

Sergo Eisenstein, Film Form.
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THE CINEMATOGRAPHIC PRINCIPLE AND THE IDEOGRAM

IT IS a weird and wonderful feat to have written a pamphlet on something that in reality does not exist. There is, for example, no such thing as a cinema without cinematography. And yet the author of the pamphlet preceding this essay * has contrived to write a book about the *cinema* of a country that has no *cinematography*. About the cinema of a country that has, in its culture, an infinite number of cinematographic traits, strewn everywhere with the sole exception of—its cinema.

This essay is on the cinematographic traits of Japanese culture that lie outside the Japanese cinema, and is itself as apart from the preceding pamphlet as these traits are apart from the Japanese cinema.

Cinema is: so many corporations, such and such turnovers of capital, so and so many stars, such and such dramas. Cinematography is, first and foremost, montage.

The Japanese cinema is excellently equipped with corporations, actors, and stories. But the Japanese cinema is completely unaware of montage. Nevertheless the principle of montage can be identified as the basic element of Japanese representational culture.

Writing—for their writing is primarily representational. The hieroglyph.

The naturalistic image of an object, as portrayed by the skillful Chinese hand of Ts'ang Chieh 2650 years before our era,

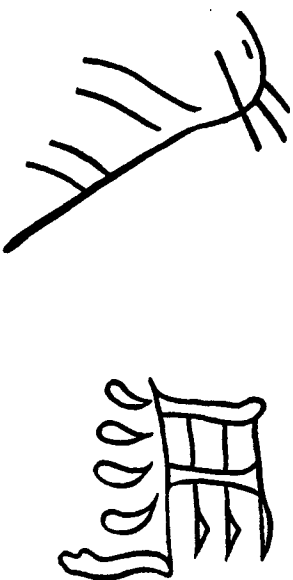
* Eisenstein's essay was originally published as an "afterword" to N. Kaufman's pamphlet, *Japanese Cinema* (Moscow, 1929).

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 becomes slightly formalized and, with its 539 fellows, forms the first "contingent" of hieroglyphs. Scratched out with a stylus on a slip of bamboo, the portrait of an object maintained a resemblance to its original in every respect.

But then, by the end of the third century, the brush is invented. In the first century after the "joyous event" (A.D.)—paper. And, lastly, in the year 220—India ink.

A complete upheaval. A revolution in draughtsmanship. And, after having undergone in the course of history no fewer than fourteen different styles of handwriting, the hieroglyph crystallized in its present form. The means of production (brush and India ink) determined the form.

The fourteen reforms had their way. As a result:



In the fiercely cavorting hieroglyph *ma* (a horse) it is already impossible to recognize the features of the dear little horse sagging pathetically in its hindquarters, in the writing style of Ts'ang Chieh, so well-known from ancient Chinese bronzes.

But let it rest in the Lord, this dear little horse, together with the other 607 remaining *hsiang cheng* symbols—the earliest extant category of hieroglyphs.

The real interest begins with the second category of hieroglyphs—the *huei-i*, i.e., "copulative."

The point is that the copulation (perhaps we had better say, the combination) of two hieroglyphs of the simplest series is

to be regarded not as their sum, but as their product, i.e., as a value of another dimension, another degree; each, separately, corresponds to an *object*, to a fact, but their combination corresponds to a *concept*. From separate hieroglyphs has been fused—the ideogram. By the combination of two “depictables” is achieved the representation of something that is graphically undepictable.

For example: the picture for water and the picture of an eye signifies “to weep”; the picture of an ear near the drawing of a door = “to listen”;

a dog + a mouth = “to bark”;

a mouth + a child = “to scream”;

a mouth + a bird = “to sing”;

a knife + a heart = “sorrow,” and so on.¹

But this is—montage!

Yes. It is exactly what we do in the cinema, combining shots that are *depictive*, single in meaning, neutral in content—into *intellectual* contexts and series.

This is a means and method inevitable in any cinematographic exposition. And, in a condensed and purified form, the starting point for the “intellectual cinema.”

For a cinema seeking a maximum laconism for the visual representation of abstract concepts.

And we hail the method of the long-lamented Ts'ang Chieh as a first step along these paths.

We have mentioned laconism. Laconism furnishes us a transition to another point. Japan possesses the most laconic form of poetry: the *haikai* (appearing at the beginning of the thirteenth century and known today as “haiku” or “hokku”) and the even earlier *tanka* (mythologically assumed to have been created along with heaven and earth).

Both are little more than hieroglyphs transposed into phrases. So much so that half their quality is appraised by their cal-

ligraphy. The method of their resolution is completely analogous to the structure of the ideogram.

As the ideogram provides a means for the laconic imprinting of an abstract concept, the same method, when transposed into literary exposition, gives rise to an identical laconism of pointed imagery.

Applied to the collision of an austere combination of symbols this method results in a dry definition of abstract concepts. The same method, expanded into the luxury of a group of already formed verbal combinations, swells into a splendor of *imagist* effect.

The concept is a bare formula; its adornment (an expansion by additional material) transforms the formula into an image—a finished form.

Exactly, though in reverse, as a primitive thought process—*imagist* thinking, displaced to a definite degree, becomes transformed to conceptual thinking.

But let us turn to examples.

The *haiku* is a concentrated impressionist sketch:

A lonely crow

On leafless bough,

One autumn eve.

BASHŌ

What a resplendent moon!

It casts the shadow of pine boughs

Upon the mats.

KIKAKU

An evening breeze blows.

The water ripples

Against the blue heron's legs.

BUSON

It is early dawn.

The castle is surrounded

By the cries of wild ducks.

KYŌROKU²

The earlier *tanka* is slightly longer (by two lines):

O mountain pheasant
long are the feathers trailst thou
on the wooded hill-side—
as long the nights seem to me
on lonely couch sleep seeking.

HIROMARO[?] 3

From our point of view, these are montage phrases. Shot lists. The simple combination of two or three details of a material kind yields a perfectly finished representation of another kind—psychological.

And if the finely ground edges of the intellectually defined concepts formed by the combined ideograms are blurred in these poems, yet, in *emotional quality*, the concepts have blossomed forth immeasurably. We should observe that the emotion is directed towards the reader, for, as Yone Noguchi has said, "it is the readers who make the *haiku's* imperfection a perfection of art."⁴

It is uncertain in Japanese writing whether its predominating aspect is as a system of characters (denotative), or as an independent creation of graphics (depictive). In any case, born of the dual mating of the depictive by method, and the denotative by purpose, the ideogram continued both these lines (not consecutive historically but consecutive in principle in the minds of those developing the method).

Not only did the denotative line continue into literature, in the *tanka*, as we have shown, but exactly the same method (in its depictive aspect) operates also in the most perfect examples of Japanese pictorial art.

Sharaku—creator of the finest prints of the eighteenth century, and especially of an immortal gallery of actors' portraits. The Japanese Daumier. Despite this, almost unknown to us. The characteristic traits of his work have been analyzed only in our century. One of these critics, Julius Kurth, in discussing

the question of the influence on Sharaku of sculpture, draws a parallel between his wood-cut portrait of the actor Nakayama Tomisaburō and an antique mask of the semi-religious Nō theater, the mask of a Rozo.



The faces of both the print and the mask wear an identical expression. . . . Features and masses are similarly arranged although the mask represents an old priest, and the print a young woman. This relationship is striking, yet these two works are otherwise totally dissimilar; this in itself is a demonstration of Sharaku's originality. While the carved mask was constructed according to fairly accurate anatomical proportions, the proportions of the portrait print are simply impossible. The space between the eyes comprises a width that makes mock of all good sense. The nose is almost twice as long in relation to the eyes as any normal nose would dare to be, and the chin stands in no sort of relation to the mouth; the brows, the mouth, and every feature—is hopelessly misrelated. *This observation may be made in all the large heads by Sharaku.* That the artist was unaware that all these proportions are false is, of course, out of the question. It was with a full awareness that he repudiated normalcy, and, while the drawing of the separate features depends on severely concentrated naturalism, their proportions have been subordinated to purely intellectual considerations. *He set up the essence of the psychic expression as the norm for the proportions of the single features.*⁵

Is not this process that of the ideogram, combining the independent "mouth" and the dissociated symbol of "child" to form the significance of "scream"?

Is this not exactly what we of the cinema do temporally, just as Sharaku in simultaneity, when we cause a monstrous disproportion of the parts of a normally flowing event, and suddenly dismember the event into "close-up of clenching hands," "medium shots of the struggle," and "extreme close-up of bulging eyes," in making a montage disintegration of the event in various planes? In making an eye twice as large as a man's full figure? By combining these monstrous incongruities we newly collect the disintegrated event into one whole, but in *our* aspect. According to the treatment of our relation to the event.

The disproportionate depiction of an event is organically natural to us from the beginning. Professor Lurija, of the Psychological Institute in Moscow, has shown me a drawing by a child of "lighting a stove." Everything is represented in passably accurate relationship and with great care. Firewood. Stove. Chimney. But what are those zigzags in that huge central rectangle? They turn out to be—matches. Taking into account the crucial importance of these matches for the depicted process, the child provides a proper scale for them.*

The representation of objects in the actual (absolute) proportions proper to them is, of course, merely a tribute to

*It is possible to trace this particular tendency from its ancient, almost pre-historical source ("... in all ideational art, objects are given size according to their importance, the kang being twice as large as his subjects, or a tree half the size of a man when it merely informs us that the scene is out-of-doors. Something of this principle of size according to significance persisted in the Chinese tradition. The favorite disciple of Confucius looked like a little boy beside him and the most important figure in any group was usually the largest.")⁶ through the highest development of Chinese art, parent of Japanese graphic arts: "... natural scale always had to bow to pictorial scale ... size according to distance never followed the laws of geometric perspective but the needs of the design. Foreground features might be diminished to avoid obstruction and overemphasis, and far distant objects, which were too minute to count pictorially, might be enlarged to act as a counterpoint to the middle distance or foreground."⁷

orthodox formal logic. A subordination to an inviolable order of things.

Both in painting and sculpture there is a periodic and invariable return to periods of the establishment of absolutism. Displacing the expressiveness of archaic disproportion for regulated "stone tables" of officially decreed harmony.

Absolute realism is by no means the correct form of perception. It is simply the function of a certain form of social structure. Following a state monarchy, a state uniformity of thought is implanted. Ideological uniformity of a sort that can be developed pictorially in the ranks of colors and designs of the Guards regiments . . .

Thus we have seen how the principle of the hieroglyph—"denotation by depiction"—split in two: along the line of its purpose (the principle of "denotation"), into the principles of creating literary imagery; along the line of its method of realizing this purpose (the principle of "depiction"), into the striking methods of expressiveness used by Sharaku.*

And, just as the two outspreading wings of a hyperbola meet, as we say, at infinity (though no one has visited so distant a region!), so the principle of hieroglyphics, infinitely splitting into two parts (in accordance with the function of symbols), unexpectedly unites again from this dual estrangement, in yet a fourth sphere—in the theater.

Estranged for so long, they are once again—in the cradle period of the drama—present in a *parallel* form, in a curious dualism.

The *significance* (denotation) of the action is effected by the reciting of the *Jōruri* by a voice behind the stage—the *representation* (depiction) of the action is effected by silent marionettes on the stage. Along with a specific manner of movement this archaism migrated into the early Kabuki theater.

*It has been left to James Joyce to develop in *literature* the depictive line of the Japanese hieroglyph. Every word of Kurtz's analysis of Sharaku may be applied, neatly and easily, to Joyce.

ater, as well. To this day it is preserved, as a partial method, in the classical repertory (where certain parts of the action are narrated from behind the stage while the actor mimes). But this is not the point. The most important fact is that into the technique of acting itself the ideographic (montage) method has been wedged in the most interesting ways.

However, before discussing this, let us be allowed the luxury of a digression—on the matter of the shot, to settle the debated question of its nature, once and for all.

A shot. A single piece of celluloid. A tiny rectangular frame in which there is, organized in some way, a piece of an event.

"Cemented together, these shots form montage. When this is done in an appropriate rhythm, *of course!*"

This, roughly, is what is taught by the old, old school of film-making, that sang:

"Screw by screw,
Brick by brick . . ."

Kuleshov, for example, even writes with a brick:

If you have an idea-phrase, a particle of the story, a link in the whole dramatic chain, then that idea is to be expressed and accumulated from shot-ciphers, just like bricks.⁸

"The shot is an element of montage. Montage is an assembly of these elements." This is a most pernicious make-shift analysis.

Here the understanding of the process as a whole (connection, shot-montage) derives only from the external indications of its flow (a piece cemented to another piece). Thus it would be possible, for instance, to arrive at the well-known conclusion that street-cars exist in order to be laid across streets. An entirely logical deduction, if one limits oneself to the external indications of the functions they performed during the street-fighting of February, 1917, here in Russia. But the materialist conception of history interprets it otherwise.

The worst of it is that an approach of this kind does actually lie, like an insurmountable street-car, across the potenti-

alities of formal development. Such an approach overrules dialectical development, and dooms one to mere evolutionary "perfecting," in so far as it gives no bite into the dialectical substance of events.

In the long run, such evolutionizing leads either through refinement to decadence or, on the other hand, to a simple withering away due to stagnation of the blood.

Strange as it may seem, a melodious witness to both these distressing eventualities, simultaneously, is Kuleshov's latest film, *The Gay Canary* [1929].

The shot is by no means an *element* of montage.

The shot is a montage cell.

Just as cells in their division form a phenomenon of another order, the organism or embryo, so, on the other side of the dialectical leap from the shot, there is montage.

By what, then, is montage characterized and, consequently, its cell—the shot?

By collision. By the conflict of two pieces in opposition to each other. By conflict. By collision.

In front of me lies a crumpled yellowed sheet of paper. On it is a mysterious note:

"Linkage—P" and "Collision—E."

This is a substantial trace of a heated bout on the subject of montage between P (Pudovkin) and E (myself).

This has become a habit. At regular intervals he visits me late at night and behind closed doors we wrangle over matters of principle. A graduate of the Kuleshov school, he loudly defends an understanding of montage as a *linkage* of pieces. Into a chain. Again, "bricks." Bricks, arranged in series to *expound* an idea.

I confronted him with my viewpoint on montage as a *collision*. A view that from the collision of two given factors *arises* a concept.

From my point of view, linkage is merely a possible *special* case.

Recall what an infinite number of combinations is known in physics to be capable of arising from the impact (collision) of spheres. Depending on whether the spheres be resilient, non-resilient, or mingled. Amongst all these combinations there is one in which the impact is so weak that the collision is degraded to an even movement of both in the same direction.

This is the one combination which would correspond with Pudovkin's view.

Not long ago we had another talk. Today he agrees with my point of view. True, during the interval he took the opportunity to acquaint himself with the series of lectures I gave during that period at the State Cinema Institute. . . .

So, montage is conflict.

As the basis of every art is conflict (an "imagist" transposition of the dialectical principle). The shot appears as the cell of montage. Therefore it also must be considered from the viewpoint of *conflict*.

Conflict within the shot is potential montage, in the development of its intensity shattering the quadrilateral cage of the shot and exploding its conflict into montage impulses *between* the montage pieces. As, in a zigzag of mimicry, the *mise-en-scène* splashes out into a spatial zigzag with the *same* shattering. As the slogan, "All obstacles are vain before Russians," bursts out in the multitude of incident of *War and Peace*.

If montage is to be compared with something, then a phalanx of montage pieces, of shots, should be compared to the series of explosions of an internal combustion engine, driving forward its automobile or tractor: for, similarly, the dynamics of montage serve as impulses driving forward the total film.

Conflict within the frame. This can be very varied in character: it even can be a conflict in—the story. As in that "pre-historic" period in films (although there are plenty of instances

in the present, as well), when entire scenes would be photographed in a single, uncut shot. This, however, is outside the strict jurisdiction of the film-form.

These are the "cinematographic" conflicts within the frame:

Conflict of graphic directions.

(Lines—either static or dynamic)

Conflict of scales.

Conflict of volumes.

Conflict of masses.

(Volumes filled with various intensities of light)

Conflict of depths.

And the following conflicts, requiring only one further impulse of intensification before flying into antagonistic pairs of pieces:

Close shots and long shots.

Pieces of graphically varied directions. Pieces resolved in volume, with pieces resolved in area.

Pieces of darkness and pieces of lightness.

And, lastly, there are such unexpected conflicts as:

Conflicts between an object and its dimension—and conflicts between an event and its duration.

These may sound strange, but both are familiar to us. The first is accomplished by an optically distorted lens, and the second by stop-motion or slow-motion.

The compression of all cinematographic factors and properties within a single dialectical formula of conflict is no empty rhetorical diversion.

We are now seeking a unified system for methods of cinematographic expressiveness that shall hold good for all its elements. The assembly of these into series of common indications will solve the task as a whole.

Experience in the separate elements of the cinema cannot be absolutely measured.

Whereas we know a good deal about montage, in the theory of the shot we are still floundering about amidst the most academic attitudes, some vague tentatives, and the sort of harsh radicalism that sets one's teeth on edge.

* *conflict*
within
the
frame

To regard the frame as a particular, as it were, molecular case of montage makes possible the direct application of montage practice to the theory of the shot.

And similarly with the theory of lighting. To sense this as a collision between a stream of light and an obstacle, like the impact of a stream from a fire-hose striking a concrete object, or of the wind buffeting a human figure, must result in a usage of light entirely different in comprehension from that employed in playing with various combinations of "gauzes" and "spots."

Thus far we have one such significant principle of conflict: *the principle of optical counterpoint.*

And let us not now forget that soon we shall face another and less simple problem in counterpoint: *the conflict in the sound film of acoustics and optics.*

Let us return to one of the most fascinating of optical conflicts: the conflict between the frame of the shot and the object!

The camera position, as a materialization of the conflict between organizing logic of the director and the inert logic of the object, in collision, reflects the dialectic of the camera-angle.

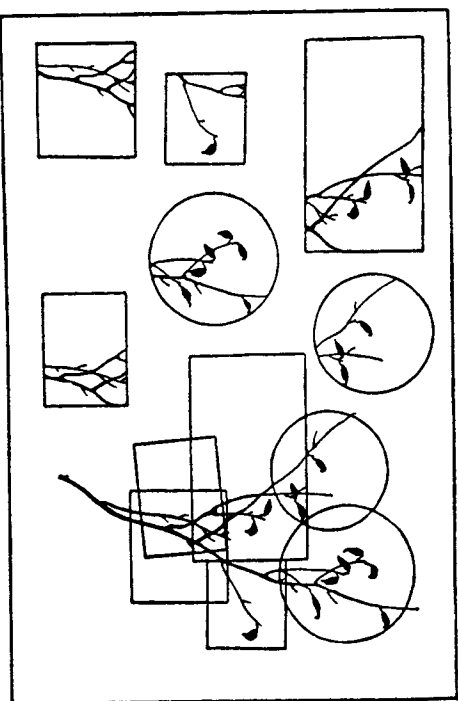
In this matter we are still impressionistic and lacking in principle to a sickening degree. Nevertheless, a sharpness of principle can be had in the technique of this, too. The dry quadrilateral, plunging into the hazards of nature's diffuseness . . .

And once again we are in Japan! For the cinematographic method is used in teaching drawing in Japanese schools.

What is our method of teaching drawing? Take any piece of white paper with four corners to it. Then cram onto it, usually even without using the edges (mostly greasy from the long drudgery!), some bored caryatid, some conceived Corinthian capital, or a plaster Dante (not the magician performing at the Moscow Hermitage, but the other one—Alighieri, the comedy writer).

The Japanese approach this from a quite different direction:

Here's the branch of a cherry-tree.⁹ And the pupil cuts out from this whole, with a square, and a circle, and a rectangle—compositional units:



He frames a shot!

These two ways of teaching drawing can characterize the two basic tendencies struggling within the cinema of today. One—the expiring method of artificial spatial organization—of an event in front of the lens. From the "direction" of a sequence, to the erection of a Tower of Babel in front of the lens. The other—a "picking-out" by the camera: organization by means of the camera. Hewing out a piece of actuality with the ax of the lens.

However, at the present moment, when the center of attention is finally beginning, in the intellectual cinema, to be transferred from the materials of cinema, as such, to "deductions and conclusions," to "slogans" based on the material, both schools of thought are losing distinction in their differences and can quietly blend into a synthesis.

Several pages back we lost, like an overshoe in a street-car, the question of the theater. Let us turn back to the question of

methods of montage in the Japanese theater, particularly in acting.

The first and most striking example, of course, is the purely cinematographic method of "acting without transitions." Along with mimic transitions carried to a limit of refinement, the Japanese actor uses an exactly contrary method as well. At a certain moment of his performance he halts; the black-shrouded *kiriko* obligingly conceals him from the spectators. And lo!—he is resurrected in a new make-up. And in a new wig. Now characterizing another stage (degree) of his emotional state.

Thus, for example, in the Kabuki play *Narukami*, the actor Sadanji must change from drunkenness to madness. This transition is solved by a mechanical cut. And a change in the arsenal of grease-paint colors on his face, emphasizing those streaks whose duty it is to fulfill the expression of a higher intensity than those used in his previous make-up.

This method is organic to the film. The forced introduction into the film, by European acting traditions, of pieces of "emotional transitions" is yet another influence forcing the cinema to mark time. Whereas the method of "cut" acting makes possible the construction of entirely new methods. Replacing one changing face with a whole scale of facial types of varying moods affords a far more acutely expressive result than does the changing surface, too receptive and devoid of organic resistance, of any single professional actor's face.

In our new film [*Old and New*] I have eliminated the intervals between the sharply contrasting polar stages of a face's expression. Thus is achieved a greater sharpness in the "play of doubts" around the new cream separator. Will the milk thicken or not? Trickery? Wealth? Here the psychological process of mingled faith and doubt is broken up into its two extreme states of joy (confidence) and gloom (disillusionment). Furthermore, this is sharply emphasized by light-illumination in no wise conforming to actual light conditions. This brings a distinct strengthening of the tension.

Another remarkable characteristic of the Kabuki theater is

the principle of "disintegrated" acting. Shochō, who played the leading female rôles in the Kabuki theater that visited Moscow, in depicting the dying daughter in *Yashao* (*The Mask-Maker*), performed his rôle in pieces of acting completely detached from each other: Acting with only the right arm. Acting with one leg. Acting with the neck and head only. (The whole process of the death agony was disintegrated into solo performances of each member playing its own rôle: the rôle of the leg, the rôle of the arms, the rôle of the head.) A breaking-up into shots. With a gradual shortening of these separate, successive pieces of acting as the tragic end approached.

Freed from the yoke of primitive naturalism, the actor is enabled by this method to fully grip the spectator by "rhythms," making not only acceptable, but definitely attractive, a stage built on the most consecutive and detailed flesh and blood of naturalism.

Since we no longer distinguish in principle between questions of shot-content and montage, we may here cite a third example:

The Japanese theater makes use of a slow tempo to a degree unknown to our stage. The famous scene of *hara-kiri* in *Chushingura* is based on an unprecedented slowing down of all movement—beyond any point we have ever seen. Whereas, in the previous example, we observed a disintegration of the transitions between movements, here we see disintegration of the process of movement, viz., slow-motion. I have heard of only one example of a thorough application of this method, using the technical possibility of the film with a compositionally reasoned plan. It is usually employed with some purely pictorial aim, such as the "submarine kingdom" in *The Thief of Bagdad*, or to represent a dream, as in *Zvenigora*. Or, more often, it is used simply for formalist jackstraws and unmotivated camera mischief as in Verrov's *Man with the Movie-Camera*. The more commendable example appears to be in Jean Epstein's *La chute de la Maison Usher*—at least according to the press reports. In this film, normally acted emotions filmed with a speeded-up camera are said to give unusual emo-

tional pressure by their unrealistic slowness on the screen. If it be borne in mind that the effect of an actor's performance on the audience is based on its identification by each spectator, it will be easy to relate both examples (the Kabuki play and the Epstein film) to an identical causal explanation. The intensity of perception increases as the didactic process of identification proceeds more easily along a disintegrated action. Even instruction in handling a rifle can be hammered into the tightest motor-mentality among a group of raw recruits if the instructor uses a "break-down" method.

The most interesting link of the Japanese theater is, of course, its link with the sound film, which can and must learn its fundamentals from the Japanese—the reduction of visual and aural sensations to a common physiological denominator.*

So, it has been possible to establish (cursorily) the permeation of the most varied branches of Japanese culture by a pure cinematographic element—its basic nerve, montage.

And it is only the Japanese cinema that falls into the same error as the "leftward drifting" Kabuki. Instead of learning how to extract the principles and technique of their remarkable acting from the traditional feudal forms of their materials, the most progressive leaders of the Japanese theater throw their energies into an adaptation of the spongy shapelessness of our own "inner" naturalism. The results are tearful and saddening. In its cinema Japan similarly pursues imitations of the most revolting examples of American and European entries in the international commercial film race.

To understand and apply her cultural peculiarities to the cinema, this is the task of Japan! Colleagues of Japan, are you really going to leave this for us to do?

[1929]

* Discussed in the preceding essay.—EDITOR.

A DIALECTIC APPROACH TO FILM FORM

In nature we never see anything isolated, but everything in connection with something else which is before it, beside it, under it, and over it.

GOETHE¹

According to Marx and Engels the dialectic system is only the conscious reproduction of the dialectic course (substance) of the external events of the world.²

Thus:

The projection of the dialectic system of things
into the brain
into creating abstractly
into the process of thinking
yields: dialectic methods of thinking;
dialectic materialism—

PHILOSOPHY.

And also:

The projection of the same system of things
while creating concretely
while giving form
yields:

ART.

The foundation for this philosophy is a *dynamic* concept of things:
Being—as a constant evolution from the interaction of two contradictory opposites.
Synthesis—arising from the opposition between thesis and antithesis.

A dynamic comprehension of things is also basic to the same degree, for a correct understanding of art and of all art-forms. In the realm of art this dialectic principle of dynamics is embodied in

CONFLICT

as the fundamental principle for the existence of every artwork and every art-form.

For art is always conflict:

- (1) according to its social mission,
- (2) according to its nature,
- (3) according to its methodology.

According to its social mission *because*: It is art's task to make manifest the contradictions of Being. To form equitable views by stirring up contradictions within the spectator's mind, and to forge accurate intellectual concepts from the dynamic clash of opposing passions.

According to its nature *because*: Its nature is a conflict between natural existence and creative tendency. Between organic inertia and purposeful initiative. Hypertrophy of the purposive initiative—the principles of rational logic—ossifies art into mathematical technicalism. (A painted landscape becomes a topographical map, a painted Saint Sebastian becomes an anatomical chart.) Hypertrophy of organic naturalness—of organic logic—dilutes art into formlessness. (A Malevich becomes a Kaulbach, an Archipenko becomes a waxworks side-show.)

Because the limit of organic form (the passive principle of being) is *Nature*. The limit of rational form (the active principle of production) is *Industry*. At the intersection of Nature and Industry stands *Art*.

The logic of organic form *vs.* the logic of rational form yields, in collision,

the dialectic of the art-form.

The interaction of the two produces and determines Dynamism. (Not only in the sense of a space-time continuum, but

also in the field of absolute thinking. I also regard the inception of new concepts and viewpoints in the conflict between customary conception and particular representation as dynamic—as a dynamization of the inertia of perception—as a dynamization of the "traditional view" into a new one.)

The quantity of interval determines the pressure of the tension. (See in music, for example, the concept of intervals. There can be cases where the distance of separation is so wide that it leads to a break—to a collapse of the homogeneous concept of art. For instance, the "inaudibility" of certain intervals.)

The spatial form of this dynamism is expression.

The phases of its tension: rhythm.

This is true for every art-form, and, indeed, for every kind of expression.

Similarly, human expression is a conflict between conditioned and unconditioned reflexes. (In this I cannot agree with Klages, who, *a*) does not consider human expression dynamically as a process, but statically as a result, and who, *b*) attributes everything in motion to the field of the "soul," and only the hindering element to "reason." ³ ["Reason" and "Soul" of the idealistic concept here correspond remotely with the ideas of conditioned and unconditioned reflexes.]

This is true in every field that can be understood as an art. For example, logical thought, considered as an art, shows the same dynamic mechanism:

... the intellectual lives of Plato or Dante or Spinoza or Newton were largely guided and sustained by their delight in the sheer beauty of the rhythmic relation between law and instance, species and individual, or cause and effect.⁴

This holds in other fields, as well, e.g., in speech, where all its sap, vitality, and dynamism arise from the irregularity of the part in relation to the laws of the system as a whole.

In contrast we can observe the sterility of expression in such artificial, totally regulated languages as Esperanto.

It is from this principle that the whole charm of poetry derives. Its rhythm arises as a conflict between the metric measure employed and the distribution of accents, over-riding this measure.

The concept of a formally static phenomenon as a dynamic function is dialectically imaged in the wise words of Goethe:

Die Baukunst ist eine ertarrte Musik.
(Architecture is frozen music.)⁵

Just as in the case of a homogeneous ideology (a monistic viewpoint), the whole, as well as the least detail, must be penetrated by a sole principle. So, ranged alongside the conflict of *social conditionality*, and the conflict of *existing nature*, the *methodology* of an art reveals this same principle of conflict. As the basic principle of the rhythm to be created and the inception of the art-form.

Art is always conflict, according to its methodology.

Here we shall consider the general problem of art in the specific example of its highest form—film.

Shot and montage are the basic elements of cinema. *Montage*

has been established by the Soviet film as the nerve of cinema. To determine the nature of montage is to solve the specific problem of cinema. The earliest conscious film-makers, and our first film theoreticians, regarded montage as a means of description by placing single shots one after the other like building-blocks. The movement within these building-block shots, and the consequent length of the component pieces, was then considered as rhythm.

A completely false concept!

This would mean the defining of a given object solely in relation to the nature of its external course. The mechanical process of splicing would be made a principle. We cannot describe such a relationship of lengths as rhythm. From this

comes metric rather than rhythmic relationships, as opposed to one another as the mechanical-metric system of Mensendieck is to the organic-rhythmic school of Bode in matters of body exercise.

According to this definition, shared even by Pudovkin as a theoretician, montage is the means of *unrolling* an idea with the help of single shots: the "epic" principle.

In my opinion, however, montage is an idea that arises from the collision of independent shots—shots even opposite to one another: the "dramatic" principle.*

A sophism? Certainly not. For we are seeking a definition of the whole nature, the principal style and spirit of cinema from its technical (optical) basis.

We know that the phenomenon of movement in film resides in the fact that two motionless images of a moving body, following one another, blend into an appearance of motion by showing them sequentially at a required speed.

This popularized description of what happens as a *blending* has its share of responsibility for the popular miscomprehension of the nature of montage that we have quoted above.

Let us examine more exactly the course of the phenomenon we are discussing—how it really occurs—and draw our conclusion from this. Placed next to each other, two photographed immobile images result in the appearance of movement. Is this accurate? Pictorially—and phraseologically, yes.

But mechanically, it is not. For, in fact, each sequential element is perceived not *next* to the other, but on *top* of the other. For the idea (or sensation) of movement arises from the process of superimposing on the retained impression of the object's first position, a newly visible further position of the object. This is, by the way, the reason for the phenomenon of spatial depth, in the optical superimposition of two planes in stereoscopy. From the superimposition of two elements of the same dimension always arises a new, higher dimension. In the case of stereoscopy the superimposition of two nonidentical

* "Epic" and "dramatic" are used here in regard to methodology of form—not to *content* or *plot*!

two-dimensionalities results in stereoscopic three-dimensionality.

In another field: a concrete word (a denotation) set beside a concrete word yields an abstract concept—as in the Chinese and Japanese languages,* where a material ideogram can indicate a transcendental (conceptual) result.

The incongruence in contour of the first picture—already impressed on the mind—with the subsequently perceived second picture engenders, in conflict, the feeling of motion. Degree of incongruence determines intensity of impression, and determines that tension which becomes the real element of authentic rhythm.

Here we have, temporally, what we see arising spatially on a graphic or painted plane.

What comprises the dynamic effect of a painting? The eye follows the direction of an element in the painting. It retains a visual impression, which then collides with the impression derived from following the direction of a second element. The conflict of these directions forms the dynamic effect in apprehending the whole.

I. It may be purely linear: Fernand Léger, or Suprematism.

II. It may be "anecdotal." The secret of the marvelous mobility of Daumier's and Laurec's figures dwells in the fact that the various anatomical parts of a body are represented in spatial circumstances (positions) that are temporally various, disjunctive. For example, in Toulouse-Lautrec's lithograph of Miss Cissy Loftus, if one logically develops position A of the foot, one builds a body in position A corresponding to it. But the body is represented from knee up already in position A + a. The cinematic effect of joined motionless pictures is already established here! From hips to shoulders we can see A + a + a. The figure comes alive and kicking!

III. Between I and II lies primitive Italian futurism—such as in Balla's "Man with Six Legs in Six Positions"—for II obtains

* See discussion in preceding essay.

its effect by retaining natural unity and anatomical correctness, while I, on the other hand, does this with purely elementary elements. III, although destroying naturalness, has not yet pressed forward to abstraction.

IV. The conflict of directions may also be of an ideographic kind. It was in this way that we have gained the pregnant characterizations of a Sharaku, for example. The secret of his extremely perfected strength of expression lies in the anatomical and *spatial disproportion* of the parts—in comparison with which, our I might be termed *temporal disproportion*.

Generally termed "irregularity," this *spatial disproportion* has been a constant attraction and instrument for artists. In writing of Rodin's drawings, Camille Mauclair indicated one explanation for this search:

The greatest artists, Michelangelo, Rembrandt, Delacroix, all, at a certain moment of the upthrusting of their genius, threw aside, as it were, the ballast of exactitude as conceived by our simplifying reason and our ordinary eyes, in order to attain the fixation of ideas, the synthesis, the *pictorial handwriting* of their dreams.⁶

Two experimental artists of the nineteenth century—a painter and a poet—attempted esthetic formulations of this "irregularity." Renoir advanced this thesis:

Beauty of every description finds its charm in variety. Nature abhors both vacuum and regularity. For the same reason, no work of art can really be called such if it has not been created by an artist who believes in irregularity and rejects any set form. Regularity, order, desire for perfection (which is always a false perfection) destroy art. The only possibility of maintaining taste in art is to impress on artists and the public the importance of irregularity. Irregularity is the basis of all art.⁷

And Baudelaire wrote in his journal:

That which is not slightly distorted lacks sensible appeal; from which it follows that irregularity—that is to say, the unexpected, surprise and astonishment, are an essential part and characteristic of beauty.⁸

Upon closer examination of the particular beauty of irregularity as employed in painting, whether by Grünewald or by Renoir, it will be seen that it is a disproportion in the relation of a detail in one dimension to another detail in a different dimension.

The spatial development of the relative size of one detail in correspondence with another, and the consequent collision between the proportions designed by the artist for that purpose, result in a characterization—a definition of the represented matter.

Finally, color. Any shade of a color imparts to our vision a given rhythm of vibration. This is not said figuratively, but purely physiologically, for colors are distinguished from one another by their number of light vibrations.

The adjacent shade or tone of color is in another rate of vibration. The counterpoint (conflict) of the two—the retained rate of vibration against the newly perceived one—yields the dynamism of our apprehension of the interplay of color.

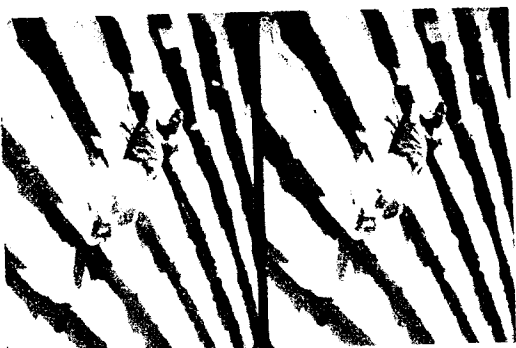
Hence, with only one step from visual vibrations to acoustic vibrations, we find ourselves in the field of music. From the domain of the spatial-pictorial—to the domain of the temporal-pictorial—where the same law rules. For counterpoint is to music not only a form of composition, but is altogether the basic factor for the possibility of tone perception and tone differentiation.

It may almost be said that in every case we have cited we have seen in operation the same *Principle of Comparison* that makes possible for us perception and definition in every field. In the moving image (cinema) we have, so to speak, a synthesis of two counterpoints—the spatial counterpoint of graphic art, and the temporal counterpoint of music.

Within cinema, and characterizing it, occurs what may be described as:

visual counterpoint

In applying this concept to the film, we gain several leads to the problem of film grammar. As well as a *syntax* of film



1. GRAPHIC CONFLICT



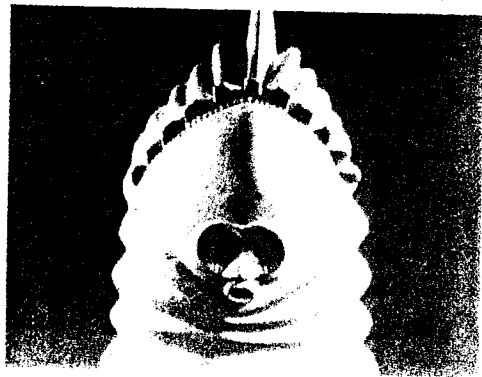
2. CONFLICT OF PLANES



3. CONFLICT OF VOLUMES



4. SPATIAL CONFLICT



5.

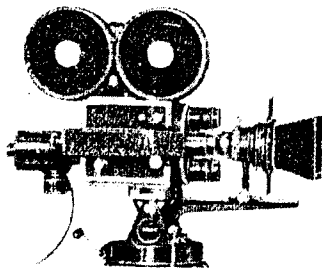
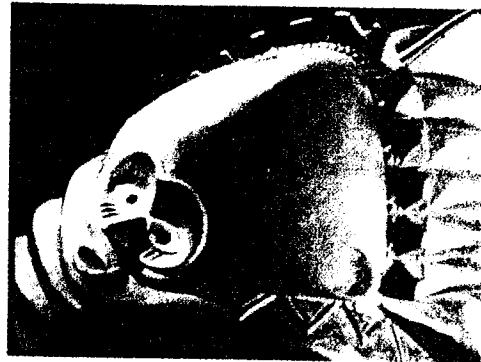
STATIC



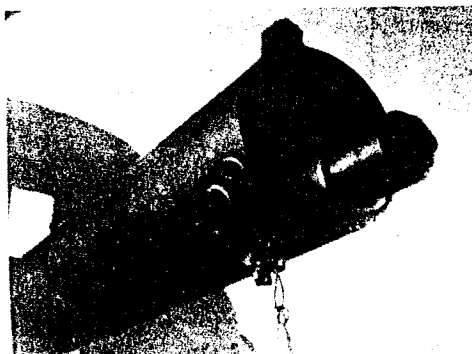
CONFLICT = DYNAMIC



CAMERA



6.



[from October]

7.



[from Potemkin]

ARTIFICIALLY PRODUCED IMAGES OF MOTION

a. Logical



8.



ARTIFICIALLY PRODUCED IMAGES OF MOTION
b. Illogical

9.

manifestations, in which visual counterpoint may determine a whole new system of forms of manifestation. (Experiments in this direction are illustrated in the preceding pages by fragments from my films.)

For all this, the basic premise is:

The shot is by no means an element of montage.

The shot is a montage cell (or molecule).

In this formulation the dualistic division of

Sub-title and shot

and

Shot and montage

leaps forward in analysis to a dialectic consideration as three different phases of one homogeneous task of expression, its homogeneous characteristics determining the homogeneity of their structural laws.

Inter-relation of the three phases:

Conflict within a thesis (an abstract idea)—formulates itself in the dialectics of the sub-title—forms itself spatially in the conflict within the shot—and explodes with increasing intensity in montage-conflict among the separate shots.

This is fully analogous to human, psychological expression.

This is a conflict of motives, which can also be comprehended

in three phases:

1. Purely verbal utterance. Without intonation—expression in speech.

2. Gesticulatory (mimic-intonational) expression. Projection of the conflict onto the whole expressive bodily system of man. Gesture of bodily movement and gesture of intonation.

3. Projection of the conflict into space. With an intensification of motives, the zigzag of mimic expression is propelled into the surrounding space following the same formula of distortion. A zigzag of expression arising from the spatial division caused by man moving in space. *Mise-en-scène*.

This gives us the basis for an entirely new understanding of the problem of film form.

10.



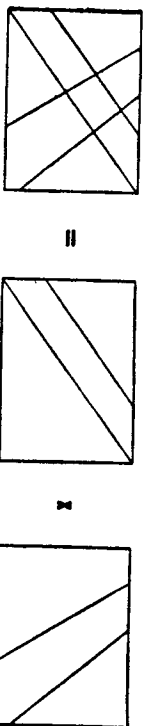
INTELLECTUAL DYNAMIZATION

Types of conflict

We can list, as examples of types of conflicts within the form—characteristic for the conflict within the shot, as well as for the conflict between colliding shots, or, montage:

1. Graphic conflict (see Figure 1).
2. Conflict of planes (see Figure 2).
3. Conflict of volumes (see Figure 3).
4. Spatial conflict (see Figure 4).
5. Light conflict.
6. Tempo conflict, and so on.*

Nota bene: This list is of principal features, of *dominants*. It is naturally understood that they occur chiefly as complexes. For a transition to montage, it will be sufficient to divide any example into two independent primary pieces, as in the case of graphic conflict, although all other cases can be similarly divided:



Some further examples:

7. Conflict between matter and viewpoint (achieved by spatial distortion through camera-angle) (see Figure 5).
 8. Conflict between matter and its spatial nature (achieved by *optical distortion* by the lens).
 9. Conflict between an event and its temporal nature (achieved by *slow-motion* and *stop-motion*) and finally
 10. Conflict between the whole *optical* complex and a quite different sphere.
- Thus does conflict between optical and acoustical experience produce:

sound-film,

* Further details on this film grammar of conflicts are given in the preceding essay, pp. 39-40.—EDITOR.

which is capable of being realized as
audio-visual counterpoint.

Formulation and investigation of the phenomenon of cinema as forms of conflict yield the first possibility of devising a homogeneous system of *visual dramaturgy* for all general and particular cases of the film problem.

Of devising a *dramaturgy of the visual film-form* as regulated and precise as the existing *dramaturgy of the film-story*. From this viewpoint on the film medium, the following forms and potentialities of style may be summed up as a film syntax, or it may be more exact to describe the following as:
a tentative film-syntax.

We shall list here a number of potentialities of dialectical development to be derived from this proposition: The concept of the moving (time-consuming) image arises from the superimposition—or counterpoint—of two differing immobile images.

I. Each *moving fragment of montage*. Each photographed piece. Technical definition of the phenomenon of movement. *No composition as yet.* (A running man. A rifle fired. A splash of water.)

II. *An artificially produced image of motion.* The basic optical element is used for deliberate compositions:

A. Logical

Example 1 (from *October*): a montage rendition of a machine-gun being fired, by cross-cutting details of the firing.

Combination A: a brightly lit machine-gun. A different shot in a low key. Double burst: graphic burst + light burst. Close-up of machine-gunner.

Combination B (see Figure 6): Effect almost of double exposure achieved by *clatter* montage effect. Length of montage pieces—two frames each.

Example 2 (from *Potemkin*): an illustration of instantaneous action. Woman with pince-nez. Followed immediately

ately—without transition—by the same woman with shattered pince-nez and bleeding eye: impression of a shot hitting the eye (see Figure 7).

B. Illogical

Example 3 (from *Potemkin*): the same device used for pictorial symbolism. In the thunder of the *Potemkin's* guns, a marble lion leaps up, in protest against the bloodshed on the Odessa steps (see Figure 8). Composed of three shots of three stationary marble lions at the Alupka Palace in the Crimea: a sleeping lion, an awakening lion, a rising lion. The effect is achieved by a correct calculation of the length of the second shot. Its superimposition on the first shot produces the first action. This establishes time to impress the second position on the mind. Superimposition of the third position on the second produces the second action: the lion finally rises.

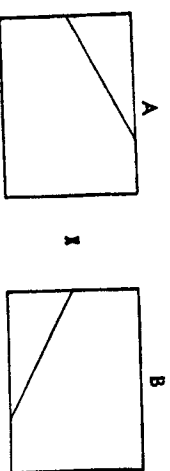
Example 4 (from *October*): Example 1 showed how the firing was manufactured symbolically from elements outside the process of firing itself. In illustrating the monarchist *putsch* attempted by General Kornilov, it occurred to me that his militarist *tendency* could be shown in a montage that would employ religious details for its material. For Kornilov had revealed his intention in the guise of a peculiar "Crusade" of Moslems (!), his Caucasian "Wild Division," together with some Christians, against the Bolsheviks. So we intercut shots of a Baroque Christ (apparently exploding in the radiant beams of his halo) with shots of an egg-shaped mask of Uzunne, Goddess of Mirth, completely self-contained. The temporal conflict between the closed egg-form and the graphic star-form produced the effect of an instantaneous *burst*—of a bomb, or shrapnel (see Figure 9).* (Figure 10, showing the opportunity for tendentious—or ideological—expressiveness of such materials, will be discussed below.)

Thus far the examples have shown *primitive-physiological* Examples of more primitive effects belong here also, such as simple cross-cutting of church spires, angled in mutual opposition.

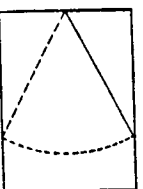
cases—employing superimposition of optical motion *exclusively*.

III. *Emotional* combinations, not only with the visible elements of the shots, but chiefly with chains of psychological associations. *Association montage*. As a means for pointing up a situation *emotionally*.

In Example 1, we had two successive shots A and B, identical in subject. However, they were not identical in respect to the position of the subject within the frame:



producing *dynamization in space*—an impression of spatial dynamics:



The degree of difference between the positions A and B determines the tension of the movement.

For a new case, let us suppose that the subjects of Shots A and B are not *identical*. Although the associations of the two shots are identical, that is, associatively identical.

This *dynamization of the subject*, not in the field of space but of psychology, i.e., *emotion*, thus produces: *emotional dynamization*.

Example 1 (in *Strike*): the montage of the killing of the workers is actually a cross montage of this carnage with the butchering of a bull in an abattoir. Though the subjects are different, "butchering" is the associative link. This made for a powerful emotional intensification of the scene. As a matter of fact, homogeneity of gesture plays an important part

in this case in achieving the effect—both the movement of the dynamic gesture within the frame, and the static gesture dividing the frame graphically.*

This is a principle subsequently used by Pudovkin in *The End of St. Petersburg*, in his powerful sequence intercutting shots of stock exchange and battlefield. His previous film, *Mother*, had a similar sequence: the ice-break on the river, paralleled with the workers' demonstration.

Such a means may decay pathologically if the essential viewpoint—emotional dynamization of the subject—is lost. As soon as the film-maker loses sight of this essence the means ossifies into lifeless literary symbolism and stylistic mannerism. Two examples of such hollow use of this means occur to me:

Example 2 (in *October*): the sugary chants of compromise by the Mensheviks at the Second Congress of Soviets—during the storming of the Winter Palace—are intercut with hands playing harps. This was a purely literary parallelism that by no means dynamized the subject matter. Similarly in Orzep's *Living Corpse*, church spires (in imitation of those in *October*) and lyrical landscapes are intercut with the courtroom speeches of the prosecutor and defense lawyer. This error was the same as in the "harp" sequence.

On the other hand, a majority of *purely dynamic* effects can produce positive results:

Example 3 (in *October*): the dramatic moment of the union of the Motorcycle Battalion with the Congress of Soviets was dynamized by shots of abstractly spinning bicycle wheels, in association with the entrance of the new delegates. In this way the large-scale emotional content of the event was transformed into actual dynamics.

This same principle—giving birth to concepts, to emotions, by juxtaposing two disparate events—led to:

IV. *Liberation of the whole action from the definition of time and space.* My first attempts at this were in *October*.

* The montage list of this sequence from *Strike* is given in Appendix 3 of *The Film Sense*—EDITOR.

Example 1: a trench crowded with soldiers appears to be crushed by an enormous gun-base that comes down inexorably. As an anti-militarist symbol seen from the viewpoint of subject alone, the effect is achieved by an apparent bringing together of an independently existing trench and an overwhelming military product, just as physically independent.

Example 2: in the scene of Kornilov's *putsch*, which puts an end to Kerensky's Bonapartist dreams. Here one of Kornilov's tanks climbs up and crushes a plaster-of-Paris Napoleon standing on Kerensky's desk in the Winter Palace, a juxtaposition of purely symbolic significance.

This method has now been used by Dovzhenko in *Arsenal* to shape whole sequences, as well as by Esther Schub in her use of library footage in *The Russia of Nikolai II and Lev Tolstoy*.

I wish to offer another example of this method, to upset the traditional ways of handling plot—although it has not yet been put into practice.

In 1924-1925 I was mulling over the idea of a filmic portrait of *actual* man. At that time, there prevailed a tendency to show actual man in films only in *long* uncut dramatic scenes. It was believed that cutting (montage) would destroy the idea of actual man. Abram Room established something of a record in this respect when he used in *The Death Ship* uncut dramatic shots as long as 40 meters or 135 feet. I considered (and still do) such a concept to be utterly unfilmic.

Very well—what would be a linguistically accurate characterization of a man?

His raven-black hair . . .
The waves of his hair . . .
His eyes radiating azure beams . . .
His steely muscles . . .

Even in a less exaggerated description, any verbal account of a person is bound to find itself employing an assortment of waterfalls, lightning-rods, landscapes, birds, etc.

Now why should the cinema follow the forms of theater and painting rather than the methodology of language, which allows wholly new concepts of ideas to arise from the combination of two concrete denotations of two concrete objects? Language is much closer to film than painting is. For example, in painting the form arises from *abstract* elements of line and color, while in cinema the material *concreteness* of the image within the frame presents—as an element—the greatest difficulty in manipulation. So why not rather lean towards the system of language, which is forced to use the same mechanics in inventing words and word-complexes?

On the other hand, why is it that montage cannot be dispensed with in orthodox films?

The differentiation in montage-pieces lies in their lack of existence as single units. Each piece can evoke no more than a certain association. The accumulation of such associations can achieve the same effect as is provided for the spectator by purely physiological means in the plot of a realistically produced play.

For instance, murder on the stage has a purely physiological effect. Photographed in *one* montage-piece, it can function simply as *information*, as a sub-title. *Emotional* effect begins only with the reconstruction of the event in montage fragments, each of which will summon a certain association—the sum of which will be an all-embracing complex of emotional feeling. Traditionally:

1. A hand lifts a knife.
2. The eyes of the victim open suddenly.
3. His hands clutch the table.
4. The knife is jerked up.
5. The eyes blink involuntarily.
6. Blood gushes.
7. A mouth shrieks.
8. Something drips onto a shoe . . .

and similar film clichés. Nevertheless, in regard to the *action* as a *whole*, each *fragment-piece* is almost *abstract*. The more

differentiated they are the more abstract they become, proving no more than a certain association.

Quite logically the thought occurs: could not the same thing be accomplished more productively by not following the plot so slavishly, but by materializing the idea, the impression, of *Murder* through a free accumulation of associative matter? For the most important task is still to establish the idea of murder—the feeling of murder, as such. The plot is no more than a device without which one isn't yet capable of telling something to the spectator! In any case, effort in this direction would certainly produce the most interesting variety of forms.

Someone should try, at least! Since this thought occurred to me, I have not had time to make this experiment. And today I am more concerned with quite different problems. But, returning to the main line of our syntax, something there may bring us closer to these tasks.

While, with I, II, and III, tension was calculated for purely physiological effect—from the purely optical to the emotional, we must mention here also the case of the same conflict-tension serving the ends of new concepts—of new attitudes, that is, of purely intellectual aims.

Example 1 (in *October*): Kerensky's rise to power and dictatorship after the July uprising of 1917. A comic effect was gained by sub-titles indicating regular ascending ranks ("Dictator"—"Generalissimo"—"Minister of Navy—and of Army"—etc.) climbing higher and higher—cut into five or six shots of Kerensky, climbing the stairs of the Winter Palace, all with exactly the *same* pace. Here a conflict between the humnery of the ascending ranks and the "hero's" trotting up the same unchanging flight of stairs yields an intellectual result: Kerensky's essential nonentity is shown satirically. We have the counterpoint of a literally expressed conventional idea with the *pictured* action of a particular

person who is unequal to his swiftly increasing duties. The incongruence of these two factors results in the spectator's purely *intellectual* decision at the expense of this particular person. Intellectual dynamization.

Example 2 (in *October*): Kornilov's march on Petrograd was under the banner of "In the Name of God and Country." Here we attempted to reveal the religious significance of this episode in a rationalistic way. A number of religious images, from a magnificent Baroque Christ to an Eskimo idol, were cut together. The conflict in this case was between the concept and the symbolization of God. While idea and image appear to accord completely in the first statue shown, the two elements move further from each other with each successive image (see Figure 10). Maintaining the denotation of "God," the images increasingly disagree with our concept of God, inevitably leading to individual conclusions about the true nature of all deities. In this case, too, a chain of images attempted to achieve a purely intellectual resolution, resulting from a conflict between a preconception and a *gradual discrediting of it in purposeful steps*.

Step by step, by a process of comparing each new image with the common denotation, power is accumulated behind a process that can be formally identified with that of logical deduction. The decision to release these ideas, as well as the method used, is already *intellectually* conceived.

The conventional *descriptive* form for film leads to the formal possibility of a kind of filmic reasoning. While the conventional film directs the *emotions*, this suggests an opportunity to encourage and direct the whole *thought process*, as well.

These two particular sequences of experiment were very much opposed by the majority of critics. Because they were understood as purely political. I would not attempt to deny that *this form is most suitable for the expression of ideologically pointed theses*, but it is a pity that the critics completely overlooked the purely filmic potentialities of this approach.

In these two experiments we have taken the first embryonic step towards a totally new form of film expression. Towards a purely intellectual film, freed from traditional limitations, achieving direct forms for ideas, systems, and concepts, without any need for transitions and paraphrases. We may yet have a

synthesis of art and science.

This would be the proper name for our new epoch in the field of art. This would be the final justification for Lenin's words, that "the cinema is the most important of all the arts."

Moscow, April 1929

THE FILMIC FOURTH DIMENSION

EXACTLY a year ago, on August 19, 1928, before the montage of *Old and New* had been begun, I wrote, in connection with the visit to Moscow of the Kabuki theater:

In the Kabuki . . . a single monistic sensation of theatrical "provocation" takes place. The Japanese regards each theatrical element, not as an incommensurable unit among the various categories of affect (on the various sense-organs), but as a single unit of *theatre*. . . . Directing himself to the various organs of sensation, he builds his summation [of individual "pieces"] to a grand total provocation of the human brain, without taking any notice *which* of these several paths he is following.

My characterization of the Kabuki theater proved prophetic. This method became the basis for the montage of *Old and New*.

Orthodox montage is montage *on the dominant*. I.e., the combination of shots according to their dominating indications. Montage according to tempo. Montage according to the chief tendency within the frame. Montage according to the length (continuance) of the shots, and so on. This is montage according to the foreground.

The dominating indications of two shots side by side produces one or another conflicting interrelation, resulting in one or another expressive effect (I am speaking here of a *purely montage* effect).

This circumstance embraces all intensity levels of montage juxtaposition—all *impulses*:

From a complete opposition of the dominants, i.e., a sharply contrasting construction, to a scarcely noticeable "modulation"

from shot to shot; *all* cases of conflict must therefore include cases of a complete *absence* of conflict.

As for the dominant itself, to regard it as something independent, absolute and invariably stable is out of the question. There are technical means of treating the shot so that its dominant may be made more or less specific, but in no case absolute.

The characteristics of the dominant are variable and profoundly relative. A revelation of its characteristics depends on that combination of shots which itself depends on the dominant!

A circle? An equation of two unknown quantities? A dog chasing its tail? No, this is simply an exact definition of a film law. A fact.

If we have even a *sequence* of montage pieces:

A gray old man,
A gray old woman,
A white horse,
A snow-covered roof,

we are still far from certain whether this sequence is working towards a dominating indication of "old age" or of "whiteness."

Such a sequence of shots might proceed for some time before we finally discover that guiding-shot which immediately "christens" the *whole* sequence in one "direction" or another. That is why it is advisable to place this identifying shot as near as possible to the beginning of the sequence (in an "orthodox" construction). Sometimes it even becomes necessary to do this with—a sub-title.

These considerations completely exclude a non-dialectic statement of the question concerning the *single-meaningness* of a frame within itself. The film-frame can never be an inflexible *letter of the alphabet*, but must always remain a multiple-meaning *ideogram*. And it can be read only in juxtaposition, just as an ideogram acquires its specific *significance, meaning*, and even *pronunciation* (occasionally in diametric opposition

to one another) only when combined with a separately indicated reading or tiny meaning—an indicator for the exact reading—placed alongside the basic hierarchy.

In distinction from orthodox montage according to *particular dominants*, *Old and New* was edited differently. In place of an "aristocracy" of individualistic dominants we brought a method of "democratic" equality of rights for all provocations, or stimuli, regarding them as a summary, as a complex.

The point is that the dominant (with all these recognized limitations on its relativity) appears to be, although the most powerful, far from the only stimulus of the shot. For example: the sex appeal of a beautiful American heroine-star is attended by many stimuli: of texture—from the material of her gown; of light—from the balanced and emphatic lighting of her figure; of racial-national (positive for an American audience: "a native American type," or negative: "colonizer-oppressor"—for a Negro or Chinese audience); of social-class, etc. (all brought together in an iron-bound unity of its reflex-physiological essence). In a word, the *central stimulus* (let it be, for instance, sexual as in our example) is attended always by a *whole complex* of secondary stimuli.

What takes place in acoustics, and particularly in the case of instrumental music, fully corresponds with this.

There, along with the vibration of a basic dominant tone, comes a whole series of similar vibrations, which are called *overtones* and *undertones*. Their impacts against each other, their impacts with the basic tone, and so on, envelop the basic tone in a whole host of secondary vibrations. If in acoustics these collateral vibrations become merely "disturbing" elements, these same vibrations in music—in composition, become one of the most significant means for affect by the experimental composers of our century, such as Debussy and Scriabin.

We find the same thing in optics, as well. All sorts of aberrations, distortions, and other defects, which can be remedied by systems of lenses, can also be taken into account compo-

tionally, providing a whole series of definite compositional effects (employing lens-openings from 28 to 310).

In combinations which exploit *these collateral vibrations*—which is nothing less than *the filmed material itself*—we can achieve, completely analogous with music, the *visual overtone complex of the shot*.

The montage of *Old and New* is constructed with this method. This montage is built, not on *particular dominants*, but takes as its guide the total stimulation through all stimuli. That is the original montage complex within the shot, arising from the collision and combination of the individual stimuli inherent in it.

These stimuli are heterogeneous as regards their "external natures," but their reflex-physiological essence binds them together in an iron unity. Physiological in so far as they are "psychic" in perception, this is merely the physiological process of a *higher nervous activity*.

In this way, behind the general indication of the shot, the physiological summary of its vibrations as a *whole*, as a complex unity of the manifestations of all its stimuli, is present. This is the peculiar "feeling" of the shot, produced by the shot as a whole.

This makes the shot as a montage-piece comparable to the separate scenes within the Kabuki method. The basic indication of the shot can be taken as the final summary of its effect on the cortex of the brain as a whole, irrespective of the paths by which the accumulated stimuli have been brought together. Thus the quality of the *totals* can be placed side by side in any conflicting combination, thereby revealing entirely new possibilities of montage solutions.

As we have seen, in the power of the very genetics of these methods, they must be attended by an extraordinary *physiological* quality. As in that music which builds its works on a two-fold use of overtones. Not the *classicism* of Beethoven, but the *physiological quality* of Debussy and Scriabin.

The extraordinary physiological quality in the affect of *Old and New* has been remarked by many of its spectators.

The explanation for this is that *Old and New* is the first film edited on the principle of the visual overtone. This method of montage can be interestingly verified.

If in the gleaming classical distances of the cinematography of the future, overtonal montage will certainly be used, simultaneously with montage according to the dominant indication, so as always at first—the new method will assert itself in a question sharpened in principle. Overtonal montage in its first steps has had to take a line in sharp opposition to the dominant.

There are many instances, it is true—and in *Old and New*, too—where “synthetic” combinations of tonal and overtonal montage may already be found. For example, in *Old and New*, the climax of the religious procession (to pray for relief from the drought), and the sequence of the grasshopper and the mowing-machine, are edited *visually* according to *sound* associations, with an express development which exists already in their spatial “similarity.”

Of particular methodological interest, of course, are constructions that are wholly *a-dominant*. In these the dominant appears in the form of a purely *physiological formulation of the task*. For example, the montage of the beginning of the religious procession is according to “degrees of heat saturation” in the individual shots, or the beginning of the state-farm sequence is according to a line of “carnivorosity.” Conditions outside cinematographic discipline provide the most unexpected physiological indications among materials that are logically (both formally and naturally) absolutely neutral in their relations to each other.

There are innumerable cases of montage joinings in this film that make open mockery of orthodox, scholastic montage according to the dominant. The easiest way to demonstrate this is to examine the film on the cutting table. Only then can one see clearly the perfectly “impossible” montage joinings in which *Old and New* abounds. This will also demonstrate the extreme simplicity of its metrics, of its “dimensions.”

Entire large sections of certain sequences are made up of

pieces perfectly uniform in length or of absolutely primitively repeated short pieces. The whole intricate, rhythmic, and *sensual* nuance scheme of the combined pieces is conducted almost exclusively according to a line of work on the “psycho-physiological” vibrations of each piece.

It was on the cutting table that I detected the sharply defined scope of the particular montage of *Old and New*. This was when the film had to be condensed and shortened. The “creative ecstasy” attending the assembly and montage—the “creative ecstasy” of “hearing and feeling” the shots—all this was already in the past. Abbreviations and cuts require no inspiration, only technique and skill.

And there, examining the sequence of the religious procession on the table, I could not fit the combination of its pieces into any one of the orthodox categories, within which one can apply one’s pure experience. On the table, deprived of motion, the reasons for their choice seem completely incomprehensible. The criteria for their assembly appear to be outside formally normal cinematographic criteria.

And here is observed one further curious parallel between the visual and the musical overtone: It cannot be traced in the static frame, just as it cannot be traced in the musical score. Both emerge as genuine values only in the dynamics of the musical or cinematographic *process*.

Overtone conflicts, foreseen but unwritten in the score, cannot emerge without the dialectic process of the passage of the film through the projection apparatus, or that of the performance by a symphony orchestra.

The visual overtone is proved to be an actual piece, an actual element of—a fourth dimension!

In three-dimensional space, spatially inexpressible, and only emerging and existing in the fourth dimension (time added to the three dimensions).

The fourth dimension? Einstein? Or mysticism? Or a joke? It’s time to stop being frightened of this new knowledge of a fourth dimension. Einstein himself assures us:

The non-mathematician is seized by a mysterious shuddering when he hears of "four-dimensional" things, by a feeling not unlike that awakened by thoughts of the occult. And yet there is no more common-place statement than that the world in which we live is a four-dimensional space-time continuum.¹

Possessing such an excellent instrument of perception as the cinema—even on its primitive level—for the sensation of movement, we should soon learn a concrete orientation in this four-dimensional space-time continuum, and feel as much at home in it as in our own house-slippers. And we'll soon be posing the question of a fifth dimension!

Overtone montage is revealed as a new category among the other montage processes known up till now. The *applied* significance of this method is immediately immense. And that is why this article appears in a number devoted to the sound film! *

In the article cited at the beginning, pointing to the "unexpected junction"—a similarity between the Kabuki theater and the sound film, I wrote on the contrapuntal method of combining the visual and aural images:

To possess this method one must develop in oneself a new sense: the capacity of reducing visual and aural perceptions to a "common denominator."

And yet we *cannot reduce aural and visual* perceptions to a common denominator. They are values of different dimensions. But the visual overtone and the sound overtone are values of a *singly measured* substance. Because, if the frame is a *visual perception*, and the tone is an aural perception, *visual as well as aural overtones are a totally physiological sensation*. And, consequently, they are of *one and the same kind*, outside the sound or aural categories that serve as guides, conductors to its achievement.

* This issue of the newspaper *Kino* for August 27, 1929, was chiefly devoted to the reports and speeches at the All-Union Conference on the Sound Film, held earlier in the month.

For the musical overtone (a throb) it is not strictly fitting to say: "I hear."

Nor for the visual overtone: "I see."

For both, a new uniform formula must enter our vocabulary: "I feel."

The theory and methodology of the overtone have been cultivated and made familiar by, among others, Debussy and Scriabin. *Old and New* introduces a concept of the *visual overtone*. And from the contrapuntal conflict between the visual and aural *overtones* will be born the composition of the Soviet sound film.

[1929]

METHODS OF MONTAGE

In every art and every discovery, experience has always preceded precepts. In the course of time, a method has been assigned to the practice of the invention.

GOLDONI¹

IS THE method of overtonal montage unrelated to our previous experience, artificially grafted onto cinematography, or is it simply a quantitative accumulation of one attribute that makes a dialectic leap and begins to function as a new qualitative attribute?

In other words, is overtonal montage a dialectical stage of development within the development of the whole montage system of methods, standing in a successive relation to other forms of montage?

These are the formal categories of montage that we know:

1. *Metric Montage*

The fundamental criterion for this construction is the *absolute lengths* of the pieces. The pieces are joined together according to their lengths, in a formula-scheme corresponding to a measure of music. Realization is in the repetition of these "measures."

Tension is obtained by the effect of mechanical acceleration by shortening the pieces while preserving the original proportions of the formula. Primitive of the method: three-quarter-time, march-time, waltz-time ($\frac{3}{4}$, $\frac{2}{4}$, $\frac{1}{4}$, etc.), used by Kuleshov, degeneration of the method: metric montage using a measure of complicated irregularity ($1\frac{1}{17}$, $2\frac{2}{7}$, etc.).

Such a measure ceases to have a physiological effect, for it is contrary to the "law of simple numbers" (relationships).

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METHODS OF MONTAGE

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Simple relationships, giving a clarity of impression, are for this reason necessary for maximum effectiveness. They are therefore found in healthy classics of every field: architecture; the color in a painting; a complex composition by Scriabin (always crystal clear in the relations between its parts); geometrical *mises-en-scène*; precise state planning, etc.

A similar example may be found in Vetrov's *Eleventh Year*, where the metric beat is mathematically so complex that it is only "with a ruler" that one can discover the proportional law that governs it. Not by *impression* as perceived, but by *measurement*.

I do not mean to imply that the beat should be recognizable as part of the perceived impression. On the contrary. Though unrecognized, it is nevertheless indispensable for the "organization" of the sensual impression. Its clarity can bring into unison the "pulsing" of the film and the "pulsing" of the audience. Without such a unison (obtainable by many means) there can be no contact between the two.

Over-complexity of the metric beat produces a chaos of impressions, instead of a distinct emotional tension.

A third use of metric montage lies between its two extremes of simplicity and complexity: alternating two varying piece-lengths according to two kinds of content within the pieces. Examples: the sequence of the *lezginka* in *October* and the patriotic demonstration in *The End of St. Petersburg*. (The latter example can be considered as classic in the field of *purely metric montage*.)

In this type of metric montage the content within the frame of the piece is subordinated to the absolute length of the piece. Therefore, only the broadly dominant content-character of the piece is regarded; these would be "synonymous" shots.

2. *Rhythmic Montage*

Here, in determining the lengths of the pieces, the content within the frame is a factor possessing equal rights to consideration.

Abstract determination of the piece-lengths gives way to a flexible relationship of the *actual* lengths.

Here the actual length does not coincide with the mathematically determined length of the piece according to a metric formula. Here its practical length derives from the specifics of the piece, and from its planned length according to the structure of the sequence.

It is quite possible here to find cases of complete metric identity of the pieces and their rhythmic measures, obtained through a combination of the pieces according to their content.

Formal tension by acceleration is obtained here by shortening the pieces not only in accordance with the fundamental plan, but also by violating this plan. The most affective violation is by the introduction of material more intense in an easily distinguished tempo.

The "Odessa steps" sequence in *Potemkin* is a clear example of this. In this the rhythmic drum of the soldiers' feet as they descend the steps violates all *metrical* demands. Unsynchronized with the beat of the cutting, this drumming comes in *off-beat* each time, and the shot itself is entirely different in its solution with each of these appearances. The final pull of tension is supplied by the transfer from the rhythm of the descending feet to another rhythm—a new kind of downward movement—the next intensity level of the same activity—the baby-carriage rolling down the steps. The carriage functions as a directly progressing accelerator of the advancing feet. The stepping descent passes into a rolling descent.

Contrast this with the above example from *The End of St. Petersburg*, where intensity is gained by cutting *each and every piece* to its required minimum within the single metric measure.

Such metrical montage is perfectly suitable for similarly simple march-time solutions. But it is inadequate for more complex rhythmic needs.

When it is forcibly applied to such a problem, we find montage failure. This explains such an unsuccessful sequence as that of the religious mask dance in *Storm Over Asia*. Ex-

cuted on the basis of a complex metrical beat, unadjusted to the specific content of the pieces, this neither reproduces the rhythm of the original ceremony nor organizes a cinematically affective rhythm.

In most cases of this sort, nothing more than perplexity is excited in the specialist, and nothing more than a confused impression is aroused in the lay spectator. (Although an artificial crutch of musical accompaniment may give some support to such a shaky sequence—as it did in the cited example—the basic weakness is still present.)

3. Tonal Montage

This term is employed for the first time. It expresses a stage beyond rhythmic montage.

In rhythmic montage it is movement within the frame that impels the montage movement from frame to frame. Such movements within the frame may be of objects in motion, or of the spectator's eye directed along the lines of some immobile object.

In tonal montage, movement is perceived in a wider sense. The concept of movement embraces *all affects* of the montage piece. ~~Here montage~~ is based on the characteristic *emotional sound* of the piece—of its dominant. The general tone of the piece.

I do not mean to say that the emotional sound of the piece is to be measured "impressionistically." The piece's characteristics in this respect can be measured with as much exactitude as in the most elementary case of "by the ruler" measurement in metrical montage. But the units of measurement differ. And the amounts to be measured are different.

For example, the degree of light vibration in a piece cannot only be gauged by a selenium light-element, but every gradation of this vibration is perceptible to the naked eye. If we give the comparative and emotional designation of "more gloomy" to a piece, we can also find for the piece a mathematical co-efficient for its degree of illumination. This is a

case of "light tonality." Or, if the piece is described as having a "shrill sound," it is possible to find, behind this description, the many acutely angled elements within the frame, in comparison with other shape-elements. This is a case of "graphic tonality."

Working with combinations of varying degrees of soft-focus or varying degrees of "shrillness" would be a typical use of tonal montage.

As I have said, this would be based on the *dominant* emotional sound of the pieces. An example: the "fog sequence" in *Potemkin* (preceding the mass mourning over the body of Vakulinchuk). Here the montage was based exclusively on the emotional "sound" of the pieces—on rhythmic vibrations that do not affect spatial alterations. In this example it is interesting that, alongside the basic tonal dominant, a secondary, accessory *rhythmic* dominant is also operating. This links the tonal construction of the scene with the tradition of rhythmic montage, the furthest development of which is tonal montage. And, like rhythmic montage, this is also a special variation of metric montage.

This secondary dominant is expressed in barely perceptible changing movements: the agitation of the water; the slight rocking of the anchored vessels and buoys; the slowly ascending vapor; the sea-gulls settling gently onto the water.

Strictly speaking, these too are elements of a *tonal* order. These are movements that move according to tonal rather than to spatial-rhythmic characteristics. Here spatially immeasurable changes are combined according to their emotional sound. But the chief indicator for the assembly of the pieces was according to their basic element—optical light-vibrations (varying degrees of "haze" and "luminosity"). And the organization of these vibrations reveals a complete identity with a minor harmony in music. Moreover, this example furnishes a demonstration of consonance in combining movement as *change* and movement as *light-vibration*.

Increased tension in this level of montage, too, is produced by an intensification of the same "musical" dominant. An espe-

cially clear example of such intensification is furnished by the sequence of the delayed harvest in *Old and New*. The construction of this film as a whole, as in this particular sequence, adheres to a basic constructive process. Namely: a conflict between *story* and its *traditional form*.

Emotive structures applied to non-emotional material. The stimulus is transferred from its usual use as situation (for example, as eroticism is usually used in films) to structures paradoxical in tone. When "the pillar of industry" is finally discovered—it is a typewriter. The hero bull and heroine cow are happily wed. It is not the Holy Grail that inspires both doubt and ecstasy—but a cream-separator.*

Therefore, the thematic *minor* of the harvesting is resolved by the thematic *major* of the tempest, of the rain. Yes, and even the stacked harvest, itself—traditional major theme of fecundity basking in the sun—is a resolution of the minor theme, wetted as it is by the rain.

Here the increase of tension proceeds by internal reinforcement of a relentless dominant chord—by the growing feeling within the piece of "oppression before the storm."

As in the preceding example, the tonal dominant—movement as light-vibration—is accompanied by a secondary rhythmic dominant, i.e., movement as change.

Here it is expressed in the growing violence of the wind, embodied in a transfer from currents of air to torrents of rain—a definite analogy with the transfer from the downward steps to the downward rolling carriage.

In general structure the wind-rain element in relation to the dominant can be identified with the bond in the first example (the harbor mists) between its rhythmic rockings and its

* There was even a parallel with the ironic conclusion of *A Woman of Paris* in the original end planned for *Old and New*. This is, by the way, a film unique in the number of references (both in story and in style) to other films: the "pillar of industry" sequence playfully builds its satire on a similar but serious episode in Pudovkin's *End of St. Petersburg*; the tractor's final triumph is an inflated parody of a Wild West film chase, etc. Even Buster Keaton's *Three Ages* was consciously reflected in the original structure of *Old and New*.—EDITOR.

reticular afocality. Actually, the character of the inter-relation is quite different. In contrast with the consonance of the first example, we have here the reverse.

The gathering the skies into a black, threatening mass is contrasted with the intensifying dynamic force of the wind, and the solidification implied in the transition from currents of air to torrents of water is intensified by the dynamically blown petticoats and the scattering sheaves of the harvest.

Here a collision of tendencies—an intensification of the static and an intensification of the dynamic—gives us a clear example of dissonance in tonal montage construction.

From the viewpoint of emotional impression, the harvest sequence exemplifies the tragic (active) minor, in distinction from the lyrical (passive) minor of the harbor fog sequence.

It is interesting that in both examples the montage grows with the increasing change of its basic element—*color*: in the "harbor" from dark gray to misty white (life analogy—the dawn); in the "harvest" from light gray to leaden black (life analogy—the approach of crisis). I.e., along a line of light vibrations increasing in frequency in the one case, and diminishing in frequency in the other.

A construction in simple metrics has been elevated to a new category of movement—a category of higher significance.

This brings us to a category of montage that we may justly name:

4. *Overtonal Montage*

In my opinion, overtone montage (as described in the preceding essay) is organically the furthest development along the line of tonal montage. As I have indicated, it is indistinguishable from tonal montage by the collective calculation of all the piece's appeals.

This characteristic steps up the impression from a melodically emotional coloring to a directly physiological perception. This, too, represents a level related to the preceding levels.

These four categories are *methods* of montage. They become montage *constructions* proper when they enter into relations of conflict with each other—as in the examples cited.

Within a scheme of mutual relations, echoing and conflicting with one another, they move to a more and more strongly defined type of montage, each one organically growing from the other.

Thus the transition from metrics to rhythmic came about in the conflict between the length of the shot and the movement within the frame.

Tonal montage grows out of the conflict between the rhythmic and tonal principles of the piece.

And finally—overtone montage, from the conflict between the principal tone of the piece (its dominant) and the overtone. These considerations provide, in the first place, an interesting criterion for the appreciation of montage-construction from a "pictorial" point of view. Pictorialism is here contrasted with "cinematism," esthetic pictorialism with physiological reality.

To argue about the pictorialism of the film-shot is naive. This is typical of persons possessing a decent esthetic culture that has never been logically applied to films. To this kind of thinking belong, for instance, the remarks on cinema coming from Kasimir Malevich.* The veriest novice in films would not think of analyzing the film-shot from an identical point of view with landscape painting.

The following may be observed as a criterion of the "pictorialism" of the montage-construction in the broadest sense: the conflict must be resolved *within* one or another category of montage, without allowing the conflict to be one of differing categories of montage.

Real cinematography begins only with the collision of various cinematic modifications of movement and vibration. For example, the "pictorial" conflict of figure and horizon (whether this is a conflict in statics or dynamics is unimportant). Or the alternation of differently lit pieces solely from

* The founder of the Suprematist school of painting had delivered some commonplaces about the "photographic" and naturalistic limitations of the cinema.—EDITOR.

the viewpoint of conflicting light-vibrations, or of a conflict between the form of an object and its illumination, etc.

We must also define what characterizes the affect of the various forms of montage on the psycho-physiological complex of the person on the perceiving end.

The first, metric category is characterized by a rude motive force. It is capable of impelling the spectator to reproduce the perceived action, outwardly. For example, the moving contest in *Old and New* is cut in this way. The different pieces are "synonymous"—containing a single moving movement from one side of the frame to the other; and I laughed when I saw the more impressionable members of the audience quietly rocking from side to side at an increasing rate of speed as the pieces were accelerated by shortening. The effect was the same as that of a percussion and brass band playing a simple march tune.

I have designated the second category as rhythmic. It might also be called primitive-emotive. Here the movement is more subtly calculated, for though emotion is also a result of movement, it is movement that is not merely primitive external change.

The third category—tonal—might also be called melodic-emotive. Here movement, already ceasing to be simple change in the second case, passes over distinctly into an emotive vibration of a still higher order.

The fourth category—a fresh flood of pure physiologism, as it were—echoes, in the highest degree of intensity, the first category, again acquiring a degree of intensification by direct motive force.

In music this is explained by the fact that, from the moment that overtones can be heard parallel with the basic sound, there also can be sensed vibrations, oscillations that cease to impress as tones, but rather as purely physical displacements of the perceived impression. This particularly refers to strongly pronounced timbre instruments with a great preponderance of the overtone principle. The sensation of physical displacement is

sometimes also literally achieved: chimes, organ, very large Turkish drums, etc.

In some sequences *Old and New* succeeds in effecting junctions of the tonal and overtone lines. Sometimes they even collide with the metric and rhythmic lines, as well. As in the various "tangles" of the religious procession: those who fall on their knees beneath the ikons, the candles that melt, the gasps of ecstasy, etc.

It is interesting to note that, in selecting the pieces for the montage of this sequence, we unconsciously furnished ourselves with proof of an essential equality between rhythm and tone, establishing this gradational unity much as I had previously established a gradational unity between the concepts of shot and montage.

Thus, tone is a level of rhythm.

For the benefit of those who are alarmed by such reductions to a common denominator, and the extension of the properties of one level into another for purposes of investigation and methodology, I recall Lenin's synopsis of the fundamental elements of Hegelian dialectics:

These elements may be presented in a more detailed way thus: . . .

- 10) an endless process of revealing *new* aspects, relationships, etc.
- 11) an endless process of deepening human perception of things, appearances, processes and so on, from appearance to essence and from the less profound to the more profound essence.
- 12) from co-existence to causality and from one form of connection and interdependence to another, deeper, more general.
- 13) recurrence, on the highest level, of known traits, attributes, etc. of the lowest, and
- 14) return, so to say, to the old (negation of the negation) . . . ?

After this quotation, I wish to define the following category of montage—a still higher category:

5. Intellectual Montage

Intellectual montage is montage not of generally physiological overtone sounds, but of sounds and overtones of an intellectual sort: i.e., conflict-juxtaposition of accompanying intellectual affects.

The gradational quality is here determined by the fact that there is no difference in principle between the motion of a man rocking under the influence of elementary metric montage (see above) and the intellectual process within it, for the intellectual process is the same agitation, but in the dominion of the higher nerve-centers.

And if, in the cited instance, under the influence of "jazz montage," one's hands and knees rhythmically tremble, in the second case such a trembling, under the influence of a different degree of intellectual appeal, occurs in identically the same way through the tissues of the higher nerve systems of the thought apparatus.

Though, judged as "phenomena" (appearances), they seem in fact different, yet from the point of view of "essence" (process), they are undoubtedly identical.

Applying the experience of work along lower lines to categories of a higher order, this affords the possibility of carrying the attack into the very heart of things and phenomena. Thus, the fifth category is the intellectual overtone.

An example of this can be found in the sequence of the "gods" in *October*, where all the conditions for their comparison are made dependent on an exclusively class-intellectual sound of each piece in its relation to God. I say class, for though the emotional principle is universally human, the intellectual principle is profoundly tinged by class. These pieces were assembled in accordance with a descending intellectual scale—pulling back the concept of God to its origins, forcing the spectator to perceive this "progress" intellectually.*

* A portion of this sequence (omitted from most of the American prints of *Ten Days That Shook the World*) is reproduced in the section of photographs between pages 52 and 53.

But this, of course, is not yet the intellectual cinema, which I have been announcing for some years! The intellectual cinema will be that which resolves the conflict-juxtaposition of the physiological and intellectual overtones. Building a completely new form of cinematography—the realization of revolution in the general history of culture; building a synthesis of science, art, and class militancy.

In my opinion, the question of the overtone is of vast significance for our film future. All the more attentively should we study its methodology and conduct investigation into it.
Moscow—London, Autumn 1929