

# Contents

Acknowledgments — V

Introduction — 1

## Part 1: Pictorial affects

- 1 Cinematic Titanic: Early German cinema and the modern media event — 17**
  - 1.1 Event and attraction: Early cinema and after — 17
  - 1.2 Mapping a media event: Titanic and the cinematic imaginary — 19
  - 1.3 Looking back to the future: Media modernity and the paradoxes of time — 28
  - 1.4 Allegories of narration: Saving the audience — 38
  
- 2 Ciphers of loss: Max Mack's (in)visible authorship — 47**
  - 2.1 Between author and audience — 49
  - 2.2 Visual codification of narrative oppositions — 53
  - 2.3 Spaces of desire — 55
  - 2.4 Ciphers of loss — 58
  - 2.5 Narrative under erasure — 61
  - 2.6 Reframing Max Mack — 64
  
- 3 Frames of desire: Franz Hofer, melodrama and narrative space — 66**
  - 3.1 Melodrama/social drama: Training for marriage? — 69
  - 3.2 Deep space and frontal space: Condensations of a social code — 71
  - 3.3 Looks and mental spaces — 74
  - 3.4 Silhouettes and hieroglyphics: Training for effect — 76
  
- 4 Phantasmatic intimacy: The tears of Asta Nielsen — 78**
  - 4.1 Phantasmatic intimacy — 80
  - 4.2 The explosion of the individual — 82
  - 4.3 Pictorial affects — 85

- 5 Metaphors and atmospheres: Murnau, fantasy and the *Kammerspielfilm* — 90**
- 5.1 Weimar cinema as metaphorical cinema — 90
- 5.2 Shadows and shadowings: Metaphor/metonymy in film theory — 91
- 5.3 The dream sequence in SCHLOSS VOGELÖD as figurative event — 92
- 5.4 Worlds, atmospheres and the poetics of affect — 97
- 5.5 Eloquent gestures, metaphors on the move — 100

## Part 2: Synchronizing the senses

- 6 Sculpting with light: Stereoscopic vision and the idea of Film as a “Plastic Art in Motion” — 111**
- 6.1 Film as a ‘Plastic Art in Motion’ — 111
- 6.2 ‘Total visual recall’: Stereoscopic practice and binocular vision — 112
- 6.3 ‘Contact at a distance’: The illusion of depth vs. the relief effect in early film style — 116
- 6.4 Archaeology of cinematic expressionism: Haptic attachment and the sentimental mode — 118
- 6.5 Film style, embodied vision and ‘mental magic’ — 134
- 7 Permanent Transition: Techniques and technologies of the early German music film — 136**
- 7.1 Mediation, representation, synchronization — 136
- 7.2 The early German music film: A genre in transition — 138
- 7.3 Mirroring sound: The Beck system and the negative legacy of the *Tonbild* — 139
- 7.4 From the sound clue to the diegetic relay: The Lloyd-Lachmann device — 150
- 7.5 Inscribing the score: The Notofilm system — 153
- 7.6 The shifting terms of the ‘audiovisual pact’ — 157
- 8 Ruptures in the nation’s “experiential economy”: Universal in Germany and ALL QUIET ON THE WESTERN FRONT — 160**
- 8.1 The transition to sound and the ‘Universal model’ — 163
- 8.2 ‘American capital to Germany’: Dubbing in Berlin — 165

8.3	The problem of cultural acceptability —	170
8.4	Language adaptation and the controversy around ALL QUIET ON THE WESTERN FRONT —	172
8.5	Reactions and consequences —	174
8.6	Crisis historiography —	177
<b>9</b>	<b>Epilogue: Fritz Lang, double vision and the place of rupture —</b>	<b>180</b>
9.1	Inside film history —	180
9.2	The enigma of Fritz Lang —	183
9.3	Double vision —	185
9.4	The place of rupture —	188
	<b>Bibliography —</b>	<b>192</b>
	<b>Filmography —</b>	<b>206</b>
	<b>Subject Index —</b>	<b>210</b>
	<b>Name Index —</b>	<b>213</b>
	<b>Film Index —</b>	<b>216</b>