



In the Garden of Gethsemane

Press Opinions

The Times, April 15, 1922.

... It remains a surprisingly efficient piece of work. It was no light matter to endeavour to. make a film based on events in the life of Christ, and, what ever its faults, this attempt was carried through with extreme reverence. It is never vulgar, and yet never monotonous. It takes the events of the Gospels and makes them into a coherent narrative. There is no attempt at underlining or exaggeration. Perhaps the film occasionally errs just a little in the other direction, but there is no doubt that with such a theme under-emphasis is far better than over-emphasis....

The film is an excellent example of the reverent treatment of a religious subject and a good object-lesson to those who have come to think that films ten years ago were crudely made and badly photographed. Apart from purely technical detail, this film is as good a production as most of our so-called "super" films to-day.

Daily Telegraph, December 26, 1912.

The great test was, of course, the Supreme Tragedy, and there were those who felt that this might be lacking in those elements of reverence and awe with which the Christian mind surrounds it. But it did not fail. The Last Supper, the Agony of Gethsemane, the Great Betrayal, were sternly grave, and were stripped, indeed, of much that has become conventional in regard to their delineation. Pilate, cold and judicial, the excited populace, the mockings and scourgings and the via dolorosa to

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Calvary, these drove home the meaning of that most utter self renunciation that even the least imaginative could understand it better.

Daily Telegraph, April 15, 1922.

. . . What, however, makes the film what it is and has enabled it to survive is the truly remarkable manner in which Captain Henderson Bland impersonates the dominating central figure round which everything turns. There is a simple dignity in every gesture that seems as satisfying to-day as when the film was first made. In several scenes, notably those representing the miracles, the slightest mistake or exaggeration would have proved fatal. As it is, we feel that the actor is himself profoundly imbued with the reality of what is going on around him, and, as spectators, we yield unhesitatingly to the spell.

The Christian World, October 24, 1912.

Not one banality spoils the essential reverential spirit of this film life of Jesus. There is no exaggerated acting. The figure of Christ is dignified and devout. A severe restraint governs the whole representation. . . . so much of true reverence is conserved, that the tenderest susceptibilities go undistressed.

Lloyd's, April 16, 1922.

Most appropriately, that very beautiful picture which created a sensation, and the usual controversy, first shown some years has been "revived," and can be seen at the Queen's Hall, before it goes "on tour."

It bears revival-it was never "dead." If a picture can live for ever, this one certainly should; and it will live because Mr. Henderson Bland gave such a beautiful conception of "Christ" and because the producer treated the story with love and respect.

If there are any who have not seen "From Manger to Cross" let them on no account miss this opportunity.

Stage, April 20, 1922.

It is a pleasure to see a really fine picture. "From Manger to Cross" was taken nearly ten years ago, and it is an artistic joy to view it once more. This picture was done by the hands of artists -- its producer had imagination -- and Henderson Bland, whose Christus is a thing of such subdued intensity that often the spectators, taken out of their lives, sit in awed silence viewing the great religious tragedy unfolding itself before them. A million spectators saw this wonderful picture a decade ago, and now it should be appreciated by as many or even by more when it starts on its provincial tour.

Bishop of London, Good Friday, 1922.

"Nothing, not even the Passion Play of OberAmmergau, brought home to my mind the realities of the Life and Work of Jesus as did this great film."

Dean of St. Paul's (Dr. William Inge).

"I thought the exhibition reverent and beautiful, I shall certainly recommend others to see it,"

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From Dr. J. K. Dixon, U.S.A.

“Ever since the time I saw ‘From Manger to Cross’ in pictures, at the Wanamaker Auditorium, it has been in my heart to write you.

“Let me tell you, without the use of hyperbole, the pictures are marvels of photographic quality. They are a wonderful delineation of the New Testament Story of the Man of Galilee. They are splendid examples of historic reality.

The settings are dignified, the action graceful. The devotion, both to the letter and the spirit, of the one Supreme Life lived on this earth passes before you without a suggestion of the outside world.”