

F. W. Murnau *Der letzte Mann* (1924)

— Subjective Experience That the Moving Camera Enabled and the Margin: Horizon That the Non-Person Camera-Eye Opened Up

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要旨

本論では、フリードリッヒ・ヴィルヘルム・ムルナウのウーファ（UFA）期の映画『最後の人 *Der letzte Mann*』（1924）を、移動カメラの特異さ、つまり、この映画における可動性を得たカメラが可能にした主観的体験とそのことにより切り開かれた地平から考察する。その際、非人称的カメラ視線が切り開いた地平から見直される。Ⅰ章では、この映画の冒頭シーンにおける移動カメラによってなされたシーンが齎した映画史的に画期的な意義を確認する。Ⅱ章では、移動カメラにより可能とされることになった主観的体験シーンの幾つかを具体的にフィルムテキスト分析を施して見る、かつ同時代的に後続する作品群に与えた波及効果を見る。最後のⅢ章では、可動性を得たカメラが可能にした主観的体験を踏まえつつも、この切り開かれた地平とは異なった可能性を秘めた別の新しい地平（人称性を欠いたカメラ視線が切り開いた地平）を、実際にフィルムテキスト分析をして探る。

Introduction

Friedrich Wilhelm Murnau's perspective is understood through Lotte Eisner's first monograph, published in 1964. Eisner described Murnau's various cinematographic journeys, which were known only fragmentarily, in connection with his perspective. In other words, we came to discover the surprising masterpiece, *Phantom* (1922), which we had seen only in short and incomplete form, as well as acclaimed films from film history, including *Sunrise* (1927). Furthermore, detailed analyses of the individual films also became available, including, in 1977, a detailed analysis by Eric Rohmer of the filmic text of "the organization of the space" in *Faust* (1925). In this article, we focus on *Der letzte Mann* (1924) by Murnau in his UFA (Universum Film A. G.) period and investigate the singularity of the moving camera in this film, that is, the subjective experience that the camera's movability enabled and the horizon which, therefore, was opened up.

In the first chapter, we confirm the epoch-making significance for film history of the scene with the moving camera in the beginning of this film. In the second chapter, we examine scenes of subjective experience enabled by the moving camera through analysis of the filmic text and see the ripple effect that this film had. In the third chapter, we investigate the new horizon (the horizon which the non-person camera-eye opened up) through analysis of the filmic text with a full understanding of the subjective experience that a camera with mobility enabled.

I . Scene in the lobby of the hotel at the beginning of *Der letzte Mann*

Though its shooting seems very natural today, the scene in the hotel lobby at the beginning of the film *Der letzte Mann* is still impressive. Film critic Siegfried Kracauer said the following about the scene: “The film opens with a magnificent traveling shot showing the hotel guests streaming through the ever-turning door, a device employed time and again until the very end—something between a merry-go-round and a roulette wheel.”¹ The possibility of shooting with a moving camera has never been used more efficiently. At the time, one member of the audience who was enthusiastic was the young French journalist, soon to be a film director, Marcel Carne. He wrote as follows: “The camera is put on the truck, slides up, looks down, and enters everywhere the story needs. The camera is no longer fixed, participates in the action, becomes ‘the character of the drama’ . The actors no longer stick in front of the lens, and the actors are surprised at the lens before they notice. In *Der letzte Mann*, thanks to this technique, it is possible to know a small corner overlooked in the dark Hotel Atlantic. The hall being looked down upon from the elevator shows its enormity in relief being manifest by motion, and we approach the revolving door, and enter under the large umbrella of Jannings through it (1929).”²

As described above, the moving camera shots seen in this film are made possible by the carriage mounting of the camera and other contrivances. The moving camera shot is seen not only in the first impressive scene, but also in other scenes. For example, the following sequence is of a marriage party at night at a cheap apartment where the hotel porter lives. In this sequence, three scenes use the camera to obtain mobility (①, ②, ③), and this sequence consists of these scenes.

II . Moving camera enabling subjective experience

II-1. Scene of dreamy state in drunken state (1)

In a cheap apartment where the hotel porter lives, a party is held to celebrate the marriage of the daughter. The porter falls into drunkenness and notices the appearance of two men who play the trumpet in the courtyard of the apartment. While listening to their music,

he becomes dreamy (①). He is dreamy in his drunken state, and the scene of the dream seen at that time is presented. He easily lifts the heavy luggage and takes the luggage outside the hotel through the turning door to a predetermined position in the hotel; the camera approaching him captures his appearance. The camera is chasing the hotel porter who passes through the revolving door (medium long shot). In addition, the swaying camera captures the guests sending applause to him. Also, those images are superimposed (e.g., medium long shot, waist shot). In addition, distortion is added to the image here.

Because the hotel porter, to this point, does not carry heavy luggage because of old age, he has been robbed of his uniform of hotel porter and been forced to relocate by the hotel manager. Though he wears his uniform in the wedding party of the daughter, it is because he got into the hotel to steal it. The dreamy image which the hotel porter sees is superimposed on the image by the camera. The hotel porter, wearing a uniform, lifts with one hand a piece of luggage from the car stopped in front of the hotel and then enters the hotel. He goes through the revolving door and toward the interior of the lobby. Some guests are in the lobby. He lifts the luggage as if it is light and is applauded by the guests. The reason why he dreams of such a performance is as mentioned above.

On shooting this kind of scene, a movable camera loaded on a truck was used. In *Phantom* (1922), also directed by Murnau, in the scene in which Alfred Abel dances with Lya de Putti the shot seen from his eyes is constituted as moving round and round, and this is the same as in the drunken state in *Der letzte Mann*. Furthermore, an unstable movement or shake of the front, rear, right, and left by the camera is effective. In addition, the distortion³ and sparkle⁴ of the image that utilizes the reflection of the glass of the revolving door are also effective. Furthermore, multiple exposure is effective. In addition, the previous drunken state of the hotel porter continues in the attendance of the next day. This time, the devised image seen in some of the shots obtained through the porter's line of sight from the courtyard of the apartment is also impressive. These shots include, for example, the close-up of the face of the apartment female dweller,⁵ the shot looking up from the courtyard to the streets, and the contrast between the walls of the buildings in both sides and the air.

In *Cinema 2*, Gilles Deleuze sees two poles in dream images. They are distinguished by the technical production. One proceeds "by rich and overloaded means – dissolves, superimpositions, deframings, complex camera movements, special effects, manipulations in the laboratory – going right to the abstract, in the direction of abstraction." In contrast, the other is very restrained, "working by clear cuts or montage-cut, 'looks like' dream, but between objects that remain concrete." *Der letzte Mann* by Murnau is equivalent to the former. In *Der letzte Mann*, "the driving force of the great dream" is and "the uncontrollable batterers at the door are dissolved and superimposed, and tend towards infinitely restless abstract angles."⁶

II -2-1. The scene overlooking the courtyard of the apartment in a drunken state



fig 1

The film also contains an interesting scene before the scene of the dream-image referred to above. In the scene, the hotel porter, falling into drunkenness, looks at the two men who play the trumpets in the courtyard (②). One of them in drunkenness is blowing his trumpet in the courtyard (39:00, full shot, fig 1). At that time, the outlet of the trumpet is captured by the camera (full shot), and it is visualized as if it were captured from the upstairs window of the

apartment (in fact, the camera glided on the line stretching from the upper floors to the ground; we refer to this in II -2-2). Again, the film moves to the shot where the drunken man is blowing the trumpet (full shot).

Also in this scene, the movable camera is used. We cannot hear the sound of the trumpet the man is blowing in the courtyard because this film is a silent film (however, a musical accompaniment is assigned to the version that we can see now, and the sound of the trumpet is inserted as a sound effect in this scene. Therefore, it is also easy to miss the ingenuity of images which Murnau and the others elaborate). How did Murnau and the others, especially Robert Herlth and Walter Roehrig, in charge of sets elaborate? Here, to indicate that the trumpet sound reaches the ears of the hotel porter, the image is devised. The shot of the trumpet is montaged to the shot of the dreamy face of the hotel porter.⁷ As a result, we see that the hotel porter hears the sound. However, before this, the trumpet as the outlet of the man blowing the trumpet in the courtyard must be shown in the form of introduction. For this purpose, the shot of the hotel porter who is in the room is montaged to the shot of the man who is blowing the trumpet in the courtyard, and not only those shots are montaged, but also the shot in which the hotel porter looks at them from the window of the room is inserted. Moreover, this was not a shot captured by a quick contrivance of operation of the diaphragm of the camera lens. That is, zooming by operating the iris of the camera lens was not used. If the zoom had been used, those who see this film would not feel or experience in the film as the hotel porter jumps into the man who is blowing the trumpet (we refer to this in II -2-2). However, those who are present in this scene feel as if the hotel porter has jumped into the men in the courtyard. Why?

II -2-2. Device in shooting, the difference between moving camera shots and zoom shots

For this scene in *Der letzte Mann*, Robert Herlth, who was in charge of set production in the making of this film, said the following: "When we came to the scene before the porter's

dream in *The Last Laugh* (= *Der letzte Mann*), where Jannings hears the sound of a trumpet in the courtyard, we puzzled our brains about how to represent a sound travelling through space. The solution of the problem was as follows. The back-yard set had been built on the lot at Babelsberg (the studio of UFA). We now fitted Jannings' house with a sort of hoist, with the camera in a basket on rails (fig 2, 3⁸), so that it could slide downwards for about 20 metres, i.e. from Jannings' ear to the mouth of the trumpet (here, in the actual, from the mouth of the trumpet to Jannings' ear⁹) : silent films demanded this kind of ingenuity. But it may be that the filmic effect was more striking than the real sound of the trumpet would be nowadays.”¹⁰



fig 2



fig 3

Here, the difference between the moving camera shot (tracking shot or dolly shot) and the zoom shot can be seen. Zoom shots don't exactly imitate the effect of forward movement and backward movement. Since, in the case of a zoom shot, the camera does not move, the relationship among objects in the separate regions is the same. There, “feeling going into in the scene” does not occur (we refer to this feeling in II -2-1). The perspective doesn't change even if the image is enlarged. However, in the case of a tracking shot, we move physically into the scene. In this case, the relationships in the space between the objects change as well as the perspective (we refer to this feeling in II -2-1). The zoom shot is often a quick substitution for a moving camera shot, but the effect is also a strange sense of distance. In other words, though we do not actually approach, we seem to approach or, if the operation is done in reverse, though we do not actually move away, we seem to move away. These experiences are not in real life, so we are confused.¹¹

However, this shot in *Der letzte Mann* was not the first historically. In *Phantom* (1922), in the scene in which Alfred Abel takes a meal with Lya de Putti the shot to capture the table from the top can be seen and this time, when the camera is going to rise, camera movement is used instead of a zoom. Here, we get the feeling that we gradually rise above the table.

II -3. Dream-images in the drunken state (2)

In this way, in the sequence of the wedding party at night in the cheap apartment

where the hotel porter lives, three scenes using a camera to obtain mobility are shown and the sequence is composed of those scenes (①, ②, ③). We want to examine the third scene (③), which is the shot capturing the hotel porter in the drunken state (bust shot). Here, the hotel porter and the camera on the turntable were arranged to put them facing each other, and while both were rotating, shooting was done as the background was changed. There, the awkwardly swaying shot of the room captured from the tracking camera is inserted. This conveys the line of sight of the hotel porter in his drunkenness.

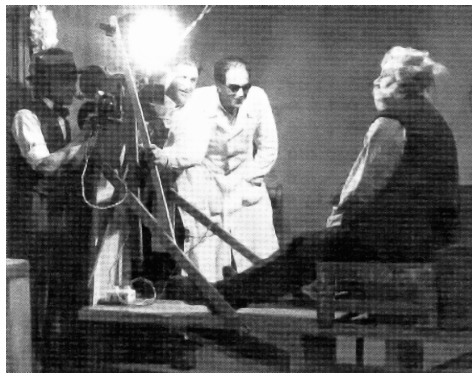


fig 4

We want to refer to ③ a little more. Here, the hotel porter and a camera that was placed on the turntable were arranged opposite each other, and while both were rotating, the background changed. This shot of the hotel porter rotating round and round was filmed in the following way: Jannings sat on the turntable on one side (fig 4¹²), and cameraman Karl Freund held the camera on the other side (he shouldered the battery on his back and balanced). Then, Jannings flounced “like a drunken man.”¹³ As Rudolf Arnheim pointed

out in *Films as Art*, the following is well known: The camera is placed on the truck, or slides along the cable, or moves up and down, and is rotated for a pan shot. As this is also seen above, the size of the object in the shot increases when the camera approaches it and, simultaneously, the range of the screen decreases. Thus, without the montage, the complete switching from long shot to close up, and vice versa from close-up to long shot, became possible. “The moving camera is especially useful when the scene of action is not an immobile setting, in which the actors come and go, but the actors are, as it were.” As we have seen, [a] “the camera may accompany the hero through all the rooms of a house, down the stairs, along the street.” Also, “the human figure may always remain the same.” On the other hand, this is exactly what can be seen in ③; [b] “the surroundings pass as a panorama, continually changing.” Thus, “the film artist is able to do what is very hard for the theater director, namely, to show the world from the standpoint of an individual, to take man as the center of his cosmos—that is, to make a very subjective experience accessible to the eyes of all. Indeed, experiences of an even more subjective nature may be represented in this manner. How ‘everything seems to turn round’ someone, feelings of giddiness, vertigo, intoxication, falling, rising—all these are easily produced by the appropriate motions of the camera.”¹⁴ In modern cinema, the equipment allows shooting to be more sophisticated, and is assumed to be natural, but in *Der letzte Mann* which was produced in the mid-1920s, the moving camera depicting the subjective experience in this way was a

breakthrough.

II -4. Stimulus to the following, the magnitude of the spillover

In the Weimar period in Germany in 1925, Ewald A. Dupont directed the epoch-making *Variete*. However, all the shots had already been taken in *Der letzte Mann* (1924) by Murnau. In *Variete*, by incessant camera movements, “the spectator can break into the magic circle of the action.”¹⁵ “Led by the inquisitive camera,” it is possible for the spectator “to rush through space as if he were one of the trapeze artists,” “to sneak about rooms full of tension,” “to identify himself with Artinelli when he lies in wait for the girl,” and “to spy on her hasty endeavor to renew her makeup before rejoining Jannings.” For example, the ability “to rush through space as if he were one of the trapeze artists” was not common at that time. The camera doesn’t capture the trapeze artist, but the camera becomes the ‘eye’ of the trapeze artist and captures the scene of the entertainment field from the swaying swing. Here, “the actors no longer plant themselves in front of the lens; instead it shifts with and for them, it turns around them, it puts itself before or behind them, above or below them, seizing upon their smallest expressions at the fraction of a second that is the most significant.” Dupont’s “flamboyant camera movements became the very prototype of German cinematography, bringing the audience into close relation with the protagonist’s experience.”¹⁶ In addition, in *Variete*, the shooting is devised. For example, unusual camera angles, the multiple exposure (in *Der letzte Mann*, this is seen in a close-up shot of the woman living in a cheap apartment in the scene before the old porter goes to the hotel to steal the uniform), and the agile vicissitudes of the camera position are employed. These help spectators to go to the heart of the event.

Certainly, as mentioned above, these may be the familiar way of shooting to us. However, we need to try to re-place it in the magnetic field of the history. For example, in 1932, *Vampyr* was directed by Carl Theodor Dreyer, and in the last part, he introduced an impressive scene where the coffin that contains a dead body is brought to the cemetery. There, the line of sight of the camera doesn’t capture only the coffin. The line of sight of the camera is overlapped on the line of sight of the dead body that is directed to the sky through the window.¹⁷ Shigehiko Hasumi said about the surprise that this shooting gave to the people: “This long tracking shot by Rudolph Mate, who became a B-movie director in Hollywood, surprised a lot of people technically and aesthetically, because the camera little by little sways in order to represent the movement of the carried dead body, and captures only the sky seen through the treetops. It was the sight which scribed the quirky subject called the coffin which literally won the line of sight in the cinematic memory.”¹⁸

III. In *Der letzte Mann*, the camera-eye is not the line of sight of the person concerned in the drama or the human-eye, either.

However, we must consider in the film *Der letzte Mann* that the mobile camera is used as the device enabling subjective experience.¹⁹ However, even taking into account that fact, the horizon of the possibility which the mobile camera opened is different from this. Here, as previously mentioned, we want to see the sequence where the hotel porter is ordered to job reassignment by the manager in the manager's room (the following are the shots using the mobile camera).

III-1. Sequence where the hotel porter is told about the job reassignment



fig 5

1. The hotel porter receives the notice of work transfer and is stunned. The camera captures him through the window. In the full shot, the hotel porter is on the right side of the screen. The manager sits at a desk on the left side of the screen. As the camera is approaching, the hotel porter looks at the documents notifying him of the work transfer (waist shot captured from bird's-eye view). At this time, from the image captured

through the window to the image captured from the room, the exterior and interior are connected (19:34, fig 5, here, long take movement by the mobile camera is seen, and we touched on this charming shot in another article).

2. The hotel porter takes off the uniform and tries to see himself from the bottom, losing energy. From a waist shot of the hotel porter, the camera moves subtly rearward in the condition of the same frame size and tilts down, to the shot which captures the hotel porter from the feet to the abdomen. Again, the camera tilts up, to a knee shot of the hotel porter.

3. The camera captures the uniform hanging in a closet in the line of sight of the hotel porter while he is approaching. The camera moves from the full shot of the uniform to the waist shot.²⁰

4. The mobile camera runs after the hotel porter leaving the room with the woman who manages the clothes, from the back. The woman and the hotel porter are on the right side of the screen. The woman is seen off and on from behind the back of the hotel porter (knee shot). The corridor and the wall of the hotel are on the left side of the screen. Before long, the mobile camera overtakes the hotel porter and moves with the woman at the same speed to the shelf where clothes and towels are stored (here is a long take by the mobile camera, too).

We consider this sequence in the following paragraphs.

III-2. The camera-eye – it is not the person concerned in the drama, and not the human-eye

Robert Flaherty, who later directed *Tabu* (1931) with Murnau, directed the documentary film *Nanook of the North* (1922). In this film, the main character Inuit tries to capture a group of seals sleeping on the beach and crouches down in the corner of the screen. Where does the beauty of this shot come from? Eric Rohmer said that we should return to the movie camera what only the movie camera has, and that the beauty of the shot of *Nanook of the North* comes solely from the fact that the viewpoint which the camera shows us is not the viewpoint of the “person concerned in the drama” and not even the viewpoint of the “human-eye.”²¹ If this shot comes from the point of view of the “human-eye,” one element will exclude all other elements and monopolize our attention. Certainly, the beauty of construction sites and vacant lots might be born from the angle when the artist tries to show them to us. However, it is not so. According to Rohmer, the beauty of construction sites and vacant lots is merely that of construction sites and vacant lots. The work itself is beautiful, not because the work clarifies being able to create beauty from ugly things but because the work clarifies that what we thought ugly is beautiful. Rohmer arrives at one paradox. In other words, the means of mechanical reproduction such as photographs are generally excluded from the art, not because they do nothing but reproduce, but because they “distort the thing” more than pencils. In the face seen in the snapshot of the family album, there is nothing left but a zany frown, which is not the original face.

Perhaps, we can see what the camera-eye enables in the sequence referred to above in *Der letzte Mann*, not the perspective of the person concerned in the drama, not even the perspective of the human-eye.

In this sequence, the hotel porter Jannings is relieved of the porter position in the hotel manager’s room. Indeed, even in this scene, the line of sight of the camera captures firmly the state in which the manager is acting from the perspective and the position of the hotel porter. Spectators can be internalized into the film by overlapping their gaze on the line of sight of the main character. Also, it is also possible that the spectators have empathy for the hotel porter. This is what movies acquired in the classic period, especially through D. W. Griffith. However, in this scene, what the camera captures is not necessarily overlapped on the line of sight of the hotel porter. Without being overlapped on the line of sight of the hotel porter, the image captured by the line of sight of the camera is presented in front of the spectators, too. However, whose line of sight is this? We wonder if this is the line of sight of the cameraman who is outside the film. However, if we read this filmic text in such a way, the impact which this line of sight brings is lost. We want to examine how this scene is constructed in more detail. Indeed, ① the shot is captured from the point of view of the hotel porter. In addition, ② the following flashback shot is too, when the hotel porter tries to show that he can perform his duties as a hotel porter by demonstrating that he can lift the heavy baggage in the room; he remembers



fig 6

that he transported the heavy luggage in front of the hotel in the rain via a flashback. Furthermore, the following in the shots constitutes this scene. © The hotel porter is stunned and becomes only dimly conscious because he is relieved of his job as hotel porter. When he is deprived of his uniform violently, the button of the uniform flies off and lands at the feet of the manager. In this shot, the leg of the manager is in the upper part and the floor is in the center. The button is on the floor (25:31, fig 6). In this way, a variety of shots (Ⓐ~©, etc.) constitutes this scene.²² Also, the feelings of the hotel porter are conveyed Rohmer says that if film is excellent to draw emotion, it is only to the extent that emotion results from the continual relationship between us and things, and things themselves also are nothing but the movement and gestures that such a relationship orders to us.

III-3. The shot where the button of the uniform bursts and flies at the feet of the manager – the camera-eye to remove two persons from the frame

In this scene, how is the shot (©) where the button of the uniform bursts and flies at the feet of the manager interpreted? This line of sight is not the line of sight of the hotel porter and also not the line of sight of the hotel manager and hotel employees there.²³ As we mentioned earlier, though it is possible to interpret this line of sight as the line of sight of those who are manipulating the story, the following scene beautifully betrays this interpretation. In other words, in the scene following the previous scene, the hotel porter is informed of the assignment conversion and is stunned, and a female employee then appears. She takes him to the place which houses the uniform of a keeper of toilets, his new assigned destination. At that time, a



fig 7

mobile camera chases the hotel porter and the woman from behind (28:17, fig 7). Although the camera is moving while capturing the two persons' backs, the mobile camera suddenly removes them from the frame (28:21, fig 8, long take by the mobile camera). In this case, the spectators who are seeing this film are surprised. If this line of sight is interpreted as the line of sight of those who manipulate the story, it is not necessary to remove them from the frame. Conversely, the

camera must run after the two persons without removing them from the frame, while keeping them within the frame in such a way that meets spectators' expectations. Spectators see the appearance of the poor hotel porter plodding and rounding his back in contrast to the appearance of the business-like female employee walking ahead him; they can empathize (feel "emotion") with the main person or another person. However, the actual image is not such. As if flicking out such empathy, the camera which does "motion" removes them from the frame mercilessly.²⁴



fig 8

Conclusion

Thus, the moving = motioning camera is not used as a simple technique but rather in association with drawing certain emotions. This is singular because, though the shot where the camera removes the subject from the frame can be also seen in other sequences of *Der letzte Mann*, in the concerned shot the implications are different. For example, in the last sequence of this film, the following shot is seen: The camera moves at the side of the table where people have a meal so that the camera captures each table (full shot), and on the way the camera moves with the movement of the pushcart (full shot) of the servers, and the camera arrives at the table where the hotel porter sits and a luxurious meal is placed. Halfway, the pushcart deviates from the frame.²⁵ However, there is no surprise in the deviation of the subject from the frame in this sequence. In turn, in the deviation of the subject in the concerned sequence, we come to be aware of what makes the singularity possible. It is the singular aspect of the non-person camera-eye in *Der letzte Mann*. Indeed, the camera obtains the singular non-person property in the concerned scene. In addition, its singular non-person property can contrast all the more because the same mobile camera is, as earlier seen, overlapped on the line of sight of the hotel porter and clothed subjectivity (= person property). However, once such a thing is done, this opened up horizon (strong parallax) loses the surprise which it had originally and comes to be habituated by consciousness.²⁶

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Notes

¹ Kracauer, 1947: 103; 1979: 112.

² Cf. Sadoul, 1999: 383.

³ For more information about this, see Eisner, 1969: 219.

⁴ "Light" in *Der letzte Mann* and *Variete* by Ewald. A. Dupont were great. For more information about this, see Deleuze, 1983: 73ff.; 1986: 49ff.

⁵ This is seen in sequence 10. We want to see shots from sequence 9 to sequence 12, using the mobile camera. Sequence 9, in the washroom of the hotel; in the shot a female housemate in the apartment arrives to deliver to the hotel and comes across the hotel porter when he opens the door of the washroom. The camera approaches the face of the surprised woman (close-up). Sequence 10, in the cheap apartment; inhabitants know that the hotel porter was moved to the washroom by assignment conversion. A woman speaks in a loud voice to residents of another building of the apartment complex from the veranda of her apartment. At that time, the camera approaches the ear of the woman who listens carefully through the window. The camera moves from a full shot of the woman to a close-up of her ear and palm. Sequence 11, the hall and the washroom of the hotel, the street; the shot captures the hotel porter trying to cross the roadway, staggering from the sidewalk. Sequence 12, the hotel porter comes back to the apartment while he is scared that his assignment conversion is already known throughout the apartment. The hotel porter moves to the right along the wall in the courtyard. The mobile camera runs after him. The hotel porter is in the left side of the screen (full shot). The camera moves while maintaining its positional relationship. The residents of the apartment are captured in the middle of the screen as well. Before long, the hotel porter is in the center of the screen (knee shot). Finally, the camera stops moving and the porter disappears to the outside of the frame.

⁶ Deleuze, 1985: 79; 1989: 58.

⁷ For example, such ingenuity is also seen in *Variete* by Dupont, which was produced in 1925 immediately after *Der letzte Mann* (1924). In the scene, the entertainer Artinelli ambushes the young wife of the aerialist Fuller, whom Emil Jannings played, in the room of the inn. She is about to go out through the corridor. The camera is laid in the depth of the corridor, which captures the door on both sides of the corridor symmetrically. Artinelli puts his ear to the door of the room and watches the outside state from within to force a chance meeting. How is the scene devised when he eavesdrops on footsteps? The close-up shot of his ear is presented, and the big ear is superimposed on the feet of the walking young wife he is watching. In other words, the shot captures the legs of the young woman walking on the corridor. Then, Artinelli approaches the door of the room and watches the outside state. His face is captured in the shot. Before long, the shot of the woman's feet is superimposed on the shot of Artinelli's ear.

⁸ For more information about this lifting device that was improvised and shooting the scene in a courtyard, see fig 2. This is preserved in Filmmuseum Berlin, Deutsche Kinemathek. *Babelsberg das Filmstudio*, 1994: 66; *Friedrich Wilhelm Murnau*, 2003: 223.

⁹ However, the camera could only be lowered, so the operation of reverse rotation was done on the image. Eisner, 1973: 81.

¹⁰ Eisner, 1973: 65. Notes in the parentheses are by the commentator.

¹¹ Monaco, 1983: 168ff. Also, Monaco cites the following example as two ways of moving camera shots and zoom shots. A woman comes walking toward the camera at a distance of about 50 meters. The moving camera shot is filmed with a 55-mm lens. The zoom shot is filmed to correspond to the movement. In the zoom shot, the relationship between a person and the background becomes significantly different. As the focal length of the lens is changed from telephoto (205 mm) to wide-angle (28 mm), the sense of depth changes from a pressed feeling to an exaggerated feeling, so that the perspective is also somewhat suppressed. In the moving camera shot, the distance between a person and the camera is constant for each screen, and the building doesn't change very much for each screen since it is quite far away. In the zoom shot, the distance between a person and the camera is constantly changing, and the relative size of the building in the background becomes larger at the

telephoto shot and goes away at the wide angle screen, that is, becomes smaller. Also, the angle of the shadow varies in the zoom shot.

¹² This is preserved in Filmmuseum Berlin, Deutsche Kinemathek. *Friedrich Wilhelm Murnau*, 2003: 223.

¹³ Eisner, 1973: 81.

¹⁴ Arnheim, 1958: 111f.

¹⁵ Kracauer, 1947: 127; 1979: 136f.

¹⁶ Bordwell, 1997: 33.

¹⁷ The device which creates an eerie feeling through the line of sight of the dead body is seen in *Vampyr* (1932) by Carl Theodor Dreyer. Needless to say, this is not the original by Dreyer. So, whose stimuli is it? It is just Murnau. The device which creates an eerie feeling through the line of sight of the dead body is repeated. This is a tribute to *Nosferatu* by Murnau. Cf. Elsaesser, 2000: 257.

¹⁸ Hasumi, 1990: 280.

¹⁹ This film tries to show how it looks to one person. We see what the main character sees. The camera identifies itself with him. What the camera shoots is not a reality, but rather a reality which is seen by his eyes, is felt by his mind, and is experienced by his heart. Curt Riess sees the revolutionary character of this film in this point. Riess, 1985: 148f. Also, it is for its representation of the released (= entfesselt) camera.

²⁰ Murnau went to Hollywood in California (USA) and directed *City Girl* for a major movie production company, Fox, in 1930. In this film, the camera moves in response to the movement of Mary Duncan working at the counter. She ascends to a high place and looks into the inside of cookware from there. Her skirt is lifted because of a little slouch. The camera also follows this state. It is overlapped on the line of sight of the customers at the counter. The shot where the camera captures the body of Duncan from top to bottom is also seen in the later scene. When people who work in the wheat fields line up to get a meal at the break, their line of sight to see Duncan is superimposed on the camera-eye.

²¹ Rohmer, 1988: 59.

²² As for the structure of such a scene, for example, Dietrich Leder says the following: "The camera observes the manager firmly from the perspective and position of the hotel porter. However, the hotel porter doesn't see the reaction of the manager. The film comes and goes incessantly between events which the porter indicates and his perception of events. And, the drama is investigated by showing what is perceived as potential perception" (as described above, it is the flashback shot where the hotel porter carries the heavy luggage in front of the hotel in the rain) and "by showing what isn't perceived as the potentially perceivable thing" (the button bursting and flying off). "Thus, every day is implied in his blurred change. At the same time, the story proceeds as the film with narration is told by giving meaning to the described thing and by the presence of the button bursting and flying off." Leder, 1988: 71.

²³ Such a camera-eye in *Der letzte Mann* exists in *City Girl* (1930), previously described, too. However, it is the camera-eye by fixed camera. It is seen in the scene where Charles Farrell confesses love to Mary Duncan at the cafe counter. Mary Duncan is in trouble in reply. At that time, she unconsciously drops the flowers which she grasps in her hand and this is the shot captured by the camera-eye. It is the same as the shot of the button bursting and flying off in *Der letzte Mann*. The shot is not the perception by any characters in the film, but rather is exactly seen by the camera-eye.

²⁴ *City Girl* (1930) contains the following shot: Mary Duncan thinks that Charles Farrell traveled by train and plods along the road with people coming and going in the vicinity of the station. The mobile camera runs after her back. However, here her appearance isn't removed from the frame. After this, she comes across him who did not get to the train and has tea at the cafe. Though *City Girl* has a similar setting as *Sunrise*, the camera work in *Sunrise*, including how to use the mobile camera, has more delicate consideration than in *City Girl*.

²⁵ In the last sequence in *Der letzte Mann*, the hotel porter who inherits from a certain millionaire engages in wild merrymaking. The camera moves on the side of the table where people have a meal so that the image of each table is captured (full shot). On the way, the camera moves with the movement of the server's pushcart (full shot; on the way, the pushcart is removed from the frame), and the camera gets to the table where the hotel porter sits and a sumptuous meal is served. In the

next (waist) shot of the hotel porter, the subject is detached from the frame. Such a thing is seen in *Sunrise* produced by Fox three years after *Der Letzte Mann* in the sequence at the beginning of the film. Here, the shot where the figure of a man disappears from the frame of the mobile camera can be seen. This shot in the opening sequence in *Sunrise* is not arbitrary; "the camera overtakes him" was written in advance in the screenplay by Carl Mayer. Mayer, 1990:191. These shots are made possible not from the perspective of the person concerned in the drama, not even from the perspective of the human-eye, but by the camera-eye.

²⁶ Fritz Goettler interprets such "camera-eye" as "devoid of body = flesh (koerperlos)." This movement of the camera is very slow, very fine, and extremely light, "devoid of body = flesh." People feel that that "human perspective" no longer lurks behind. Only for Jannings in drunkenness and performers in the courtyard at the wedding of Jannings' niece is the camera "unleashed" and becomes ecstasy. "Unleashed" is created by the logic of story telling. It ends at the dream which Jannings sees. Goettler, 1988: 170.

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