'RERUM NOVARUM.'
By Mario Zanatta. (Milan: *Vita e Pensiero*; pp. 149; 3.50 lire.)

An historical sketch of the development of the movement for social reform in the various countries of Europe, from the time