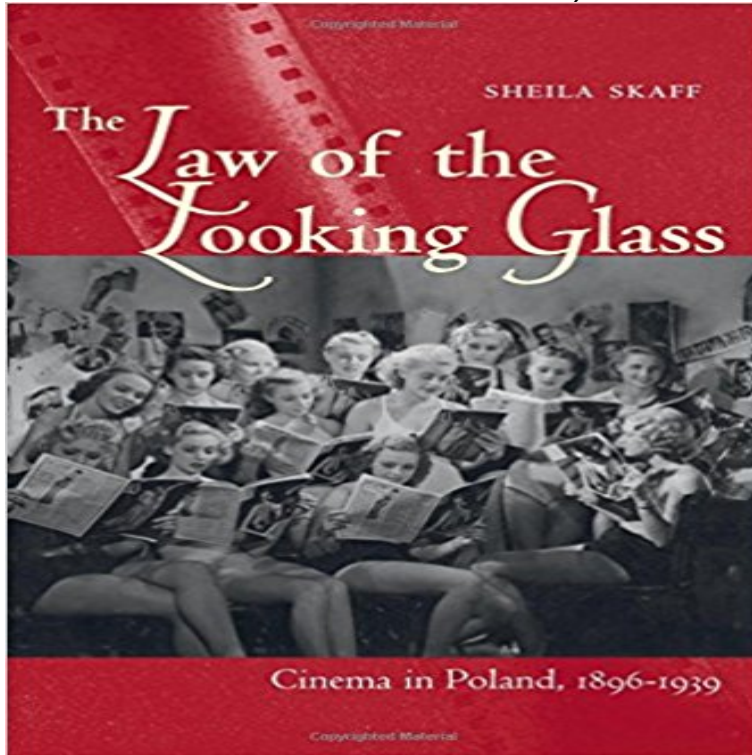


The Law of the Looking Glass: Cinema in Poland, 1896–1939 (Polish and Polish American Studies)



The Law of the Looking Glass: Cinema in Poland, 1896–1939 reveals the complex relationship between nationhood, national language, and national cinema in Europe before World War II. Author Sheila Skaff describes how the major issues facing the region before World War I, from the relatively slow pace of modernization to the desire for national sovereignty, shaped local practices in film production, exhibition, and criticism. She goes on to analyze local film production, practices of spectatorship in large cities and small towns, clashes over language choice in intertitles, and controversy surrounding the first synchronized sound experiments before World War I. Skaff depicts the creation of a national film industry in the newly independent country, the golden years of the silent cinema, the transition from silent to sound film and debates in the press over this transition as well as the first Polish and Yiddish talkies. She places particular importance on conflicts in majority-minority relations in the region and the types of collaboration that led to important films such as *The Dybbuk* and *The Ghosts*. The Law of the Looking Glass: Cinema in Poland, 1896–1939 is the first comprehensive history of the country's film industry before World War II. This history is characterized by alternating periods of multilingual, multiethnic production, on the one hand, and rejection of such inclusiveness, on the other. Through it all, however, runs a single unifying thread: an appreciation for visual imagery.

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Skaff Ohio University Press Polish and Polish-American studies series. **The law of the looking glass : cinema in Poland, 1896-1939 - Trove** Dominique Nasta heads the Film Studies Department and teaches Film to Sound: Technology and Film Style in France and the U.S. (Indiana 2005). She is the author of The Law of the Looking Glass: Cinema in Poland, 18961939 (Ohio She received the 2006 Metchie J.E. 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