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the prewar years. A film such as *I Was Born, But . . .* which contrasts the world of the adult and the world of the child must necessarily find the former wanting, and it is just this adult world which represents tradition or things-as-they-are in films as otherwise dissimilar as Chaplin's *The Kid* and François Truffaut's *The Four Hundred Blows.*

Typical of these films was Tomotaka Tasaka's *A Pebble by the Wayside* (Robo no Ishi, 1938), a film so popular that it was remade in 1959. A little boy is apprenticed by a drunken father, though the child's teacher had wanted him to go to school. Later, after the mother's death, the boy is forced from one menial job to the next until he is rescued by the teacher. Throughout, the adult Japanese world was shown as uncomprehending at best. Everything was presented from the viewpoint of the child and, consequently, the sentimentality of the adult attitude toward children was missing.

This was certainly true of the films of Hiroshi Shimizu, whose *Children in the Wind* (Kaze no Naka no Kodomotachi, 1937) almost entirely ignored the world of adults. The later *Four Seasons of Children* (Kodomo no Shiki, 1939) was about some children who go to live with their grandparents after the death of their father. The child and adult worlds collide in scenes showing the overindulgent and absolutely blind love for children which is so much a part of the traditionally Japanese attitude. Shimizu, while showing it, and even engaging in it himself, did not hesitate to criticize it, much of the power

of the film deriving from the children's natural aversion to adult sentimentality.

The criticism was implicit. Shimizu was not interested in child psychology in the manner of Jean Benoît-Lévy, nor was he interested in making this world a microcosm of the adult world, as was Gerhardt Lamprecht in *Emil and the Detectives* (1932). He was interested only in the child's world, as seen by the child. If the result was an implied criticism of the traditional adult world, so much the better. This fruitful genre was not widely explored, however, and it was not seen again until well after the war, when Susumu Hani began making his first pictures.

The reason that such peaceful pursuits as films about children and further experiments in realism were suddenly cut short was that Japan was closing up for a state of protracted war. Pearl Harbor put an end to all such pursuits, but this did not mean the end of realism. Rather, it indicated a change of direction.

Realism as a style implies a somewhat passive attitude. The camera appears merely to record what life has to offer. Yet in even the most literal documentary, even in such films as those of Dziga Vertov or such seemingly casual documents as Luchino Visconti's *La Terra Trema*, casual in its construction if nothing else, selectivity is impossible to avoid. The common newsreel becomes just as much a portrait of its producer as *Potemkin* is, first and foremost, a portrait of Eisenstein.

In wartime Japan realism became a tool for propaganda and, as such, essential truths were twisted and turned, just as they were in other countries. Japanese