



picture whose rigid perspective is thus replaced by the cycle's appearance of mobility. Spuler's work is, as it were, a painting from every side. The same landscape re-appears frequently—as for instance, on the "reel" of the "Stukas" or dive-bomber's attacks—where it is seen now in the far distance, now nearby, here on the slant, there from above. These rapidly changing pictures in the sights of a bomber suggest the element of breathless interest. Indeed they might well provide stimulating ideas for certain kinds of publicity work: travel booklets, handbooks and guides to countries or cities. Above all book illustration would find this "film" method extremely useful; for this form of reproduction with its suggestion of movement approaches more nearly the descriptions of the happenings of the story than is possible in the case of an illustration in which no movement is depicted.

Translated by Flora Salmond-Volkman

FLYING MAN

*Borderland between
picture and film*

BY ERWIN SPULER