

**ANONYMOUS****New Terrain for Cinematographic Theaters**

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For intellectuals steeped in text-based media, the cinema, along with photography and illustrated journals, seemed to herald a shift toward “visual literacy.” This author’s contention that cinema “has now taught us to see for the first time” echoes the famous words of Malte Laurids Brigge, “I am learning to see,” from Rainer Maria Rilke’s novel of the same year. It also looks forward to several other articles in this collection by Béla Balázs (e.g. chapter 4, no. 54), Fritz Lang (chapter 4, no. 59), and others, who would theorize the potential impact of film’s visual power on European culture.

The cinematograph is increasingly broadening its domain of living material. It is as if it wished to swallow the whole of humankind in a violent deluge. The camera lens’s eye records each and every thing, observing it long and penetratingly, preserving its interior, and conserving it visibly on a strip of film. And we can observe all of this again whenever we wish. I believe that the cinema has now taught us to see for the first time. It has awakened in us a joy in vision.

We no longer wish to string sober letters together in a word (this spelling and deciphering of meaning strains the mind). We would rather enjoy the cinematograph’s quick and easy pictorial lessons.

In the cinema, reality appears much more clearly before us and our interest is twice as great. We could almost let our minds fall asleep and create with our eyes whatever the soul desires.

The pleasure in visual works exists everywhere; we are now more inclined toward viewing than toward reading, and for that reason everyone streams willingly, as if hypnotized, into the cinema—the newspaper of images—to bask in its lessons.

The public has stored away its musty books; people rifle, fleetingly, through the pages of the newspaper. Evenings, they satisfy their hunger for the visual in the cinema.