



SCENES FROM "THE LOVE OF CHRYSANTHEMUM."

One of a series of Vitagraph Japanese plays on which that company are bestowing more than usual taste in the correct costumes and traditional scenic effects. A troupe of real Japanese actors were engaged for these productions.

MY IMPRESSIONS OF "KINEMACOLOR."

By Theodore Brown.

A few evenings since I paid a visit to the Palace Theatre for the express purpose of viewing the latest results of kinemacolor. I went with the expectation of seeing great improvements on the display given a little over a year ago, and was not disappointed. The diversity of subjects shown on the present occasion gave me an opportunity of judging the process under varied conditions. The flower subjects created the most pleasing effect in my mind. I thought whilst gazing at these wonderful productions, it is well that these displays have not been called pictures; they are not pictures, but realities, in so far as they provide all that the originals in Nature provide—namely, the stimulus peculiar to colour, form, and binocular solidity.

Ordinary living-pictures are lacking in point of sensible depth, and also in colour; whilst they have rightly been termed pictures inasmuch that they possess only one plane—the surface of the lantern-screen upon which they are projected. On the other hand kinemacolor projections are something far more important than mere pictures. I prefer to regard them as realities. True, the light by which they are projected is reflected from one surface (plane), the lantern-sheet. This fact, however, is cunningly rendered subordinate by an artifice subtle in its operations of working, but nevertheless entirely successful, making an observer realise all the sensations he may experience when looking at the original objects in Nature. The casual observer need not understand the causes thereof in order to experience the sat-

isfaction forthcoming; rather he is left free to enjoy the pleasurable intoxication they imbue. Defiant Nature has indeed at last been captured. By a clever mechanical trick in the preparation of the films, the floral subjects appeared to come and go as spirits out of thin air; but their dissolution came only after they had shown themselves as solid coloured realities.

Of the animated scenes presented, I consider "Harvesting" the most delightful. Some phases of this remarkable production, if they could be taken singly and with their colour, might not be out of place, from an artistic standpoint, on the walls of Burlington House. But I must not forget that kinemacolor scenes claim to be placed in a category of their own. They are not pictures, but solid realities, the faithful re-creations of Nature. I have been told that the function of pictorial art is not to create realities, but merely to suggest them. It is fortunate that it is so; otherwise the function would remain unfulfilled. The function of kinemacolor appears to be the re-creation of Nature as she is seen by the human eye, not from one point of view only, or at one moment of time, but from all points of view, and at all moments during the evolution of motion. Hence the mark aimed at in this science seems to stand higher than any other, and kinemacolor does not fail to hit it.

It is difficult to understand how so simple a process succeeds so admirably in reproducing any and all the tints of solar refraction, and showing withal their constant variations. The fact is, many of the tints one perceives are accidental of preceding hues, throwing up their complementary colours, and thus contributing to a perfect whole.—Kinematograph and Lantern Weekly.