

The Work of Art in the Age of Its Technological Reproducibility

Third Version

Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts, there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years, neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.

—Paul Valéry, *Pièces sur l'art* ("La Conquête de l'ubiquité")

Introduction

When Marx undertook his analysis of the capitalist mode of production, this mode was in its infancy.¹ Marx adopted an approach which gave his investigations prognostic value. Going back to the basic conditions of capitalist production, he presented them in a way which showed what could be expected of capitalism in the future. What could be expected, it emerged, was not only an increasingly harsh exploitation of the proletariat but, ultimately, the creation of conditions which would make it possible for capitalism to abolish itself.

Since the transformation of the superstructure proceeds far more slowly than that of the base, it has taken more than half a century for the change in

the conditions of production to be manifested in all areas of culture. How this process has affected culture can only now be assessed, and these assessments must meet certain prognostic requirements. They do not, however, call for theses on the art of the proletariat after its seizure of power, and still less for any on the art of the classless society. They call for theses defining the tendencies of the development of art under the present conditions of production. The dialectic of these conditions of production is evident in the superstructure, no less than in the economy. Theses defining the developmental tendencies of art can therefore contribute to the political struggle in ways that it would be a mistake to underestimate. They neutralize a number of traditional concepts—such as creativity and genius, eternal value and mystery—which, used in an uncontrolled way (and controlling them is difficult today), allow factual material to be manipulated in the interests of fascism. *In what follows, the concepts which are introduced into the theory of art differ from those now current in that they are completely useless for the purposes of fascism. On the other hand, they are useful for the formulation of revolutionary demands in the politics of art [Kunstpolitik].*

I

In principle, the work of art has always been reproducible. Objects made by humans could always be copied by humans. Replicas were made by pupils in practicing for their craft, by masters in disseminating their works, and, finally, by third parties in pursuit of profit. But the technological reproduction of artworks is something new. Having appeared intermittently in history, at widely spaced intervals, it is now being adopted with ever-increasing intensity. The Greeks had only two ways of technologically reproducing works of art: casting and stamping. Bronzes, terracottas, and coins were the only artworks they could produce in large numbers. All others were unique and could not be technologically reproduced. Graphic art was first made technologically reproducible by the woodcut, long before written language became reproducible by movable type. The enormous changes brought about in literature by movable type, the technological reproducibility of writing, are well known. But they are only a special case, though an important one, of the phenomenon considered here from the perspective of world history. In the course of the Middle Ages the woodcut was supplemented by engraving and etching, and at the beginning of the nineteenth century by lithography.

Lithography marked a fundamentally new stage in the technology of reproduction. This much more direct process—distinguished by the fact that the drawing is traced on a stone, rather than incised on a block of wood or etched on a copper plate—first made it possible for graphic art to market its products not only in large numbers, as previously, but in daily changing

variations. Lithography enabled graphic art to provide an illustrated accompaniment to everyday life. It began to keep pace with movable-type printing. But only a few decades after the invention of lithography, graphic art was surpassed by photography. For the first time, photography freed the hand from the most important artistic tasks in the process of pictorial reproduction—tasks that now devolved solely upon the eye looking into a lens. And since the eye perceives more swiftly than the hand can draw, the process of pictorial reproduction was enormously accelerated, so that it could now keep pace with speech. A cinematographer shooting a scene in the studio captures the images at the speed of an actor's speech. Just as the illustrated newspaper virtually lay hidden within lithography, so the sound film was latent in photography. The technological reproduction of sound was tackled at the end of the last century. These convergent endeavors made it possible to conceive of the situation that Paul Valéry describes in this sentence: "Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs with minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign."² *Around 1900, technological reproduction not only had reached a standard that permitted it to reproduce all known works of art, profoundly modifying their effect, but it also had captured a place of its own among the artistic processes.* In gauging this standard, we would do well to study the impact which its two different manifestations—the reproduction of artworks and the art of film—are having on art in its traditional form.

II

In even the most perfect reproduction, *one* thing is lacking: the here and now of the work of art—its unique existence in a particular place. It is this unique existence—and nothing else—that bears the mark of the history to which the work has been subject. This history includes changes to the physical structure of the work over time, together with any changes in ownership.³ Traces of the former can be detected only by chemical or physical analyses (which cannot be performed on a reproduction), while changes of ownership are part of a tradition which can be traced only from the standpoint of the original in its present location.

The here and now of the original underlies the concept of its authenticity. Chemical analyses of the patina of a bronze can help to establish its authenticity, just as the proof that a given manuscript of the Middle Ages came from an archive of the fifteenth century helps to establish its authenticity. *The whole sphere of authenticity eludes technological—and, of course, not only technological—reproducibility.*⁴ But whereas the authentic work retains its full authority in the face of a reproduction made by hand, which it

generally brands a forgery, this is not the case with technological reproduction. The reason is twofold. First, technological reproduction is more independent of the original than is manual reproduction. For example, in photography it can bring out aspects of the original that are accessible only to the lens (which is adjustable and can easily change viewpoint) but not to the human eye; or it can use certain processes, such as enlargement or slow motion, to record images which escape natural optics altogether. This is the first reason. Second, technological reproduction can place the copy of the original in situations which the original itself cannot attain. Above all, it enables the original to meet the recipient halfway, whether in the form of a photograph or in that of a gramophone record. The cathedral leaves its site to be received in the studio of an art lover; the choral work performed in an auditorium or in the open air is enjoyed in a private room.

The situations into which the product of technological reproduction can be brought may leave the artwork's other properties untouched, but they certainly devalue the here and now of the artwork. And although this can apply not only to art but (say) to a landscape moving past the spectator in a film, in the work of art this process touches on a highly sensitive core, more vulnerable than that of any natural object. That core is its authenticity. The authenticity of a thing is the quintessence of all that is transmissible in it from its origin on, ranging from its physical duration to the historical testimony relating to it. Since the historical testimony is founded on the physical duration, the former, too, is jeopardized by reproduction, in which the physical duration plays no part. And what is really jeopardized when the historical testimony is affected is the authority of the object.⁵

One might encompass the eliminated element within the concept of the aura, and go on to say: what withers in the age of the technological reproducibility of the work of art is the latter's aura. The process is symptomatic; its significance extends far beyond the realm of art. *It might be stated as a general formula that the technology of reproduction detaches the reproduced object from the sphere of tradition. By replicating the work many times over, it substitutes a mass existence for a unique existence. And in permitting the reproduction to reach the recipient in his or her own situation, it actualizes that which is reproduced.* These two processes lead to a massive upheaval in the domain of objects handed down from the past—a shattering of tradition which is the reverse side of the present crisis and renewal of humanity. Both processes are intimately related to the mass movements of our day. Their most powerful agent is film. The social significance of film, even—and especially—in its most positive form, is inconceivable without its destructive, cathartic side: the liquidation of the value of tradition in the cultural heritage. This phenomenon is most apparent in the great historical films. It is assimilating ever more advanced positions in its spread. When Abel Gance fervently proclaimed in 1927, “Shakespeare, Rembrandt,

Beethoven will make films. . . . All legends, all mythologies, and all myths, all the founders of religions, indeed, all religions, . . . await their celluloid resurrection, and the heroes are pressing at the gates,” he was inviting the reader, no doubt unawares, to witness a comprehensive liquidation.⁶

III

Just as the entire mode of existence of human collectives changes over long historical periods, so too does their mode of perception. The way in which human perception is organized—the medium in which it occurs—is conditioned not only by nature but by history. The era of the migration of peoples, an era which saw the rise of the late-Roman art industry and the Vienna Genesis, developed not only an art different from that of antiquity but also a different perception. The scholars of the Viennese school Riegl and Wickhoff, resisting the weight of the classical tradition beneath which this art had been buried, were the first to think of using such art to draw conclusions about the organization of perception at the time the art was produced.⁷ However far-reaching their insight, it was limited by the fact that these scholars were content to highlight the formal signature which characterized perception in late-Roman times. They did not attempt to show the social upheavals manifested in these changes of perception—and perhaps could not have hoped to do so at that time. Today, the conditions for an analogous insight are more favorable. And if changes in the medium of present-day perception can be understood as a decay of the aura, it is possible to demonstrate the social determinants of that decay.

The concept of the aura which was proposed above with reference to historical objects can be usefully illustrated with reference to an aura of natural objects. We define the aura of the latter as the unique apparition of a distance, however near it may be.⁸ To follow with the eye—while resting on a summer afternoon—a mountain range on the horizon or a branch that casts its shadow on the beholder is to breathe the aura of those mountains, of that branch. In the light of this description, we can readily grasp the social basis of the aura's present decay. It rests on two circumstances, both linked to the increasing significance of the masses in contemporary life. Namely: *the desire of the present-day masses to “get closer” to things spatially and humanly, and their equally passionate concern for overcoming each thing's uniqueness [Überwindung des Einmaligen jeder Gegebenheit] by assimilating it as a reproduction.*⁹ Every day the urge grows stronger to get hold of an object at close range in an image [*Bild*], or better, in a facsimile [*Abbild*], a reproduction. And the reproduction [*Reproduktion*], as offered by illustrated magazines and newsreels, differs unmistakably from the image. Uniqueness and permanence are as closely entwined in the latter as are transitoriness and repeatability in the former. The stripping of the veil from the

object, the destruction of the aura, is the signature of a perception whose "sense for sameness in the world"¹⁰ has so increased that, by means of reproduction, it extracts sameness even from what is unique. Thus is manifested in the field of perception what in the theoretical sphere is noticeable in the increasing significance of statistics. The alignment of reality with the masses and of the masses with reality is a process of immeasurable importance for both thinking and perception.

IV

The uniqueness of the work of art is identical to its embeddedness in the context of tradition. Of course, this tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus, for instance, existed in a traditional context for the Greeks (who made it an object of worship) that was different from the context in which it existed for medieval clerics (who viewed it as a sinister idol). But what was equally evident to both was its uniqueness—that is, its aura. Originally, the embeddedness of an artwork in the context of tradition found expression in a cult. As we know, the earliest artworks originated in the service of rituals—first magical, then religious. And it is highly significant that the artwork's auratic mode of existence is never entirely severed from its ritual function.¹¹ In other words: *the unique value of the "authentic" work of art has its basis in ritual, the source of its original use value.* This ritualistic basis, however mediated it may be, is still recognizable as secularized ritual in even the most profane forms of the cult of beauty.¹² The secular worship of beauty, which developed during the Renaissance and prevailed for three centuries, clearly displayed that ritualistic basis in its subsequent decline and in the first severe crisis which befell it. For when, with the advent of the first truly revolutionary means of reproduction (namely, photography, which emerged at the same time as socialism), art felt the approach of that crisis which a century later has become unmistakable, it reacted with the doctrine of *l'art pour l'art*—that is, with a theology of art. This in turn gave rise to a negative theology, in the form of an idea of "pure" art, which rejects not only any social function but any definition in terms of a representational content. (In poetry, Mallarmé was the first to adopt this standpoint.)¹³

No investigation of the work of art in the age of its technological reproducibility can overlook these connections. They lead to a crucial insight: for the first time in world history, technological reproducibility emancipates the work of art from its parasitic subservience to ritual. To an ever-increasing degree, the work reproduced becomes the reproduction of a work designed for reproducibility.¹⁴ From a photographic plate, for example, one can make any number of prints; to ask for the "authentic" print makes no sense. *But as soon as the criterion of authenticity ceases to be ap-*

plied to artistic production, the whole social function of art is revolutionized. Instead of being founded on ritual, it is based on a different practice: politics.

V

The reception of works of art varies in character, but in general two polar types stand out: one accentuates the artwork's cult value; the other, its exhibition value.¹⁵ Artistic production begins with figures in the service of a cult. One may assume that it was more important for these figures to be present than to be seen. The elk depicted by Stone Age man on the walls of his cave is an instrument of magic. He exhibits it to his fellow men, to be sure, but in the main it is meant for the spirits. Cult value as such tends today, it would seem, to keep the artwork out of sight: certain statues of gods are accessible only to the priest in the cella; certain images of the Madonna remain covered nearly all year round; certain sculptures on medieval cathedrals are not visible to the viewer at ground level. *With the emancipation of specific artistic practices from the service of ritual, the opportunities for exhibiting their products increase.* It is easier to exhibit a portrait bust that can be sent here and there than to exhibit the statue of a divinity that has a fixed place in the interior of a temple. A panel painting can be exhibited more easily than the mosaic or fresco which preceded it. And although a Mass may have been no less suited to public presentation than a symphony, the symphony came into being at a time when the possibility of such presentation promised to be greater.

The scope for exhibiting the work of art has increased so enormously with the various methods of technologically reproducing it that, as happened in prehistoric times, a quantitative shift between the two poles of the artwork has led to a qualitative transformation in its nature. Just as the work of art in prehistoric times, through the absolute emphasis placed on its cult value, became first and foremost an instrument of magic which only later came to be recognized as a work of art, so today, through the absolute emphasis placed on its exhibition value, the work of art becomes a construct [*Gebilde*] with quite new functions. Among these, the one we are conscious of—the artistic function—may subsequently be seen as incidental.¹⁶ This much is certain: today, photography and film are the most serviceable vehicles of this new understanding.

VI

In photography, exhibition value begins to drive back cult value on all fronts. But cult value does not give way without resistance. It falls back to a last entrenchment: the human countenance. It is no accident that the por-

trait is central to early photography. In the cult of remembrance of dead or absent loved ones, the cult value of the image finds its last refuge. In the fleeting expression of a human face, the aura beckons from early photographs for the last time. This is what gives them their melancholy and incomparable beauty. But as the human being withdraws from the photographic image, exhibition value for the first time shows its superiority to cult value. To have given this development its local habitation constitutes the unique significance of Atget, who, around 1900, took photographs of deserted Paris streets.¹⁷ It has justly been said that he photographed them like scenes of crimes. A crime scene, too, is deserted; it is photographed for the purpose of establishing evidence. With Atget, photographic records begin to be evidence in the historical trial [*Prozess*]. This constitutes their hidden political significance. They demand a specific kind of reception. Free-floating contemplation is no longer appropriate to them. They unsettle the viewer; he feels challenged to find a particular way to approach them. At the same time, illustrated magazines begin to put up signposts for him—whether these are right or wrong is irrelevant. For the first time, captions become obligatory. And it is clear that they have a character altogether different from the titles of paintings. The directives given by captions to those looking at images in illustrated magazines soon become even more precise and commanding in films, where the way each single image is understood appears prescribed by the sequence of all the preceding images.

VII

The nineteenth-century dispute over the relative artistic merits of painting and photography seems misguided and confused today.¹⁸ But this does not diminish its importance, and may even underscore it. The dispute was in fact an expression of a world-historical upheaval whose true nature was concealed from both parties. Insofar as the age of technological reproducibility separated art from its basis in cult, all semblance of art's autonomy disappeared forever. But the resulting change in the function of art lay beyond the horizon of the nineteenth century. And even the twentieth, which saw the development of film, was slow to perceive it.

Though commentators had earlier expended much fruitless ingenuity on the question of whether photography was an art—without asking the more fundamental question of whether the invention of photography had not transformed the entire character of art—film theorists quickly adopted the same ill-considered standpoint. But the difficulties which photography caused for traditional aesthetics were child's play compared to those presented by film. Hence the obtuse and hyperbolic character of early film theory. Abel Gance, for instance, compares film to hieroglyphs: "By a remarkable regression, we are transported back to the expressive level of the

Egyptians. . . . Pictorial language has not matured, because our eyes are not yet adapted to it. There is not yet enough respect, not enough *cult*, for what it expresses."¹⁹ Or, in the words of Séverin-Mars: "What other art has been granted a dream . . . at once more poetic and more real? Seen in this light, film might represent an incomparable means of expression, and only the noblest minds should move within its atmosphere, in the most perfect and mysterious moments of their lives."²⁰ Alexandre Arnoux, for his part, concludes a fantasy about the silent film with the question: "Do not all the bold descriptions we have given amount to a definition of prayer?"²¹ It is instructive to see how the desire to annex film to "art" impels these theoreticians to attribute elements of cult to film—with a striking lack of discretion. Yet when these speculations were published, works like *A Woman of Paris* and *The Gold Rush* had already appeared. This did not deter Abel Gance from making the comparison with hieroglyphs, while Séverin-Mars speaks of film as one might speak of paintings by Fra Angelico.²² It is revealing that even today especially reactionary authors look in the same direction for the significance of film—finding, if not actually a sacred significance, then at least a supernatural one. In connection with Max Reinhardt's film version of *A Midsummer Night's Dream*, Werfel comments that it was undoubtedly the sterile copying of the external world—with its streets, interiors, railroad stations, restaurants, automobiles, and beaches—that had prevented film up to now from ascending to the realm of art. "Film has not yet realized its true purpose, its real possibilities. . . . These consist in its unique ability to use natural means to give incomparably convincing expression to the fairy-like, the marvelous, the supernatural."²³

VIII

The artistic performance of a stage actor is directly presented to the public by the actor in person; that of a screen actor, however, is presented through a camera, with two consequences. The recording apparatus that brings the film actor's performance to the public need not respect the performance as an integral whole. Guided by the cameraman, the camera continually changes its position with respect to the performance. The sequence of positional views which the editor composes from the material supplied him constitutes the completed film. It comprises a certain number of movements, of various kinds and duration, which must be apprehended as such through the camera, not to mention special camera angles, close-ups, and so on. Hence, the performance of the actor is subjected to a series of optical tests. This is the first consequence of the fact that the actor's performance is presented by means of a camera. The second consequence is that the film actor lacks the opportunity of the stage actor to adjust to the audience during his performance, since he does not present his performance to the audience in

person. This permits the audience to take the position of a critic, without experiencing any personal contact with the actor. *The audience's empathy with the actor is really an empathy with the camera. Consequently, the audience takes the position of the camera; its approach is that of testing.*²⁴ This is not an approach compatible with cult value.

IX

In the case of film, the fact that the actor represents someone else before the audience matters much less than the fact that he represents himself before the apparatus. One of the first to sense this transformation of the actor by the test performance was Pirandello. That his remarks on the subject in his novel *Si gira* [Shoot!] are confined to the negative aspects of this change, and to silent film only, does little to diminish their relevance. For in this respect, the sound film changed nothing essential. What matters is that the actor is performing for a piece of equipment—or, in the case of sound film, for two pieces of equipment. “The film actor,” Pirandello writes, “feels as if exiled. Exiled not only from the stage but from his own person. With a vague unease, he senses an inexplicable void, stemming from the fact that his body has lost its substance, that he has been volatilized, stripped of his reality, his life, his voice, the noises he makes when moving about, and has been turned into a mute image that flickers for a moment on the screen, then vanishes into silence. . . . The little apparatus will play with his shadow before the audience, and he himself must be content to play before the apparatus.”²⁵ The situation can also be characterized as follows: for the first time—and this is the effect of film—the human being is placed in a position where he must operate with his whole living person, while forgoing its aura. For the aura is bound to his presence in the here and now. There is no facsimile of the aura. The aura surrounding Macbeth on the stage cannot be divorced from the aura which, for the living spectators, surrounds the actor who plays him. What distinguishes the shot in the film studio, however, is that the camera is substituted for the audience. As a result, the aura surrounding the actor is dispelled—and, with it, the aura of the figure he portrays.

It is not surprising that it should be a dramatist such as Pirandello who, in reflecting on the special character of film acting, inadvertently touches on the crisis now affecting the theater. Indeed, nothing contrasts more starkly with a work of art completely subject to (or, like film, founded in) technological reproduction than a stage play. Any thorough consideration will confirm this. Expert observers have long recognized that, in film, “the best effects are almost always achieved by ‘acting’ as little as possible. . . . The development,” according to Rudolf Arnheim, writing in 1932, has been toward “using the actor as one of the ‘props,’ chosen for his typicalness and . . . introduced in the proper context.”²⁶ Closely bound up with this devel-

opment is something else. *The stage actor identifies himself with a role. The film actor very often is denied this opportunity.* His performance is by no means a unified whole, but is assembled from many individual performances. Apart from incidental concerns about studio rental, availability of other actors, scenery, and so on, there are elementary necessities of the machinery that split the actor's performance into a series of episodes capable of being assembled. In particular, lighting and its installation require the representation of an action—which on the screen appears as a swift, unified sequence—to be filmed in a series of separate takes, which may be spread over hours in the studio. Not to mention the more obvious effects of montage. A leap from a window, for example, can be shot in the studio as a leap from a scaffold, while the ensuing fall may be filmed weeks later at an outdoor location. And far more paradoxical cases can easily be imagined. Let us assume that an actor is supposed to be startled by a knock at the door. If his reaction is not satisfactory, the director can resort to an expedient: he could have a shot fired without warning behind the actor's back on some other occasion when he happens to be in the studio. The actor's frightened reaction at that moment could be recorded and then edited into the film. Nothing shows more graphically that art has escaped the realm of “beautiful semblance,” which for so long was regarded as the only sphere in which it could thrive.

X

The film actor's feeling of estrangement in the face of the apparatus, as Pirandello describes this experience, is basically of the same kind as the estrangement felt before one's appearance [*Erscheinung*] in a mirror. But now the mirror image [*Bild*] has become detachable from the person mirrored, and is transportable. And where is it transported? To a site in front of the public.²⁷ The screen actor never for a moment ceases to be aware of this. *While he stands before the apparatus, the screen actor knows that in the end he is confronting the public, the consumers who constitute the market.* This market, where he offers not only his labor but his entire self, his heart and soul, is beyond his reach. During the shooting, he has as little contact with it as would any article being made in a factory. This may contribute to that oppression, that new anxiety which, according to Pirandello, grips the actor before the camera. Film responds to the shriveling of the aura by artificially building up the “personality” outside the studio. The cult of the movie star, fostered by the money of the film industry, preserves that magic of the personality which has long been no more than the putrid magic of its own commodity character. So long as moviemakers' capital sets the fashion, as a rule the only revolutionary merit that can be ascribed to today's cinema is the promotion of a revolutionary criticism of traditional concepts of art.

We do not deny that in some cases today's films can also foster revolutionary criticism of social conditions, even of property relations. But the present study is no more specifically concerned with this than is western European film production.

It is inherent in the technology of film, as of sports, that everyone who witnesses these performances does so as a quasi-expert. This is obvious to anyone who has listened to a group of newspaper boys leaning on their bicycles and discussing the outcome of a bicycle race. It is no accident that newspaper publishers arrange races for their delivery boys. These arouse great interest among the participants, for the winner has a chance to rise from delivery boy to professional racer. Similarly, the newsreel offers everyone the chance to rise from passer-by to movie extra. In this way, a person might even see himself becoming part of a work of art: think of Vertov's *Three Songs of Lenin* or Ivens' *Borinage*.²⁸ *Any person today can lay claim to being filmed.* This claim can best be clarified by considering the historical situation of literature today.

For centuries it was in the nature of literature that a small number of writers confronted many thousands of readers. This began to change toward the end of the past century. With the growth and extension of the press, which constantly made new political, religious, scientific, professional, and local journals available to readers, an increasing number of readers—in isolated cases, at first—turned into writers. It began with the space set aside for "letters to the editor" in the daily press, and has now reached a point where there is hardly a European engaged in the work process who could not, in principle, find an opportunity to publish somewhere or other an account of a work experience, a complaint, a report, or something of the kind. Thus, the distinction between author and public is about to lose its axiomatic character. The difference becomes functional; it may vary from case to case. At any moment, the reader is ready to become a writer. As an expert—which he has had to become in any case in a highly specialized work process, even if only in some minor capacity—the reader gains access to authorship. In the Soviet Union, work itself is given a voice. And the ability to describe a job in words now forms part of the expertise needed to carry it out. Literary competence is no longer founded on specialized higher education but on polytechnic training, and thus is common property.²⁹

All this can readily be applied to film, where shifts that in literature took place over centuries have occurred in a decade. In cinematic practice—above all, in Russia—this shift has already been partly realized. Some of the actors taking part in Russian films are not actors in our sense but people who portray *themselves*—and primarily in their own work process. In western Europe today, the capitalist exploitation of film obstructs the human being's legitimate claim to being reproduced. Under these circumstances, the

film industry has an overriding interest in stimulating the involvement of the masses through illusionary displays and ambiguous speculations.

XI

The shooting of a film, especially a sound film, offers a hitherto unimaginable spectacle. It presents a process in which it is impossible to assign to the spectator a single viewpoint which would exclude from his or her field of vision the equipment not directly involved in the action being filmed—the camera, the lighting units, the technical crew, and so forth (unless the alignment of the spectator's pupil coincided with that of the camera). This circumstance, more than any other, makes any resemblance between a scene in a film studio and one onstage superficial and irrelevant. In principle, the theater includes a position from which the action on the stage cannot easily be detected as an illusion. There is no such position where a film is being shot. The illusory nature of film is of the second degree; it is the result of editing. That is to say: *In the film studio the apparatus has penetrated so deeply into reality that a pure view of that reality, free of the foreign body of equipment, is the result of a special procedure, namely, the shooting by the specially adjusted photographic device and the assembly of that shot with others of the same kind.* The equipment-free aspect of reality has here become the height of artifice, and the vision of immediate reality the Blue Flower in the land of technology.³⁰

This state of affairs, which contrasts so sharply with that which obtains in the theater, can be compared even more instructively to the situation in painting. Here we have to pose the question: How does the camera operator compare with the painter? In answer to this, it will be helpful to consider the concept of the operator as it is familiar to us from surgery. The surgeon represents the polar opposite of the magician. The attitude of the magician, who heals a sick person by a laying-on of hands, differs from that of the surgeon, who makes an intervention in the patient. The magician maintains the natural distance between himself and the person treated; more precisely, he reduces it slightly by laying on his hands, but increases it greatly by his authority. The surgeon does exactly the reverse; he greatly diminishes the distance from the patient by penetrating the patient's body, and increases it only slightly by the caution with which his hand moves among the organs. In short: unlike the magician (traces of whom are still found in the medical practitioner), the surgeon abstains at the decisive moment from confronting his patient person to person; instead, he penetrates the patient by operating.—Magician is to surgeon as painter is to cinematographer. The painter maintains in his work a natural distance from reality, whereas the cinematographer penetrates deeply into its tissue.³¹ The images obtained by each differ enormously. The painter's is a total image, whereas that of the cine-

matographer is piecemeal, its manifold parts being assembled according to a new law. Hence, the presentation of reality in film is incomparably the more significant for people of today, since it provides the equipment-free aspect of reality they are entitled to demand from a work of art, and does so precisely on the basis of the most intensive interpenetration of reality with equipment.

XII

The technological reproducibility of the artwork changes the relation of the masses to art. The extremely backward attitude toward a Picasso painting changes into a highly progressive reaction to a Chaplin film.³² The progressive reaction is characterized by an immediate, intimate fusion of pleasure—pleasure in seeing and experiencing—with an attitude of expert appraisal. Such a fusion is an important social index. As is clearly seen in the case of painting, the more reduced the social impact of an art form, the more widely criticism and enjoyment of it diverge in the public. The conventional is uncritically enjoyed, while the truly new is criticized with aversion. With regard to the cinema, the critical and uncritical attitudes of the public coincide. The decisive reason for this is that nowhere more than in the cinema are the reactions of individuals, which together make up the massive reaction of the audience, determined by the imminent concentration of reactions into a mass. No sooner are these reactions manifest than they regulate one another. Again, the comparison with painting is fruitful. A painting has always exerted a claim to be viewed primarily by a single person or by a few. The simultaneous viewing of paintings by a large audience, as happens in the nineteenth century, is an early symptom of the crisis in painting, a crisis triggered not only by photography but, in a relatively independent way, by the artwork's claim to the attention of the masses.

Painting, by its nature, cannot provide an object of simultaneous collective reception, as architecture has always been able to do, as the epic poem could do at one time, and as film is able to do today. And although direct conclusions about the social role of painting cannot be drawn from this fact alone, it does have a strongly adverse effect whenever painting is led by special circumstances, as if against its nature, to confront the masses directly. In the churches and monasteries of the Middle Ages, and at the princely courts up to about the end of the eighteenth century, the collective reception of paintings took place not simultaneously but in a manifoldly graduated and hierarchically mediated way. If that has changed, the change testifies to the special conflict in which painting has become enmeshed by the technological reproducibility of the image. And while efforts have been made to present paintings to the masses in galleries and salons, this mode of reception gives the masses no means of organizing and regulating their re-

sponse.³³ Thus, the same public which reacts progressively to a slapstick comedy inevitably displays a backward attitude toward Surrealism.³⁴

XIII

Film can be characterized not only in terms of man's presentation of himself to the camera but also in terms of his representation of his environment by means of this apparatus. A glance at occupational psychology illustrates the testing capacity of the equipment. Psychoanalysis illustrates it in a different perspective. In fact, film has enriched our field of perception with methods that can be illustrated by those of Freudian theory. Fifty years ago, a slip of the tongue passed more or less unnoticed. Only exceptionally may such a slip have opened a perspective on depths in a conversation which had seemed to be proceeding on a superficial plane. Since the publication of *Zur Psychopathologie des Alltagslebens* (On the Psychopathology of Everyday Life), things have changed.³⁵ This book isolated and made analyzable things which had previously floated unnoticed on the broad stream of perception. A similar deepening of apperception throughout the entire spectrum of optical—and now also auditory³⁶—impressions has been accomplished by film. One is merely stating the obverse of this fact when one says that actions shown in a movie can be analyzed much more precisely and from more points of view than those presented in a painting or on the stage. In contrast to what obtains in painting, filmed action lends itself more readily to analysis because it delineates situations far more precisely. In contrast to what obtains on the stage, filmed action lends itself more readily to analysis because it can be isolated more easily. This circumstance derives its prime importance from the fact that it tends to foster the interpenetration of art and science. Actually, if we think of a filmed action as neatly delineated within a particular situation—like a flexed muscle in a body—it is difficult to say which is more fascinating, its artistic value or its value for science. *Demonstrating that the artistic uses of photography are identical to its scientific uses—these two dimensions having usually been separated until now—will be one of the revolutionary functions of film.*³⁷

On the one hand, film furthers insight into the necessities governing our lives by its use of close-ups, by its accentuation of hidden details in familiar objects, and by its exploration of commonplace milieux through the ingenious guidance of the camera; on the other hand, it manages to assure us of a vast and unsuspected field of action [*Spielraum*]. Our bars and city streets, our offices and furnished rooms, our railroad stations and our factories seemed to close relentlessly around us. Then came film and exploded this prison-world with the dynamite of the split second, so that now we can set off calmly on journeys of adventure among its far-flung debris. With the close-up, space expands; with slow motion, movement is extended. And

just as enlargement not merely clarifies what we see indistinctly “in any case,” but brings to light entirely new structures of matter, slow motion not only reveals familiar aspects of movements, but discloses quite unknown aspects within them—aspects “which do not appear as the retarding of natural movements but have a curious gliding, floating character of their own.”³⁸ Clearly, it is another nature which speaks to the camera as compared to the eye. “Other” above all in the sense that a space informed by human consciousness gives way to a space informed by the unconscious. Whereas it is a commonplace that, for example, we have some idea what is involved in the act of walking (if only in general terms), we have no idea at all what happens during the split second when a person actually takes a step. We are familiar with the movement of picking up a cigarette lighter or a spoon, but know almost nothing of what really goes on between hand and metal, and still less how this varies with different moods. This is where the camera comes into play, with all its resources for swooping and rising, disrupting and isolating, stretching or compressing a sequence, enlarging or reducing an object. It is through the camera that we first discover the optical unconscious, just as we discover the instinctual unconscious through psychoanalysis.

XIV

It has always been one of the primary tasks of art to create a demand whose hour of full satisfaction has not yet come.³⁹ The history of every art form has critical periods in which the particular form strains after effects which can be easily achieved only with a changed technical standard—that is to say, in a new art form. The excesses and crudities of art which thus result, particularly in periods of so-called decadence, actually emerge from the core of its richest historical energies. In recent years, Dadaism has abounded in such barbarisms. Only now is its impulse recognizable: *Dadaism attempted to produce with the means of painting (or literature) the effects which the public today seeks in film.*

Every fundamentally new, pioneering creation of demand will overshoot its target. Dadaism did so to the extent that it sacrificed the market values so characteristic of film in favor of more significant aspirations—of which, to be sure, it was unaware in the form described here. The Dadaists attached much less importance to the commercial usefulness of their artworks than to the uselessness of those works as objects of contemplative immersion. They sought to achieve this uselessness not least by thorough degradation of their material. Their poems are “word-salad” containing obscene expressions and every imaginable kind of linguistic refuse. It is not otherwise with their paintings, on which they mounted buttons or train tickets. What they achieved by such means was a ruthless annihilation of the aura

in every object they produced, which they branded as a reproduction through the very means of production. Before a painting by Arp or a poem by August Stramm, it is impossible to take time for concentration and evaluation, as one can before a painting by Derain or a poem by Rilke. Contemplative immersion—which, as the bourgeoisie degenerated, became a breeding ground for asocial behavior—is here opposed by distraction [*Ablenkung*] as a variant of social behavior.⁴⁰ Dadaist manifestations actually guaranteed a quite vehement distraction by making artworks the center of scandal. One requirement was paramount: to outrage the public.

From an alluring visual composition or an enchanting fabric of sound, the Dadaists turned the artwork into a missile. It jolted the viewer, taking on a tactile [*taktisch*] quality. It thereby fostered the demand for film, since the distracting element in film is also primarily tactile, being based on successive changes of scene and focus which have a percussive effect on the spectator. Let us compare the screen [*Leinwand*] on which a film unfolds with the canvas [*Leinwand*] of a painting. The painting invites the viewer to contemplation; before it, he can give himself up to his train of associations. Before a film image, he cannot do so. No sooner has he seen it than it has already changed. It cannot be fixed on. Duhamel, who detests the cinema and knows nothing of its significance, though he does know something about its structure, describes the situation as follows: “I can no longer think what I want to think. My thoughts have been replaced by moving images.”⁴¹ Indeed, the train of associations in the person contemplating these images is immediately interrupted by new images. This constitutes the shock effect of film, which, like all shock effects, seeks to induce heightened attention.⁴² *By means of its technological structure, film has freed the physical shock effect—which Dadaism had kept wrapped, as it were, inside the moral shock effect—from this wrapping.*⁴³

XV

The masses are a matrix from which all customary behavior toward works of art is today emerging newborn. Quantity has been transformed into quality: *the greatly increased mass of participants has produced a different kind of participation.* The fact that the new mode of participation first appeared in a disreputable form should not mislead the observer. Yet some people have launched spirited attacks against precisely this superficial aspect of the matter. Among these critics, Duhamel has expressed himself most radically. What he objects to most is the kind of participation which the movie elicits from the masses. Duhamel calls the movie “a pastime for helots, a diversion for uneducated, wretched, worn-out creatures who are consumed by their worries . . . , a spectacle which requires no concentration and presupposes no intelligence . . . , which kindles no light in the heart and

awakens no hope other than the ridiculous one of someday becoming a 'star' in Los Angeles."⁴⁴ Clearly, this is in essence the ancient lament that the masses seek distraction, whereas art demands concentration from the spectator.⁴⁵ That is a commonplace. The question remains whether it provides a basis for the analysis of film. This calls for closer examination. Distraction and concentration [*Zerstreuung und Sammlung*] form an antithesis, which may be formulated as follows. A person who concentrates before a work of art is absorbed by it; he enters into the work, just as, according to legend, a Chinese painter entered his completed painting while beholding it.⁴⁶ By contrast, the distracted masses absorb the work of art into themselves. This is most obvious with regard to buildings. Architecture has always offered the prototype of an artwork that is received in a state of distraction and through the collective. The laws of architecture's reception are highly instructive.

Buildings have accompanied human existence since primeval times. Many art forms have come into being and passed away. Tragedy begins with the Greeks, is extinguished along with them, and is revived centuries later, though only according to its "rules." The epic, which originates in the early days of peoples, dies out in Europe at the end of the Renaissance. Panel painting is a creation of the Middle Ages, and nothing guarantees its uninterrupted existence. But the human need for shelter is permanent. Architecture has never had fallow periods. Its history is longer than that of any other art, and its effect ought to be recognized in any attempt to account for the relationship of the masses to the work of art. Buildings are received in a twofold manner: by use and by perception. Or, better: tactilely and optically. Such reception cannot be understood in terms of the concentrated attention of a traveler before a famous building. On the tactile side, there is no counterpart to what contemplation is on the optical side. Tactile reception comes about not so much by way of attention as by way of habit. The latter largely determines even the optical reception of architecture, which spontaneously takes the form of casual noticing, rather than attentive observation. Under certain circumstances, this form of reception shaped by architecture acquires canonical value. *For the tasks which face the human apparatus of perception at historical turning points cannot be performed solely by optical means—that is, by way of contemplation. They are mastered gradually—taking their cue from tactile reception—through habit.*

Even the distracted person can form habits. What is more, the ability to master certain tasks in a state of distraction proves that their performance has become habitual. The sort of distraction that is provided by art represents a covert measure of the extent to which it has become possible to perform new tasks of apperception. Since, moreover, individuals are tempted to evade such tasks, art will tackle the most difficult and most important

tasks wherever it is able to mobilize the masses. It does so currently in film. *Reception in distraction—the sort of reception which is increasingly noticeable in all areas of art and is a symptom of profound changes in apperception—finds in film its true training ground.* Film, by virtue of its shock effects, is predisposed to this form of reception. It makes cult value recede into the background, not only because it encourages an evaluating attitude in the audience but also because, at the movies, the evaluating attitude requires no attention. The audience is an examiner, but a distracted one.

Epilogue

The increasing proletarianization of modern man and the increasing formation of masses are two sides of the same process. Fascism attempts to organize the newly proletarianized masses while leaving intact the property relations which they strive to abolish. It sees its salvation in granting expression to the masses—but on no account granting them rights.⁴⁷ The masses have a right to changed property relations; fascism seeks to give them *expression* in keeping these relations unchanged. *The logical outcome of fascism is an aestheticizing of political life.* The violation of the masses, whom fascism, with its *Führer* cult, forces to their knees, has its counterpart in the violation of an apparatus which is pressed into serving the production of ritual values.

All efforts to aestheticize politics culminate in one point. That one point is war. War, and only war, makes it possible to set a goal for mass movements on the grandest scale while preserving traditional property relations. That is how the situation presents itself in political terms. In technological terms it can be formulated as follows: only war makes it possible to mobilize all of today's technological resources while maintaining property relations. It goes without saying that the fascist glorification of war does not make use of *these* arguments. Nevertheless, a glance at such glorification is instructive. In Marinetti's manifesto for the colonial war in Ethiopia, we read:

For twenty-seven years we Futurists have rebelled against the idea that war is anti-aesthetic. . . . We therefore state: . . . War is beautiful because—thanks to its gas masks, its terrifying megaphones, its flame throwers, and light tanks—it establishes man's dominion over the subjugated machine. War is beautiful because it inaugurates the dreamed-of metallization of the human body. War is beautiful because it enriches a flowering meadow with the fiery orchids of machine-guns. War is beautiful because it combines gunfire, barrages, cease-fires, scents, and the fragrance of putrefaction into a symphony. War is beautiful because it creates new architectures, like those of armored tanks, geometric squadrons of aircraft, spirals of smoke from burning villages, and much more. . . . Poets and artists of Futurism, . . . remember these principles of an aesthetic

of war, that they may illuminate . . . your struggles for a new poetry and a new sculpture!⁴⁸

This manifesto has the merit of clarity. The question it poses deserves to be taken up by the dialectician. To him, the aesthetic of modern warfare appears as follows: if the natural use of productive forces is impeded by the property system, then the increase in technological means, in speed, in sources of energy will press toward an unnatural use. This is found in war, and the destruction caused by war furnishes proof that society was not mature enough to make technology its organ, that technology was not sufficiently developed to master the elemental forces of society. The most horrifying features of imperialist war are determined by the discrepancy between the enormous means of production and their inadequate use in the process of production (in other words, by unemployment and the lack of markets). *Imperialist war is an uprising on the part of technology, which demands repayment in "human material" for the natural material society has denied it.* Instead of draining rivers, society directs a human stream into a bed of trenches; instead of dropping seeds from airplanes, it drops incendiary bombs over cities; and in gas warfare it has found a new means of abolishing the aura.

"Fiat ars—pereat mundus,"⁴⁹ says fascism, expecting from war, as Marinetti admits, the artistic gratification of a sense perception altered by technology. This is evidently the consummation of *l'art pour l'art*. Humanity, which once, in Homer, was an object of contemplation for the Olympian gods, has now become one for itself. Its self-alienation has reached the point where it can experience its own annihilation as a supreme aesthetic pleasure. *Such is the aestheticizing of politics, as practiced by fascism. Communism replies by politicizing art.*

Written spring 1936–March or April 1939; unpublished in this form in Benjamin's lifetime. *Gesammelte Schriften*, I, 471–508. Translated by Harry Zohn and Edmund Jephcott.

Notes

Benjamin began work on this version of "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit" in Paris, in connection with the French translation of the essay in early 1936, intending to publish it in a German periodical. He made numerous modifications over the next two years, before allowing it to be copied by Gretel Adorno. It was this significantly revised version—which Benjamin, as late as 1939, could still regard as a work in progress, rather than a completed essay—that served as source for the first publication of the German text in 1955 in Benjamin's *Schriften*.

1. The German political philosopher Karl Marx (1818–1883) analyzed the capital-

ist mode of production in his most famous and influential work, *Das Kapital* (3 vols., 1867, 1885, 1895), which was carried to completion by his collaborator Friedrich Engels (1820–1895). The translation of Benjamin's epigraph is from Paul Valéry, "The Conquest of Ubiquity," in *Aesthetics*, trans. Ralph Manheim (New York: Pantheon, 1964), p. 225. Valéry (1871–1945), French man of letters, is the author of books of verse, such as *Charmes* (1922), and prose writings, such as *Soirée avec M. Teste* (1895) and *Analecta* (1927).

2. Paul Valéry, *Pièces sur l'art* (Paris), p. 105 ("La Conquête de l'ubiquité"). [Benjamin's note. In English in *Aesthetics*, p. 226. Benjamin made use of the third, augmented edition of *Pièces sur l'art*, published in January 1936.—*Trans.*]
3. Of course, the history of a work of art encompasses more than this. The history of the *Mona Lisa*, for instance, encompasses the kinds and number of copies made of it in the seventeenth, eighteenth, and nineteenth centuries. [Benjamin's note. The *Mona Lisa* (*La Gioconda*) was painted in 1503–1506 by the Florentine artist and scientist Leonardo da Vinci (1452–1519). It now hangs in the Louvre.—*Trans.*]
4. Precisely because authenticity is not reproducible, the intensive penetration of certain (technological) processes of reproduction was instrumental in differentiating and gradating authenticity. To develop such differentiations was an important function of the trade in works of art. Such trade had a manifest interest in distinguishing among various prints of a woodblock engraving (those before and those after inscription), of a copperplate engraving, and so on. The invention of the woodcut may be said to have struck at the root of the quality of authenticity even before its late flowering. To be sure, a medieval picture of the Madonna at the time it was created could not yet be said to be "authentic." It became "authentic" only during the succeeding centuries, and perhaps most strikingly so during the nineteenth. [Benjamin's note]
5. The poorest provincial staging of Goethe's *Faust* is superior to a film of *Faust*, in that, ideally, it competes with the first performance at Weimar. The viewer in front of a movie screen derives no benefit from recalling bits of tradition which might come to mind in front of a stage—for instance, that the character of Mephisto is based on Goethe's friend Johann Heinrich Merck, and the like. [Benjamin's note. The first performance of Parts I and II of Goethe's *Faust* took place in Weimar in 1876. Johann Heinrich Merck (1741–1791), a German writer, critic, and translator, as well as a professional pharmacist, helped found the periodical *Frankfurter gelehrte Anzeigen* (1722), in which some of Goethe's earliest pieces were published. For his portrait of Mephisto in *Faust*, Goethe drew on certain personality traits of this friend of his youth (who later committed suicide)—namely, his cool analytic mind, his unconstrained love of mockery and derision, and his destructive, nihilistic view of human affairs.—*Trans.*]
6. Abel Gance, "Le Temps de l'image est venue!" (It Is Time for the Image!), in Léon Pierre-Quint, Germaine Dulac, Lionel Landry, and Abel Gance, *L'Art cinématographique*, vol. 2 (Paris, 1927), pp. 94–96. [Benjamin's note. Gance (1889–1981) was a leading French film director, whose epic films *J'Accuse* (1919), *La Roue* (1922), and *Napoléon* (1927) made innovative use of such devices as superimposition, rapid intercutting, and split screen.—*Trans.*]
7. Alois Riegl (1858–1905) was an Austrian art historian who argued that different

formal orderings of art emerge as expressions of different historical epochs. He is the author of *Stilfragen: Grundlegungen zu einer Geschichte der Ornamentik* (Questions of Style: Toward a History of Ornament; 1893) and *Die Spätromische Kunst-Industrie nach den Funden in Österreich-Ungarn* (1901). The latter has been translated by Rolf Winks as *Late Roman Art Industry* (Rome: Giorgio Bretschneider Editore, 1985). Franz Wickhoff (1853–1909), also an Austrian art historian, is the author of *Die Wiener Genesis* (The Vienna Genesis; 1922), a study of the sumptuously illuminated, early sixth-century A.D. copy of the biblical book of Genesis preserved in the Austrian National Library in Vienna.

8. "Einmalige Erscheinung einer Ferne, so nah sie sein mag." In Greek, *aura* means "air," "breath."
9. Getting closer (in terms of human interest) to the masses may involve having one's social function removed from the field of vision. Nothing guarantees that a portraitist of today, when painting a famous surgeon at the breakfast table with his family, depicts his social function more precisely than a painter of the seventeenth century who showed the viewer doctors representing their profession, as Rembrandt did in his *Anatomy Lesson*. [Benjamin's note. The Dutch painter and etcher Rembrandt van Rijn (1606–1669) painted *The Anatomy Lesson of Dr. Nicolaes Tulp* in 1632. It hangs in the Mauritshuis in the Hague.—*Trans.*]
10. Benjamin is quoting Johannes V. Jensen, *Exotische Novellen*, trans. Julia Koppel (Berlin: S. Fischer, 1919), pp. 41–42. Jensen (1873–1950) was a Danish novelist, poet, and essayist who won the Nobel Prize for Literature in 1944. See "Hashish in Marseilles," in Benjamin, *Selected Writings, Volume 2: 1927–1934* (Cambridge, Mass.: Harvard University Press, 1999), p. 677.
11. The definition of the aura as the "unique apparition of a distance, however near it may be," represents nothing more than a formulation of the cult value of the work of art in categories of spatiotemporal perception. Distance is the opposite of nearness. The *essentially* distant is the unapproachable. Unapproachability is, indeed, a primary quality of the cult image; true to its nature, the cult image remains "distant, however near it may be." The nearness one may gain from its substance [*Materie*] does not impair the distance it retains in its apparition. [Benjamin's note]
12. To the extent that the cult value of a painting is secularized, the impressions of its fundamental uniqueness become less distinct. In the viewer's imagination, the uniqueness of the phenomena holding sway in the cult image is more and more displaced by the empirical uniqueness of the artist or of his creative achievement. To be sure, never completely so—the concept of authenticity always transcends that of proper attribution. (This is particularly apparent in the collector, who always displays some traits of the fetishist and who, through his possession of the artwork, shares in its cultic power.) Nevertheless, the concept of authenticity still functions as a determining factor in the evaluation of art; as art becomes secularized, authenticity displaces the cult value of the work. [Benjamin's note]
13. Stéphane Mallarmé (1842–1898), French poet, translator, and editor, was an

originator and leader of the Symbolist movement, which sought an incantatory language cut off from all referential function. Among his works are *L'Après-Midi d'un faune* (Afternoon of a Faun; 1876) and *Vers et prose* (Poetry and Prose; 1893).

14. In film, the technological reproducibility of the product is not an externally imposed condition of its mass dissemination, as it is, say, in literature or painting. *The technological reproducibility of films is based directly on the technology of their production. This not only makes possible the mass dissemination of films in the most direct way, but actually enforces it.* It does so because the process of producing a film is so costly that an individual who could afford to buy a painting, for example, could not afford to buy a [master print of a] film. It was calculated in 1927 that, in order to make a profit, a major film needed to reach an audience of nine million. Of course, the advent of sound film [in that year] initially caused a movement in the opposite direction: its audience was restricted by language boundaries. And that coincided with the emphasis placed on national interests by fascism. But it is less important to note this setback (which in any case was mitigated by dubbing) than to observe its connection with fascism. The simultaneity of the two phenomena results from the economic crisis. The same disorders which led, in the world at large, to an attempt to maintain existing property relations by brute force induced film capital, under the threat of crisis, to speed up the development of sound film. Its introduction brought temporary relief, not only because sound film attracted the masses back into the cinema but because it consolidated new capital from the electricity industry with that of film. Thus, considered from the outside, sound film promoted national interests; but seen from the inside, it helped internationalize film production even more than before. [Benjamin's note. By "the economic crisis," Benjamin refers to the devastating consequences, in the United States and Europe, of the stock market crash of October 1929.]
15. This polarity cannot come into its own in the aesthetics of Idealism, which conceives of beauty as something fundamentally undivided (and thus excludes anything polarized). Nonetheless, in Hegel this polarity announces itself as clearly as possible within the limits of Idealism. We quote from his *Vorlesungen zur Philosophie der Geschichte* [Lectures on the Philosophy of History]: "Images were known of old. In those early days, piety required them for worship, but it could do without *beautiful* images. Such images might even be disturbing. In every beautiful image, there is also something external—although, insofar as the image is beautiful, its spirit still speaks to the human being. But religious worship, being no more than a spiritless torpor of the soul, is directed at a *thing*. . . . Fine art arose . . . in the church . . . , though art has now gone beyond the ecclesiastical principle." Likewise, the following passage from the *Vorlesungen über die Ästhetik* [Lectures on Aesthetics] indicates that Hegel sensed a problem here: "We are beyond the stage of venerating works of art as divine and as objects deserving our worship. Today the impression they produce is of a more reflective kind, and the emotions they arouse require a more stringent test." The transition from the first kind of artistic reception to the second defines the history of artistic reception in general. Moreover, a certain oscillation between

- these two polar modes of reception can be demonstrated for each work of art. Take the *Sistine Madonna*. Hubert Grimme showed that the *Madonna* was originally painted for exhibition. His research was inspired by the question: What is the purpose of the molding in the foreground of the painting—the molding that the two cupids are leaning on? And, Grimme asked further, what led Raphael to furnish the sky with two draperies? Research proved that the *Madonna* had been commissioned for the public lying-in-state of Pope Sixtus. Popes traditionally lay in state in a certain side-chapel of St. Peter's. On that occasion, Raphael's picture had been hung in a niche-like area toward the back of the chapel, and positioned just above the coffin. In this picture Raphael portrays the cloud-borne Madonna approaching the papal coffin from the rear of the niche, which was framed by green drapes. The funeral service for Pope Sixtus was thus able to take advantage of a primary exhibition value of Raphael's picture. The painting was subsequently moved to the high altar in the Church of the Black Friars at Piacenza. This exile was a result of Roman Catholic doctrine, which stipulates that paintings exhibited at funeral services cannot be used as objects of worship on the high altar. The rule meant that Raphael's picture had declined in value; but in order to obtain a satisfactory price for the work, the Papal See decided to facilitate the sale by tacitly tolerating display of the picture above the high altar. To avoid attracting undue attention, the painting was turned over to the monks in that far-off provincial town. [Benjamin's note. The German Idealist philosopher Georg Wilhelm Friedrich Hegel (1770–1831) accepted the chair in philosophy at Berlin in 1818. His lectures on aesthetics and the philosophy of history (delivered 1820–1829) were later published by his editors, with the text based mainly on notes taken by his students. The Italian painter and architect Raphael Santi (1483–1520) painted the *Sistine Madonna* in 1513; it now hangs in Dresden. See Hubert Grimme, "Das Rätsel der Sixtinischen Madonna" (The Riddle of the *Sistine Madonna*), *Zeitschrift für bildende Kunst*, 57 [33 in the new series] (1922), pp. 41–49.—*Trans.*]
16. Bertolt Brecht, on a different level, engaged in analogous reflections: "If the concept of 'work of art' can no longer be applied to the thing that emerges once the work is transformed into a commodity, we have to eliminate this concept with due caution but without fear, lest we liquidate the function of the very thing as well. For it has to go through this phase unswervingly; there is no viable detour from the straight path. Rather, what happens here with the work of art will change it fundamentally, will erase its past to such an extent that—should the old concept be taken up again (and it will be; why not?)—it will no longer evoke any memory of the thing it once designated." Brecht, *Versuche* (Experiments), 8–10, no. 3 (Berlin, 1931), pp. 301–302 ("Der Dreigroschenprozess" [The Threepenny Trial]). [Benjamin's note. The German poet and playwright Bertolt or Bert (Eugen Berthold Friedrich) Brecht (1898–1956) was the author of *Die Dreigroschenoper* (The Threepenny Opera; 1928), with music by Kurt Weill, *Mutter Courage und ihre Kinder* (Mother Courage and Her Children; 1941), and *Der kaukasische Kreidekreis* (The Caucasian Chalk Circle; 1948). Benjamin became friends with Brecht in 1929 and, during the Thirties, was considerably influenced by the younger man's thinking on the subject of politics and art.
 - At this point in the text, Benjamin struck two paragraphs on the distinction between a first and a second technology. See the second version of "The Work of Art in the Age of Its Technological Reproducibility," in Benjamin, *Selected Writings, Volume 3: 1935–1938* (Cambridge, Mass.: Harvard University Press, 2002), pp. 107–108.—*Trans.*]
 17. Eugène Atget (1857–1927), recognized today as one of the leading photographers of the twentieth century, spent his career in obscurity making pictures of Paris and its environs. See Benjamin's "Little History of Photography," in Walter Benjamin, *Selected Writings, Volume 2: 1927–1934* (Cambridge, Mass.: Harvard University Press, 1999), pp. 518–519 (trans. Edmund Jephcott and Kingsley Shorter).
 18. On the nineteenth-century quarrel between painting and photography, see the "Little History of Photography," in Benjamin, *Selected Writings, Volume 2*, pp. 514–515, 526–527; and Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Mass.: Harvard University Press, 1999), pp. 684–692.
 19. Abel Gance, "Le Temps de l'image est venu," in *L'Art cinématographique*, vol. 2, p. 101. [Benjamin's note. On Gance, see note 6 above.—*Trans.*]
 20. Séverin-Mars, cited *ibid.*, p. 100. [Benjamin's note. Séverin-Mars (1873–1921) was a playwright and distinguished film actor who starred in three of Gance's films: *La Dixième Symphonie*, *J'Accuse*, and *La Roue*.—*Trans.*]
 21. Alexandre Arnoux, *Cinéma* (Paris, 1929), p. 28. [Benjamin's note. Arnoux (1884–1973) was a novelist, playwright, film critic, and screenwriter. He founded and edited the film journal *Pour Vous* (1928–1929), and wrote the screenplay for *Maldone* (1927), a silent film directed by Jean Grémillon.—*Trans.*]
 22. *A Woman of Paris* (Benjamin refers to this film by its French title, *L'Opinion publique*) and *The Gold Rush* were written and directed in 1923 and 1925, respectively, by Charlie Chaplin (Charles Spencer Chaplin; 1889–1977), London-born actor who was on stage from the age of five. He came to the United States with a vaudeville act in 1910, and made his motion picture debut there in 1914, eventually achieving worldwide renown as a comedian. He was the director of such films as *The Kid* (1921), *The Circus* (1928), *City Lights* (1931), *Modern Times* (1936), and *The Great Dictator* (1940). See Benjamin's short pieces "Chaplin" (1929) and "Hitler's Diminished Masculinity" (1934) in Volume 2 of this edition. Giovanni da Fiesole, known as Fra Angelico (real name, Guido di Pietro; 1387–1455) was an Italian Dominican friar, celebrated for his "angelic" virtues, and a painter in the early Renaissance Florentine style. Among his most famous works are his frescoes at Orvieto, which reflect a characteristically serene religious attitude.
 23. Franz Werfel, "Ein Sommernachtstraum: Ein Film von Shakespeare und Reinhardt," *Neues Wiener Journal*, cited in *Lu*, November 15, 1935. [Benjamin's note. Werfel (1890–1945) was a Czech-born poet, novelist, and playwright associated with Expressionism. He emigrated to the United States in 1940.

Among his works are *Der Abituriententag* (The Class Reunion; 1928) and *Das Lied von Bernadette* (The Song of Bernadette; 1941). Max Reinhardt (born Maximilian Goldman; 1873–1943) was Germany's most important stage producer and director during the first third of the twentieth century and the single most significant influence on the classic German silent cinema, many of whose directors and actors trained under him at the Deutsches Theater in Berlin. His direct film activity was limited to several early German silents and to the American movie *A Midsummer Night's Dream* (1935), which he codirected with William Dieterle.—*Trans.*]

24. "Film . . . provides—or could provide—useful insight into the details of human actions. . . . Character is never used as a source of motivation; the inner life of the persons represented never supplies the principal cause of the plot and seldom is its main result" (Bertolt Brecht, "Der Dreigroschenprozess," *Versuche*, p. 268). The expansion of the field of the testable which the filming apparatus brings about for the actor corresponds to the extraordinary expansion of the field of the testable brought about for the individual through economic conditions. Thus, vocational aptitude tests become constantly more important. What matters in these tests are segmental performances of the individual. The final cut of a film and the vocational aptitude test are both taken before a panel of experts. The director in the studio occupies a position identical to that of the examiner during aptitude tests. [Benjamin's note. The theme of testing is treated at greater length in the second version of the "Work of Art" essay (section X), in Volume 3 of this edition.—*Trans.*]
25. Luigi Pirandello, *Si Gira*, cited in Léon Pierre-Quint, "Signification du cinéma," *L'Art cinématographique*, vol. 2, pp. 14–15. [Benjamin's note. Pirandello (1867–1936) was an Italian playwright and novelist who achieved a series of successes on the stage that made him world famous in the 1920s. He is best known for his plays *Sei personaggi in cerca d'autore* (Six Characters in Search of an Author; 1921) and *Enrico IV* (Henry IV; 1922).—*Trans.*]
26. Rudolf Arnheim, *Film als Kunst* (Berlin, 1932), pp. 176–177. In this context, certain apparently incidental details of film directing which diverge from practices on the stage take on added interest. For example, the attempt to let the actor perform without makeup, as in Dreyer's *Jeanne d'Arc*. Dreyer spent months seeking the forty actors who constitute the Inquisitors' tribunal. Searching for these actors was like hunting for rare props. Dreyer made every effort to avoid resemblances of age, build, and physiognomy in the actors. (See Maurice Schultz, "Le Maquillage" [Makeup], in *L'Art cinématographique*, vol. 6 [Paris, 1929], pp. 65–66.) If the actor thus becomes a prop, the prop, in its turn, not infrequently functions as actor. At any rate, it is not unusual for films to allocate a role to a prop. Rather than selecting examples at random from the infinite number available, let us take just one especially revealing case. A clock that is running will always be a disturbance on the stage, where it cannot be permitted its role of measuring time. Even in a naturalistic play, real-life time would conflict with theatrical time. In view of this, it is very revealing that film—where appropriate—can readily make use of time as measured by a clock. This feature, more than many others, makes it clear that—circumstances permitting—each and every prop in a film may perform decisive functions. From here it is

- but a step to Pudovkin's principle, which states that "to connect the performance of an actor with an object, and to build that performance around the object, . . . is always one of the most powerful methods of cinematic construction" (V. I. Pudovkin, *Film Regie und Filmmanuskript* [Film Direction and the Film Script] (Berlin, 1928), p. 126). Film is thus the first artistic medium which is able to show how matter plays havoc with human beings [*wie die Materie dem Menschen mitspielt*]. It follows that films can be an excellent means of materialist exposition. [Benjamin's note. See, in English, Rudolf Arnheim, *Film as Art* (Berkeley: University of California Press, 1957), p. 138. Arnheim (1904–), German-born Gestalt psychologist and critic, wrote on film, literature, and art for various Berlin newspapers and magazines from the mid-1920s until 1933. He came to the United States in 1940 and taught at Sarah Lawrence, the New School for Social Research, Harvard, and the University of Michigan. Besides his work on film theory, his publications include *Art and Visual Perception* (1954), *Picasso's Guernica* (1962), and *Visual Thinking* (1969). *La Passion de Jeanne d'Arc*, directed by Carl Theodor Dreyer, was released in 1928. Dreyer (1889–1968), Danish director-writer and film critic, is known for the exacting, expressive design of his films, his subtle camera movement, and his concentration on the physiognomy and inner psychology of his characters. Among his best-known works are *Vampyr* (1931), *Vredens Dag* (Day of Wrath; 1943) and *Ordet* (1955). Vsevolod I. Pudovkin (1893–1953), one of the masters of Soviet silent cinema, wrote and directed films—such as *Mother* (1926), *The End of St. Petersburg* (1927), and *Storm over Asia* (1928)—that showed the evolution of individualized yet typical characters in a social environment. He also published books on film technique and film acting.—*Trans.*]
27. The change noted here in the mode of exhibition—a change brought about by reproduction technology—is also noticeable in politics. The present crisis of the bourgeois democracies involves a crisis in the conditions governing the public presentation of leaders. Democracies exhibit the leader directly, in person, before elected representatives. The parliament is his public. But innovations in recording equipment now enable the speaker to be heard by an unlimited number of people while he is speaking, and to be seen by an unlimited number shortly afterward. This means that priority is given to presenting the politician before the recording equipment. Parliaments are becoming depopulated at the same time as theaters. Radio and film are changing not only the function of the professional actor but, equally, the function of those who, like the leaders, present themselves before these media. The direction of this change is the same for the film actor and for the leader, regardless of their different tasks. It tends toward the exhibition of controllable, transferable skills under certain social conditions. This results in a new form of selection—selection before an apparatus—from which the star and the dictator emerge as victors. [Benjamin's note. In his revision, Benjamin toned down the anticapitalist tenor of this paragraph from section X. Compare the corresponding passage in section XII of the second version of the essay, in Benjamin, *Selected Writings, Volume 3: 1935–1938*, p. 113; see also pp. 114–115 for a passage Benjamin cut from the end of section XIII of the second version, corresponding to the end of section X of the third.—*Trans.*]
28. *Three Songs of Lenin*, directed by the Russian filmmaker Dziga Vertov, was re-

- leased in 1934. Vertov (born Denis Arkadyevich Kaufman; 1896–1954), one of the most important experimenters in the history of film, expounded his theory of the “kino-eye” (by which photographed fragments of daily life are recomposed within a thematically organized cinematic discourse) in a series of manifestos published in the early 1920s and in such films as *Man with a Movie Camera* (1929) and *Three Songs of Lenin. Borinage* (1933), a film about a bitter miners’ strike in Belgium, was directed by the Dutch documentary filmmaker Joris Ivens (born Georg Henri Ivens; 1898–1989), whose work is distinguished by the fluid rhythms of his imagery.
29. The privileged character of the respective techniques is lost. Aldous Huxley writes: “Advances in technology have led . . . to vulgarity. . . . Process reproduction and the rotary press have made possible the indefinite multiplication of writing and pictures. Universal education and relatively high wages have created an enormous public who know how to read and can afford to buy reading and pictorial matter. A great industry has been called into existence in order to supply these commodities. Now, artistic talent is a very rare phenomenon; whence it follows . . . that, at every epoch and in all countries, most art has been bad. But the proportion of trash in the total artistic output is greater now than at any other period. That it must be so is a matter of simple arithmetic. The population of Western Europe has a little more than doubled during the last century. But the amount of reading—and seeing—matter has increased, I should imagine, at least twenty and possibly fifty or even a hundred times. If there were n men of talent in a population of x millions, there will presumably be $2n$ men of talent among $2x$ millions. The situation may be summed up thus. For every page of print and pictures published a century ago, twenty or perhaps even a hundred pages are published today. But for every man of talent then living, there are now only two men of talent. It may be of course that, thanks to universal education, many potential talents which in the past would have been still-born are now enabled to realize themselves. Let us assume, then, that there are now three or even four men of talent to every one of earlier times. It still remains true to say that the consumption of reading—and seeing—matter has far outstripped the natural production of gifted writers and draftsmen. It is the same with hearing-matter. Prosperity, the gramophone and the radio have created an audience of hearers who consume an amount of hearing-matter that has increased out of all proportion to the increase of population and the consequent natural increase of talented musicians. It follows from all this that in all the arts the output of trash is both absolutely and relatively greater than it was in the past; and that it must remain greater for just so long as the world continues to consume the present inordinate quantities of reading-matter, seeing-matter, and hearing-matter.” (Aldous Huxley, *Beyond the Mexique Bay: A Traveller’s Journal* [1934; rpt. London, 1949], pp. 274ff.) This mode of observation is obviously not progressive. [Benjamin’s note. Aldous Huxley (1894–1963), English novelist and critic, was the author of *Antic Hay* (1923), *Point Counter Point* (1928), *Brave New World* (1932), *Eyeless in Gaza* (1936), and other works. Benjamin quotes the passage above in a French translation published in 1935.—*Trans.*]
30. Benjamin alludes here to *Heinrich von Ofterdingen*, an unfinished novel by the German Romantic writer Novalis (Friedrich, Freiherr von Hardenberg; 1772–1801) first published in 1802. Von Ofterdingen is a medieval poet in search of the mysterious Blue Flower, which bears the face of his unknown beloved. See Benjamin’s “Dream Kitsch,” in Benjamin, *Selected Writings*, vol. 2, p. 3.
31. The boldness of the cameraman is indeed comparable to that of the surgeon. Luc Durtain lists, among the manual procedures that count as technical feats, those “which are required in surgery in the case of certain difficult operations. I could cite as an example a case from otorhinolaryngology, . . . the so-called endonasal perspective procedure; or I could mention the acrobatic tricks of larynx surgery, which have to be performed with the aid of a reverse-image provided by the laryngoscope. I might also speak of ear surgery, which is analogous to the precision work of watchmakers. What a range of extremely subtle muscular acrobatics is required from the person who wants to repair or save the human body! We have only to think of the couching of a cataract, where there is virtually a duel between steel and nearly fluid tissue, or of major abdominal operations (laparotomy).” Luc Durtain, “La Technique et l’homme,” *Vendredi*, 19 (March 13, 1936). [Benjamin’s note. Luc Durtain (born André Nepveu; 1881–1959), French writer, was the author of *L’Autre Europe: Moscou et sa foi* (The Other Europe: Moscow and Its Faith; 1927), *La Guerre n’existe pas* (The War Doesn’t Exist; 1939), and other works of prose and poetry.—*Trans.*]
32. Pablo Picasso (1881–1973), Spanish-born painter, sculptor, printmaker, ceramicist, and stage designer, was one of the creators of Cubism (see note 43 below) and the best-known and most influential artist of the twentieth century. On Chaplin, see note 22 above.
33. This mode of observation may seem crude [*plump*]; but as the great theoretician Leonardo has shown, crude modes of observation may at times prove useful. Leonardo compares painting and music as follows: “Painting is superior to music because, unlike unfortunate music, it does not have to die as soon as it is born. . . . Music, which is consumed in the very act of its birth, is inferior to painting, which the use of varnish has rendered eternal.” Leonardo da Vinci, *Frammenti letterari e filosofici* (Literary and Philosophical Fragments), cited in Fernand Baldensperger, “Le Raffermissement des techniques dans la littérature occidentale de 1840” [The Strengthening of Techniques in Western Literature around 1840], *Revue de Littérature Comparée*, 15–16 (Paris, 1935): 79, note 1. [Benjamin’s note. On Leonardo, see note 3 above.—*Trans.*]
34. Surrealism was an influential movement in art, literature, and film which flourished in Europe between World Wars I and II. Rooted most immediately in the ideas of the Dadaists (see note 39 below), it represented a protest against the rationalism that had guided European culture and politics in the past; it sought a reunification of conscious and unconscious realms of experience, such that the world of dream and fantasy would merge with the everyday world in “a surreality.” See Benjamin’s essays “Dream Kitsch” (1927) and “Surrealism” (1929) in Volume 2 of this edition.
35. The Austrian neurologist and founder of psychoanalysis, Sigmund Freud (1856–1939), published *Zur Psychopathologie des Alltagslebens* in 1901.
36. The sound era in motion pictures effectively began in 1927, the year of *The Jazz singer* (with Al Jolson) and the talkie revolution.

37. Renaissance painting offers a revealing analogy to this situation. The incomparable development of this art and its significance depended not least on the integration of various new sciences, or at least various new scientific data. Renaissance painting made use of anatomy and perspective, of mathematics, meteorology, and chromatology. Valéry writes: "What could be further from us than the amazing ambition of a Leonardo, who, considering painting as a supreme end, a supreme display of knowledge, and deciding that it called for omniscience, did not hesitate to embark on a universal analysis whose depth and precision leave us overwhelmed?" Paul Valéry, "Autour de Corot," in *Pièces sur l'art*, p. 191. [Benjamin's note. See, in English, Valéry, "About Corot," in *De-gas, Manet, Morisot*, trans. David Paul (Princeton: Princeton University Press, 1960), p. 152. On Valéry, see note 1 above. On Leonardo, see note 3 above.—*Trans.*]
38. Rudolf Arnheim, *Film als Kunst*, p. 138. [Benjamin's note. In English in Arnheim, *Film as Art*, pp. 116–117. On Arnheim, see note 26 above.—*Trans.*]
39. "The artwork," writes André Breton, "has value only insofar as it is alive to reverberations of the future." And indeed every highly developed art form stands at the intersection of three lines of development. First, technology is working toward a particular form of art. Before film appeared, there were little books of photos that could be made to flit past the viewer under the pressure of the thumb, presenting a boxing match or a tennis match; then there were coin-operated peepboxes in bazaars, with image sequences kept in motion by the turning of a handle. Second, traditional art forms, at certain stages in their development, strain laboriously for effects which later are effortlessly achieved by new art forms. Before film became established, Dadaist performances sought to stir in their audience reactions which Chaplin then elicited more naturally. Third, apparently insignificant social changes often foster a change in reception which benefits only the new art form. Before film had started to create its public, images (which were no longer motionless) were received by an assembled audience in the Kaiserpanorama. Here the audience faced a screen into which stereoscopes were fitted, one for each spectator. In front of these stereoscopes single images automatically appeared, remained briefly in view, and then gave way to others. Edison still had to work with similar means when he presented the first film strip—before the movie screen and projection were known; a small audience gazed into an apparatus in which a sequence of images was shown. Incidentally, the institution of the Kaiserpanorama very clearly manifests a dialectic of development. Shortly before film turned the viewing of images into a collective activity, image viewing by the individual, through the stereoscopes of these soon outmoded establishments, was briefly intensified, as it had been once before in the isolated contemplation of the divine image by the priest in the cella. [Benjamin's note. André Breton (1896–1966), French critic, poet, and editor, was the chief promoter and one of the founders of the Surrealist movement (1918–1939; see note 34 above), publishing his first *Manifeste du surréalisme* in 1924. His novel *Nadja* appeared in 1928. The Dada movement arose in Zurich, in 1916, as an anti-aesthetic engendered by disgust with bourgeois values and despair over World War I; it quickly spread to New York, Berlin, Cologne, Hannover, and Paris, recruiting many notable artists, writers, and performers whose strove to shock their audiences at public gatherings. Dadaism began to lose steam after 1922, and the energies of the group turned toward Surrealism. On Chaplin, see note 22 above. Thomas Alva Edison (1847–1931) patented more than a thousand inventions over a sixty-year period, including the microphone, the phonograph, the incandescent electric lamp, and the alkaline storage battery. He supervised the invention of the Kinetoscope in 1891; this boxlike peep-show machine allowed individuals to view moving pictures on a film loop running on spools between an electric lamp and a shutter. He built the first film studio, the Black Maria, in 1893, and later founded his own company for the production of projected films. On the Kaiserpanorama, see the section bearing that name in *Berlin Childhood around 1900*, in Volume 3 of this edition.—*Trans.*]
40. The theological archetype of this contemplation is the awareness of being alone with one's God. Such awareness, in the heyday of the bourgeoisie, fostered a readiness to shake off clerical tutelage. During the decline of the bourgeoisie, this same awareness had to take into account the hidden tendency to remove from public affairs those forces which the individual puts to work in his communion with God. [Benjamin's note. Hans Arp (1887–1966), Alsatian painter, sculptor, and poet, was a founder of the Zurich Dada group in 1916 and a collaborator with the Surrealists for a time after 1925. August Stramm (1874–1915) was an early Expressionist poet and dramatist, a member of the circle of artists gathered around the journal *Der Sturm* in Berlin. André Derain (1880–1954), French painter, was a leader of the Postimpressionist school and, later, one of the Fauvists. Rainer Maria Rilke (1875–1926), Austro-German writer born in Prague, was one of the great lyric poets in the German language. His *Duineser Elegien* (Duino Elegies) and *Sonette an Orpheus* (Sonnets to Orpheus) were published in 1923.—*Trans.*]
41. Georges Duhamel, *Scènes de la vie future*, 2nd ed. (Paris, 1930), p. 52. [Benjamin's note. Georges Duhamel (1884–1966), a physician who served as a frontline surgeon during World War I, published novels, poetry, plays, and criticism in which he sought to preserve what he thought was best in civilization and to encourage individual freedom in an age of growing standardization.—*Trans.*]
42. Film is the art form corresponding to the increased threat to life that faces people today. Humanity's need to expose itself to shock effects represents an adaptation to the dangers threatening it. Film corresponds to profound changes in the apparatus of apperception—changes that are experienced on the scale of private existence by each passerby in big-city traffic, and on a historical scale by every present-day citizen. [Benjamin's note. "Attention," in the text, translates *Geistesgegenwart*, which also means "presence of mind." A more literal translation of the phrase in question is: "seeks to be buffered by intensified presence of mind."—*Trans.*]
43. Film proves useful in illuminating Cubism and Futurism, as well as Dadaism. Both appear as deficient attempts on the part of art to take into account the pervasive interpenetration of reality by the apparatus [*Durchdringung der*

Wirklichkeit mit der Apparatur]. Unlike film, these schools did not try to use the apparatus as such for the artistic representation of reality, but aimed at a sort of alloy of represented reality and represented apparatus. In Cubism, a premonition of the structure of this apparatus, which is based on optics, plays a dominant part; in Futurism, it is the premonition of the effects of the apparatus—effects which are brought out by the rapid coursing of the band of film. [Benjamin's note. Cubism, a movement in painting and sculpture that arose in Paris in the years 1907–1914, reduced and fragmented natural forms into abstract, often geometric structures, sometimes showing several sides of an object simultaneously. Futurism was an artistic movement originating in Italy in 1911 (see note 48 below) whose aim was to oppose traditionalism and to express the dynamic and violent quality of contemporary life, especially as embodied in the motion and force of modern machinery and modern warfare.—*Trans.*]

44. Duhamel, *Scènes de la vie future*, p. 58. [Benjamin's note. On Duhamel, see note 41 above.—*Trans.*]
45. On the notion of a "reception in distraction" (*Rezeption in der Zerstreung*), compare "Theater and Radio" (1932) and "The Author as Producer" (1934), in Benjamin, *Selected Writings*, vol. 2, pp. 583–586 and 768–782, respectively; and "Theory of Distraction" (1936), in Benjamin, *Selected Writings*, vol. 3, pp. 141–142. *Zerstreung* also means "entertainment."
46. Benjamin relates the legend of the Chinese painter in the earlier version of "The Mummerehlen," a section of *Berlin Childhood around 1900* (included in Volume 3 of this edition).
47. A technological factor is important here, especially with regard to the newsreel, whose significance for propaganda purposes can hardly be overstated. *Mass reproduction is especially favored by the reproduction of the masses*. In great ceremonial processions, giant rallies, and mass sporting events, and in war, all of which are now fed into the camera, the masses come face to face with themselves. This process, whose significance need not be emphasized, is closely bound up with the development of reproduction and recording technologies. In general, mass movements are more clearly apprehended by the camera than by the eye. A bird's-eye view best captures assemblies of hundreds of thousands. And even when this perspective is no less accessible to the human eye than to the camera, the image formed by the eye cannot be enlarged in the same way as a photograph. This is to say that mass movements, including war, are a form of human behavior especially suited to the camera. [Benjamin's note]
48. Cited in *La Stampa Torino*. [Benjamin's note. The German editors of Benjamin's *Gesammelte Schriften* argue that this passage is more likely to have been excerpted from a French newspaper than from the Italian newspaper cited here. Futurism (see note 43 above) was founded by the Italian writer Emilio Filippo Tomaso Marinetti (1876–1944), whose "Manifeste de Futurisme," published in the Paris newspaper *Le Figaro* in 1909, called for a revolutionary art and total freedom of expression. Marinetti's ideas had a powerful influence in Italy and in Russia, though he himself, after serving as an officer in World War I, went on to join the Fascist party in 1919 and to become an enthusiastic supporter of Mussolini. Among his other works are a volume of poems, *Guerra sola igiene del*

mondo (War the Only Hygiene of the World; 1915) and a political essay, *Futurismo e Fascismo* (1924), which argues that Fascism is the natural extension of Futurism—*Trans.*]

49. "Let art flourish—and the world pass away." This is a play on the motto of the sixteenth-century Holy Roman emperor Ferdinand I: "Fiat iustitia et pereat mundus" ("Let justice be done and the world pass away").