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Neither of these methods was, of course, new to the screen, but Mizoguchi pushed them to their extreme limits. Likewise, his consummate use of camera movement became an innovation (never once for its own sake: Mizoguchi was only concerned with the re-creation of a complete atmosphere) simply because of the extremely adventuresome way in which he used it.

In the 1933 *Taki no Shiraito* there is a superb example of controlled camera movement. The scene opens with the autumn sky, the camera moving to a tree and panning down with the leaves as they fall. It watches them gather and then moves smoothly to catch the circus posters being taken down, then moves on, inside the theater, watches the packing, stops to hear one of the characters saying that it is the end, that the season is over. Again, in *Sisters of the Gion*, the opening scene—one long dolly shot—begins the story, illustrates the theme, and introduces the characters. We glide from the street (the milieu) into the shop (the theme: changing ways in 1936 Japan), continue to the rooms at the rear where we find the story already begun and the characters already there.

Perhaps the finest single example is the final scene of *Ugetsu*. The little boy places the offering on his mother's grave and then the camera, with the gentlest, the most reverent of movements, begins to climb, until finally the entire little settlement on the side of the lake is seen in a shot which matches the slow pan from lake to houses of the opening of the film.

It is perhaps typical of the Japanese—it is certainly typical of Mizoguchi—that a known technique, the abil-