

počátky osvětlování
postav odobrem
od osvětlení
"živá křivka"

Finally, and more importantly, what might be considered the beginning of figure lighting, as something separate from general scene lighting, can be seen in La Vie du Christ. In a few scenes, extra arc lighting was applied to the figures alone, on top of general diffused daylight falling equally on both set and figures, so sharpening the modelling of the latter in a new way that was to become standard not only at Gaumont but also at Vitagraph over the next few years.

Acting

There are no general trends to be discerned in the acting in films of the 1900-6 period, though it should be pointed out that an appreciable number contain very naturalistic playing, from professional actors and non-professionals alike. To choose some examples at random, the acting in Williamson's *Soldiers Return* (1902), Porter's *The Kleptomaniac* (1905) and Biograph's *The Course of True Love* (1905) is very restrained. On the other hand, many films have extremely crude acting, one example being Porter's *The Great Train Robbery.* It is very difficult to see any patterns emerging; either taken by studio or by director.

Conclusion

It should be emphasised that the films made before 1906 which still exist are only a fraction of the production of that period, and so if a particular feature is found in several of them, it probably also appeared in many more which are now lost. For instance, if about thirty surviving films have closer shots cut into the middle of a scene, as indeed they do, it is likely that there were more than 100 films actually made with this feature. On the other hand, if there is only a unique occurrence of a particular feature in surviving films, then it may very well have been unique at the time.

With this in mind, we can say that the major trends in the development of film form which emerge quite clearly through this period are the practice of cutting in to a closer shot of one kind or another within a scene, the elaboration of 'chase' construction and the use of point-of-view shots. In 1904-6 we can also see the beginning of what was probably the continuous development of cross-cutting between parallel actions, and also the use of arc lighting for effect and figure lighting. Among the films that are still to be gathered in to the archives there may be some that will fill such obvious gaps as that in the development of dream sequences before 1906, or of chase films in 1902. I hope so.

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Shrnutí hl.
rych:
1) střih na
blíže z.
2) střekání
horizonty
3) POV
4) poč. levíc.
veho střech
1904-6
5) scéně
oblažování
na postavy

Deep Staging in French Films 1900-1914 BEN BREWSTER

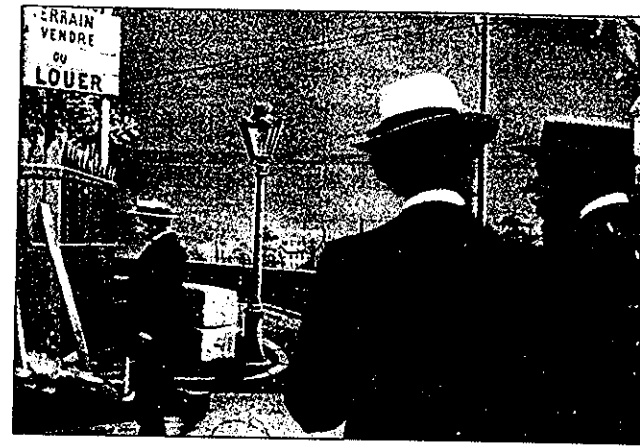
This chapter¹ is about the design of sets or choice of locations for films to reveal or emphasise a wide range of distance from the camera, and about the organisation of the action in films in depth rather than along a line more or less perpendicular to the axis of the lens. The two things are not the same – it is possible to have sets with considerable real (let alone illusory) depth which is emphasised (e.g. by the placing of extras) while the action simply takes place in a shallow arena in front, and, given the preponderance of the long shot in all cinematography during this period, even with the flattest backdrop there is always a fairly large distance between the camera and the rear wall of the set which may be encroached on by the actors to give a form of staging in depth. It is this latter form of depth that is most commonly found in French (and other) films in the first five years of the century, and earlier. Two subjects from Méliès' 'Dreyfus' series (1899) – *L'Attentat contre Maître Labori* and *Bagarre entre journalistes* – despite having Méliès' standard flat perpendicular painted backdrops (though in the latter the backdrop has a painted deep, low-angle perspective based on contemporary magazine photographs),² allow characters either to enter or to exit relatively close to the camera, so they come forward from long shot to medium long shot or even close-up framing. (This gives me an opportunity to open a parenthesis and point out what this chapter is not about – it is not concerned with deep focus or depth of field. Given the standard 50 mm lenses of the period, standard film stocks and lighting levels, and the normal f11 to f16 apertures, it was perfectly easy to maintain sharp focus over a range of depths from medium long shot to very long shot, and on the rare occasions when something, almost always a person entering or leaving shot, got too close, it was simply allowed to go out of focus (as in these Méliès examples), or, much more rarely, focus was adjusted in shot (e.g. Williamson's *The Big Swallow* (1901), at the beginning of our period, Griffith's *The Musketeers of Pig Alley* (1912), near the end).³ In the 'Dreyfus' examples, Méliès seems to be deliberately imitating effects obtained accidentally and reluctantly in actuality films, but this form of staging, in less extreme ways, persists in his fantastic subjects for a number of years, e.g. in the Wedding Feast tableau (no. 3) of *Barbe-Bleue* (1901) and the Firing of the Gun (Tableau no. 7) in *Voyage dans la lune* (1902).

In location-shot films, a more systematic use of this encroachment on the camera is found in the chase film. The earliest chase films (e.g. Williamson's *Stop Thief!* (1901)) and most of the chases in studio-shot films always (e.g. the pursuit of the astronauts by the Selenites in *Voyage dans la lune*) are staged more

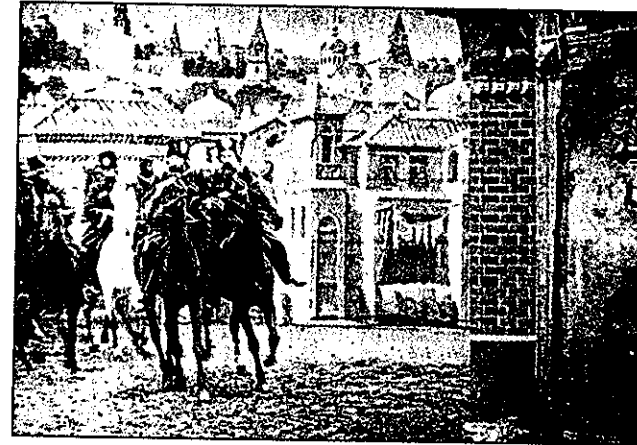
or less laterally, but most chases in exteriors stage the scene in depth, with pursuers and pursued running from the background to exit foreground left or right, or vice versa, in each shot of the chase. This makes it possible for the shots to be longer and the action within them – the various humiliations heaped on the participants – more varied, and obviates any need that may be felt for direction matching (such as the careful preservation of screen direction in *Voyage dans la lune*), and it remained the standard way of staging chases and last-minute dashes to the rescue until joined by the device of tracking shots at the end of our period (e.g. Griffith's *A Beast at Bay* (1912)).⁴

The organisation of studio sets to provide depth is largely independent of this development. Apart from the illusory painted depths frequent in Méliès' backdrops (e.g. the vast banquet hall behind the 'high table' of wedding guests in the tableau from *Barbe-Bleue* already mentioned), he does occasionally provide a deep stage, usually for the presentation of a ballet (e.g. *La Damnation du Docteur Faust*, Tableau no. 16 (1904)). The principal aim is thus a spectacular rather than a dramatic one, and in other companies' films the impulse to deeper settings seems to appear first in biblical subjects, often drawing more or less explicitly on traditions of Bible illustration in painting and prints. Gaumont's *La Vie du Christ* (1906), based on a series of water-colours and subsequently engravings by James Tissot, has very deep-staged exteriors (e.g. the scene of Christ and the Woman of Samaria), but also strongly three-dimensional sets with exteriors visible through arcades and doorways in the rear. This tendency spreads to other costume subjects, especially those produced by Pathé, where it was facilitated by the building of a studio tank at Montreuil in 1904, used for the Venetian canals in *Un Drame à Venise* (1906), for example. But there seems also to have been a slightly different motivation at Pathé, an interest in the revelation of space as such, which is more obviously marked by the panning across sets in *Au pays noir* (1905) and *Aladin* (1906), where the camera follows a character past a long backdrop. The same kind of effect is produced in depth in a modern (but costume) subject – one of the three films made at Pathé in 1905 about the Russian revolution of that year (perhaps *Les Troubles de Saint Pétersbourg*).⁵ Here, in two street scenes large crowds of extras run across the sets at different depths and backwards and forwards in depth, pursued by mounted cossacks, and the flats representing rows of houses are distributed to give a strong division between background and foreground. This is very unlike the static depth in the biblical films, but it is also very difficult to make sense of what is being represented (Bloody Sunday? a pogrom?). The kind of rushing about in depth and on different planes found in this film is unique, as far as I know, though a more moderate version occurs within the more biblical restraint of a historical costume picture proper in the battle scenes of *Die Jungfrau von Orleans* (Pathé, c. 1908).⁶

A more significant push towards deep staging was given by the emergence of the Film d'Art, and *La Mort du duc de Guise* (1908) in particular.⁷ In this film not only is there a greater attempt than in previous costume pictures to provide convincing three-dimensional sets, but, much more important, the camera height is lowered to waist level. This immediately means that a head-to-



L'Attentat contre Maître Labori (1899).



Les Troubles de Saint Pétersbourg (?) (1905).



The Scourging from *La Vie du Christ* (1906).

foot framing of a character gives in fact a larger, closer image of that character, as the full height of the frame can be used, whereas with the eye-level camera hitherto dominant the upper half of the frame is more or less empty most of the time; and, more important still, there is a much more striking scalar difference between characters closer to and further away from the camera, as head height drops the further away the character is, giving a much greater effect of depth if the action is staged in depth.⁸ The aim may have been to produce a theatrical effect, a view from the stalls, or perhaps even simply to create an illusion of the principal character's height; whatever it was, it stuck, and the low camera position is used in later Film d'Art subjects (e.g. *La Tosca* (1909)) and in other 'art' series, notably those of SCAGL. By 1910, Pathé is using a low camera in all genres, not only costume pictures (e.g. *Cléopatra*) but also comics (e.g. *Les Débuts de Max au cinéma*, which is not only filmed from about waist height throughout, but shows Pathé Studio Cameras filming at the same height in a comic subject). But the technique is not used in Gaumont's earlier Série d'Art subjects (e.g. *Le Huguenot* (1911)). Finally, the key action of *La Mort du duc de Guise*, the murder, is (as Barry Salt discusses⁹) distributed across a number of different sets, i.e. through a continuous series of rooms, developing a Pathé tradition of cutting around doors. But whereas in most of the Pathé films these doors are to the side of the set, and if the doors when opened reveal a space and a setting beyond, that setting tends not to be matched with the corresponding scene in the next room (e.g. *Die schöne Kontoristin* (c. 1908)), in *La Mort du duc de Guise* the doors are at the back of the sets and show carefully matched glimpses of the space beyond. The 'door-at-the-back-of-the-set' device was taken up for spectacular effect in *Die schwarze Sklavin* (a film probably made in 1910 by Gaumont), for example, where otherwise laterally composed scenes in a Foreign Legion camp are played in front of windows outside which troops can be seen exercising. A variant of this where a closed rear window or an empty space is subsequently opened or filled respectively to dramatic effect, a *mise en scène* with a solid pedigree in nineteenth-century theatre (both romantic-historical and naturalist), became almost an obsession in Feuillade's films for Gaumont. In *Le Huguenot*, a window opens to reveal the St Bartholomew's Day massacre to the horrified hero, and the religious rivals are eventually reconciled when Coligny's chaplain draws aside a curtain to reveal a crucifix. In most later Feuillade films, certainly up to *Les Vampires* (1915), every set has a space or a door at the back which will be occupied or opened by the end of the scene (or very rarely in the first return to the same scene and set-up) – there are many examples in *Le Mort qui tue* (*Fantômas*, episode III, 1913). But Pathé and SCAGL use this style primarily for their costume pictures. In *Cléopatra* (1910), there are scenes using the studio tank mid-ground for the arrival and departure of Cleopatra's barge, her palace or Antony's tent occupying the foreground, while, beyond the tank, a garden or the Roman camp is populated by moving extras – slaves or soldiers. And *Le Siège de Calais* (Pathé, 1911) creates a perspective of soldiers and a mediæval gateway to frame its principals in one shot. And in the last scenes of *Le Courrier de Lyon* (Pathé, 1911), the guillotine on which the hero is to be executed is visible through the window of the house in which the real murderer is hiding.

These same impulses, deriving largely from *La Mort du duc de Guise*, led to slightly different results outside France, in the USA and Denmark. In the USA, Vitagraph adopted the low camera position, but combined it with a much closer forward camera position in the main action of the shots ('American foreground' or '*plan américain*') and the possibility of the principals in the foreground turning their backs to the camera. In North Europe, on the other hand, staging in depth in exteriors and division of the sets into interconnected spaces at various depths was taken much further, and the division of the action into different planes was emphasised by divisions of light and darkness, filming from a dark interior into a lit exterior, for example, with foreground characters reduced to silhouettes (a practice also notable in some earlier American films, e.g. Biograph's *Tunnel Workers* of 1906, and in slightly later films from Vitagraph, e.g. *A Friendly Marriage* of 1911). These types of staging also tend to move further away from their theatrical models than their French counterparts, in so far as they exploit the way projection on a screen can give many spectators a single viewpoint, whereas deep theatrical compositions are restricted by the need to keep the action visible from a relatively wide range of angles in front of the stage. But in another respect a certain staginess is emphasised: far from the Vitagraph practice of actors turning their backs to camera, the early films of Asta Nielsen show a staging where the main actress tends to gaze towards camera, or rather towards a point somewhere over the spectators' heads, and this characteristic was picked up and exaggerated in the Italian cinema with the development of the *diva*, so that in films like *Assunta Spina* (1915), Francesca Bertini spends a lot of her time looking at us while the male characters gaze at her in adoration and at each other in jealousy.

I would like to conclude with some rather speculative remarks comparing the development of deep staging and that of faster cutting. In a sense they can be seen as alternatives – once a simple shallow staging of action in long tableaux began to be felt (by audiences and/or film-makers) as tedious, variety could be introduced either by increasing the rate at which tableaux are replaced, or by creating more complicated settings and more complicated staging of the action in those settings. And, broadly speaking, the American cinema took the first road, and has consistently faster (and accelerating) cutting rates than those characteristic of Europe during the 1910s, whereas the tendency to emphasise depth is European. Moreover, in the USA itself, the characteristically shallow-staged films made by Griffith for Biograph¹⁰ are faster cut than the deep-staged films made at Vitagraph at the same time. On the other hand, the difference between Europe and America might just be taken as a sign of the backwardness of the European cinema, which was at this time being rapidly displaced from its own screens by the American product. The two points are not incompatible. In so far as they discussed these matters at all, commentators on the cinema before the First World War on both sides of the Atlantic favoured the slower, more ornate 'European' style, precisely because it was more easily assimilable to discussion in the familiar and prestigious terms of the legitimate theatre; that these discourses were more effective in Europe might have a number of explanations, but it is at least clear that the attempt to produce an artistic,

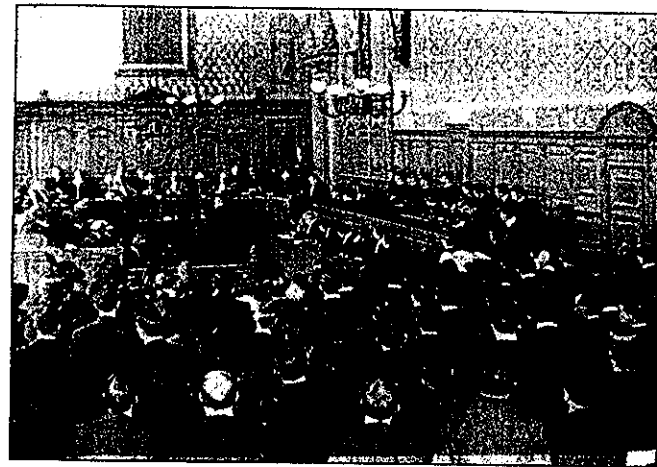
'quality' product has been one of the most persistent strategies of European cinemas in response to American competition.

There is, however, another way of looking at the matter, in terms of fixity of viewpoint. Deep staging tends to encourage a fixed viewpoint on a setting, in so far as a deep composition changes much more rapidly with changes of camera angle and position in front of it than a shallow composition does. (I am not here talking about camera movement within a shot, but about different camera positions in different shots.) The framing with the star in the foreground gazing off towards camera also encourages fixity, in that, in a certain sense, such a shot cannot have a reverse shot, for that would give something mundane for the heroine to be looking at. The tendency to fixity can be seen clearly in Viktor Sjöström's *Ingeborg Holm* of 1913, where it has clearly become (or always has been) a convention rather than a simple convenience. Each set or location has one camera placement, however often it is returned to; at one point in the film, many years pass, and we return after an explanatory title to a familiar space filmed from exactly the same point as in earlier scenes, but with a slightly different set of furnishings to mark the passage of time.

There is, on the other hand, no necessary correlation of shallow staging and variety of camera set-ups. Griffith's Biograph films are a case in point. They are eminently shallow-staged – even if a figure does appear in the background behind a foreground group, as soon as there is any real action in the scene, he or she will come forward to join that group for that action. But despite the high cutting rate, Griffith almost never varies the viewpoint on a single interior set – cutting is *between* rooms, not within them (cf. *Three Sisters* (1911)), except for the occasional insert, usually shot from the same angle, or, later, cut to closer shot, also from the same angle. Vitagraph, on the other hand, despite the slower cutting rate of its films, also used shot-reverse-shot and point-of-view cutting, and with Ralph Ince's films from 1913 to 1915, fully developed a style with constant variation of angles and set-ups for each space of action.

French film-makers in general adopt the tendency to fixity of viewpoint along with that to deep staging. I do not know of any French film that takes it as far as *Ingeborg Holm*,¹¹ but for the most part Feuillade conforms to it. In the *Fantômas* films, he has one main set-up per space, with occasional cut-ins at the same angle for details. The epistemophilia which motivates these (they are usually clues or quasi-documentary items like how fingerprints are taken) does, however, on rare occasions lead to a shift in viewpoint. In *Le Mort qui tue*, the fourth scene takes place in Jacques Dollon's studio and is shot frontally to the back wall of a deep set with Dollon seated at a desk in the foreground facing the camera. *Fantômas* then erupts into the space at the back and comes forward to chloroform Dollon. The next scene is of the same space from the same side and distance, but with the camera shifted to the right and turned some 20 degrees to the left to include a chair right foreground containing the corpse of the Baronesse de Vibraye. . . .

Léonce Perret, however, goes much further. In *Le Roman d'un mousse* (Gaumont, 1913), he uses deep space in a much more 'Danish' manner than Feuillade, with spectacular silhouette shots and contre-jour lighting in exteriors,



Three set-ups from *Le Roman d'un mousse* (1913).

and interiors with interconnecting spaces and action at several planes of depth (the cinematographer was Specht and the set designer Jean Perrier). But this does not go with any fixity of viewpoint – quite the reverse. Perret generally chooses less axial viewpoints on his sets than Feuillade; thus, the scene in the office of the *jugé d'instruction* in *Le Roman d'un mousse* has basically the same furnishings as the equivalent setting in *Le Mort qui tue*, but chooses an oblique angle. Perret also varies the angle of view in intimate interiors, e.g. in the scene of the poison attempt against the Comtesse de Ker-Armor. Most spectacularly, in one long sequence, the trial scene at the end of the film, he uses sixteen different set-ups for a single, admittedly large, interior space. What is particularly interesting, paradoxically, is that some of these differ by only a few degrees or feet in camera position – they are so close that only by putting frame stills side by side can they be distinguished. This shows that, rather than having a viewpoint determined by the space he is going to photograph, Perret chooses where best to put his camera for the precise function of the shot in the sequence. His set-ups are determined not by his spaces but by his shots – unlike Sjöström and also Feuillade, but also unlike Griffith, for whom a set or space dictates a viewpoint. Perret soon left for America, and European film-making did not develop along these lines in general, but the example suggests that deep space and 'cutting around', the dominant style of scene construction in American and eventually European cinema, are not necessarily incompatible; and so does the American example of Biograph and Vitagraph.

Postscript November 1984

Given that I saw at the Perpignan conference (September 1984) many films that I had been unable to see before this chapter was written, I should like to add some clarifications and modifications to my theses. In the main, I am reasonably pleased that these films confirmed those theses, but there is one point, at least, on which I think I need to make a correction. The chapter implies too strongly that *Le Mort du duc de Guise* was the *fons et origo* of the low camera. In fact, given the technical versatility of the primitive cinema, it would be surprising were there not, before 1905, some films revealing the use of such a low camera. And indeed, in *A Chess Dispute* (R. W. Paul, 1903), the camera is at the level of the chess board between the two protagonists and slightly tilted up, emphasising the space off below the screen in which most of the action occurs. Even in multi-shot narrative films it is clear that there were film-makers and production companies who used a below-eye-level position before 1908, and, in particular, that in Pathé films between 1905 and 1908 there are more and more shots taken from lower and lower positions. To trace this evolution in detail would demand the precise chronology of Pathé production in these years that we still lack (although Emmanuelle Toulet's contribution to the conference indicates we can hope to have it soon¹²). Nevertheless, the films I have seen suggest the following milestones. First, in location shots, Pathé film-makers began to demonstrate a certain flexibility as to the level of the camera and to tilting. (In locations, especially rural ones, which have few vertical lines, the problem of the convergence of verticals is much smaller than in a three-wall set.) For example, in *Les*

Chiens contrebandiers (1906), there are several slightly tilted-down shots, in one case without the dogs appearing in the shot as a motivation. Second, shots of seated characters with the camera at their eye level give rise to fairly frequent moments with the camera at chest height, given that in such shots it is very common for the characters to be standing for some part of the time. Finally, there are at least two films which appear in the 1907 catalogue in which there are shots taken from a really low position: *Un Drame à Venise* and *Le Tour du monde d'un policier*. In most of the studio shots representing exteriors in these films, the camera is very slightly below eye level, but in the first shot of *Un Drame à Venise* it is at a seated character's waist level, and in *Le Tour du monde d'un policier*, there is one location shot (at the entrance to the Gare de Lyon) in which the camera is at waist level, and a studio-shot interior (the last scene of the story, before the apotheosis) in which the camera is at waist level despite the fact that the characters are standing for most of the scene. Thus, like many other features of *Le Mort du duc de Guise* which impressed and influenced contemporary film-makers (e.g. the distribution of an action across a variety of rooms and a corresponding variety of shots), the low camera seems to be the systematic and emphatic development of a trend in current Pathé practice.

I should also like to stress something I mentioned in passing, the fact that, although at Pathé and at the companies within its orbit (Film d'Art, SCAGL), the low camera became the norm around 1910 and got even lower around 1914, Gaumont films, while sharing most of the other tendencies deriving from *Le Mort du duc de Guise*, retain a high camera, often at eye level or only a little below. Deeper sets are handled in two ways. Where the scene presents a large number of characters, as in biblical or historical subjects (e.g. *Le Huguenot* (1909) and *Le Festin de Balthazar* (1910)), but also in the ball scenes in the 'Fantômas' series, the camera remains further back from the scene, and a confusion of heads centre screen is avoided by the use of sets with stairs, ramps and various levels (almost all the big sets in *Le Roman d'un mousse* are split-level ones of this kind). In the more intimate sets of modern domestic subjects with fewer characters (notably the 'Scènes de la vie telle qu'elle est' such as *Les Vipères* (1911), and *Le Roi Lear du village* (1911), but also most of the interiors in the 'Fantômas' series), the camera is closer but slightly tilted down, so that the foreground figures are shown head to foot, all the heads are in the top quarter of the screen, and there is a lot of floor visible. It is the position of the feet rather than that of the heads that indicates the depth of placing of the characters.

Where Gaumont production in the 1910s is concerned, I now feel that the very axiometric style with one set-up per space I attributed to Feuillade may perhaps be rather the effect of a difference in genres. In Feuillade's own films, this very rigid style is found in crime subjects (e.g. *L'Oubliette* (1912), *L'Intruse* (1913), and the 'Fantômas' series), whereas the 'Scènes de la vie telle qu'elle est' reveal much more flexibility, *Le Destin des mères*, for example, using four oblique camera set-ups for a single space. But Feuillade is far from taking this tendency to the point attained by his colleague Perret in *Le Roman d'un mousse*.

One last point about camera position. *Les Victimes de l'alcoôlisme*,

directed by Gérard Bourgeois for Pathé in 1911, uses the typical low Pathé position, but combines it with a slight tilt up. This is perhaps why its deep staging so impressed Georges Sadoul, for the result is that the floor is almost never visible (except in location exteriors and in the very last shots of the film), and characters in medium long shot hang in the air between the spectator and the backdrop. It should, however, be said that the print screened at the conference (deriving from a 28 mm Pathé-Kok version) looked cropped, resulting in closer framings than there would have been in an original 35 mm release print.

Notes

1. This article was first presented as a paper at a conference on early French cinema organised by the Institut Jean Vigo and held at Perpignan in September 1984. It was modified as here for the publication of the proceedings of the conference as Pierre Guibert (ed.), *Les Premiers Ans du cinéma français* (Perpignan: Institut Jean Vigo, 1985).
2. Cf. Stephen Bottomore, 'Dreyfus and documentary', *Sight and Sound*, vol. 53 no. 4, Autumn 1984, pp. 290-3.
3. When I mention a non-French example without further comment, it is because I do not know or cannot recall a French equivalent, but have no reason to suspect it might not exist.
4. Now, since the conference, I can add the example of *Erreur tragique*, directed for Gaumont by Louis Feuillade and released in 1913.
5. It consists of the first five shots in the print held by the National Film Archive, London, bearing the title *Revolution in Russia*. The next eight shots correspond to the description in the 1907 Pathé catalogue of the subject *La Révolution en Russie*, and the length of all thirteen shots (402 ft) is greater than that given for *La Révolution en Russie* (262 ft), but is close to that length plus that of *Les Troubles de Saint Pétersbourg* (130 ft) or that of *La Révolution russe* (148 ft). The catalogue gives no description of the last; for *Les Troubles de Saint Pétersbourg* it has (literally translated): 'Disturbances in St. Petersburg. Fanaticism and Superstition. The demonstrators set out. Legal Crime.' Cf. *Cinéma 1900-1906* (Brussels: FIAF, 1982), vol. 2, catalogue no. F317, and Alain Lacasse and Andrée Michaud, 'Ambitions et limites d'une filmographie' and 'Fiche signalétique/ Découpage technique: *La Révolution en Russie* (1905)', in Guibert, *Les Premiers Ans*, pp. 248-66.
6. When the titles of French films are given in a language other than French in this article, it is because the original French title is unknown; the non-French title is that under which it is catalogued in the archive holding a copy.
7. I use this form, found in the main title of all prints of the film that I have seen, rather than the more familiar *L'Assassinat du duc de Guise*, although it seems that the latter was being used even before the film was première. Richard Abel tells me that a wartime re-release used the title *La Mort . . .*, and it may be that extant prints derive from material prepared for this re-release.
8. See the frame-stills reproduced in 'L'Assassinat du duc de Guise', *L'Avant-Scène Cinéma*, no. 334, November 1984, pp. 57-72.
9. Barry Salt, 'L'espace d'à côté', in Guibert, *Les Premiers Ans*, pp. 198-203.
10. Shallow-staged in interiors, I should say. In exteriors, Griffith liked broad prospects with the characters silhouetted against a distant background of mountains or sea, often populated with extras. But the action itself still tends to be shallow-staged. In *The Coming of Angelo* (1913), for example, when Gudio sees his fiancée kissing Angelo on the beach, although the kiss is shot from a high cliff in very long shot, Gudio as witness to this kiss is shot in separate medium long shots looking laterally offscreen left, and he, too, is down on the beach. It is not hard to imagine the deep staging Feuillade would

- have used for such an incident (cf. *Le Destin des mères* (1911), where the mother sees her fiancé kissing her daughter, the scene being shot with the mother in the foreground and the kissing couple outside the window in the rear).
11. Except perhaps *La Mort de Mozart* (directed by Feuillade for Gaumont, 1909). This film has only one set and one set-up on it, the sole variation consisting of the matting in over part of the frame of scenes imagined or remembered by the dying Mozart, each scene corresponding to a famous piece of his music.
 12. Emmanuelle Toulet, 'Une année de l'édition cinématographique: 1909', in Guibert, *Les Premiers Ans*, pp. 133-42.