

## **EARLY FILMS FROM THE COLLECTIONS OF THE SWEDISH FILM INSTITUTE**

**curated by Camille Blot-Wellens and Jon Wengström**

The 14 films presented in these two programs of early films from the Archival Film Collections of the Swedish Film Institute do not form part of a single special collection, but they have been acquired over the years in different deposits. In fact, little is documented and known about how, when and from whom the original nitrate prints entered into the collections, and they have formed part of an accumulated holding of unidentified material in the archive.

Thanks to a special project carried out in 2014 and 2015, more than 300 nitrate reels of early international films in the collections could be identified and catalogued, and the 14 films presented here are some of the films which are thought to be unique and non-existent in other archives. These films also provide us with valuable information on distribution in Sweden in the early years. Even though the films were originally released in Sweden before the creation of Statens biografbyrå (the Swedish censorship authority) in September 1911, some of the nitrate prints in the collections were nevertheless eventually submitted for censorship, indicating that films were kept in circulation for a long period of time, several years, and the original nitrate prints also tell us that films were not always distributed with Swedish inter-titles, but sometimes with intertitles in other Scandinavian languages or in the original language.

Since the films constitute an important part of Swedish film heritage, they were subject to preservation efforts in the form of photochemical duplication. No additional restoration has been carried out in the form of recreating lost inter-titles, or by the insertion of explanatory titles when footage is missing. The preservation of all films in the programme has been carried out at the Swedish Film Institute's photochemical laboratory facilities in Rotebro. All films have been identified by Camille Blot-Wellens, except *La prêtresse de Carthage*, which was identified by Magnus Rosborn.

The 14 films chosen for the festival provide rich examples of various colouring techniques such as tinting, toning and stencilcolouring, as well as black-and-white, and some films even display a combination of different colouring methods. The films have been curated into two programs, with a mixture of comedy, drama and non-fiction which was common practice in the early years of distribution, and each of the programs shows the richness, diversity and lovely playfulness of early cinema.

## **PROGRAMMA I**

The first programme brings us colourful images from wondrous natural sights at the border of nowadays Germany and Czech Republic (known at the beginning of last century as Suisse Saxonne), as well as on-location footage from the Riviera in the delightful Bosetti comedy *Calino veut se suicider*. Examples of beautiful Pathécolor can be found in the biblical drama *Ruth et Boaz*, and even more colourful is the visual fireworks provided by film magician Segundo de Chomón in *Les flammes diaboliques* (which also exists in the collections of Library of Congress in a slightly shorter version). Another highlight of this programme is the Robert W. Paul production of *The Fatal Hand*, which opens with a visually striking shot of the shadow of the escaped murderer's disfigured hand outside a blinded window; a shot which Lang or Hitchcock would have been proud of.

## **COMMENT ON FRAUDE À LA FRONTIÈRE**

Francia, 1908

Prod.: Pathé Frères

35mm. L: 164 m. D.: 9' a 16 f/s. Bn and col. Didascalie svedesi / *Swedish intertitles*.

Da: Svenska Filminstitutet, Stockholm

Preserved in 2016, from a b/w and tinted nitrate print.

## **RUTH ET BOAZ**

Francia, 1910

Prod.: Pathé Frères

35mm. L: 197 m. D.: 10' a 18 f/s. Col. Didascalie svedesi / *Swedish intertitles*.

Da: Svenska Filminstitutet, Stockholm

Preserved in 2015, from a stencilcoloured nitrate print.

## **THE FATAL HAND**

UK, 1907 Regia: J. H. Martin

Prod.: Paul's Animatograph Works

35mm. L: 121 m. D.: 6' a 18 f/s. Bn. *No intertitles*.

Da: Svenska Filminstitutet, Stockholm

Preserved in 2016, from a b/w nitrate print.

## **EXCURSION DANS LA RAVINE D'EDMUNDS KLAMM EN SUISSE SAXONNE**

Germania, 1911

Prod.: Germania Film

35mm. L: 108 m. D.: 5' a 18 f/s. Col. Didascalie svedesi / *Swedish intertitles*.

Da: Svenska Filminstitutet, Stockholm

Preserved in 2015, from a stencilcoloured and tinted nitrate print.

## **CALINO VEUT SE SUICIDER**

Francia, 1910 Regia: Roméo Bosetti

Int: Clément Migé (Calino). Prod.: Société des Établissements Gaumont SA  
35mm. L: 126 m. D.: 6' a 18 f/s. Bn. *No intertitles.*

Da: Svenska Filminstitutet, Stockholm

Preserved in 2016, from a b/w nitrate print.

## **LA MAISON SANS ENFANTS**

Francia, 1909 Regia: Georges Monca

Int: Pierre Magnier, Georges Flateau, Marguerite Ninove, Angèle Gril,

Monna Gondré. Prod.: Pathé Frères

35mm. L: 206 m. D.: 11' a 16 f/s. Bn. Didascalie francesi / *French inter-*  
*titles.*

Da: Svenska Filminstitutet, Stockholm

Preserved in 2016, from a b/w nitrate print.

## **LES FLAMMES DIABOLIQUES**

Francia, 1907 Regia: Segundo de Chomón

Scen.: Segundo de Chomón. F.: Segundo de Chomón. Prod.: Pathé Frères

35mm. L: 81 m. D.: 4' a 18 f/s. Col. *No intertitles.*

Da: Svenska Filminstitutet, Stockholm

Preserved in 2016, from a stencilcoloured nitrate print.

## **PROGRAMMA II**

The second programme includes tinted and toned images from archaeological sites in Egypt in the Eclair non-fiction *Louqsor et Thèbes*, and ancient times are also colourfully evoked in the Gaumont drama *La prêtresse de Carthage*, directed by Louis Feuillade. The Pathé films range from the light open-air comedy *Les suicides de Lapurée* to the highlight of the programme, the Pathécolor drama *L'œuvre de Jacques Serval* (in some filmographies erroneously called "L'œuvre de Jean Serval"), which contains beautiful on-location footage from Montmartre including Sacré Cœur and Le Moulin de la Galette. The program ends with an unidentified comedy starring André Deed, but known being an Itala film production and with the Swedish-language release title *Den galna frun eller Kvinnans list övergår mannens förstånd* ("The Mad Wife or All wickedness is but little to the wickedness of a woman").

### **LES SUICIDES DE LAPURÉE**

Francia, 1909

Prod.: Pathé Frères

35mm. L: 173 m. D.: 10' a 18 f/s. Bn. Didascalie svedesi / *Swedish intertitles.*

Da: Svenska Filminstitutet, Stockholm

Preserved in 2016, from a b/w nitrate print.

### **LOUQSOR ET THÈBES**

Francia, 1911

Prod.: Eclair

35mm. L: 100 m. D.: 5' a 18 f/s. Bn and col. Didascalie danesi / *Danish intertitles.*

Da: Svenska Filminstitutet, Stockholm

Preserved in 2016, from a b/w, tinted and toned nitrate print.

### **LA PRÊTRESSE DE CARTHAGE**

Francia, 1911 Regia: Louis Feuillade

Int: Gisèle Gravier (Arizath). Prod.: Société des Établissements Gaumont SA

35mm. L: 285 m. D.: 14' a 18 f/s. Col. Didascalie svedesi / *Swedish intertitles.*

Da: Svenska Filminstitutet, Stockholm

Preserved in 2015, from a stencilcoloured and tinted nitrate print.

### **L'OURS ET LA SENTINELLE**

Francia, 1903

Prod.: Pathé Frères.

35mm. L: 32 m. D.: **2' a 18 f/s.** Bn. *No intertitles.*

Da: Svenska Filminstitutet, Stockholm

Preserved in 2016, from a b/w nitrate print.

## **L'ASTROLOGUE**

Francia, 1907

Prod.: Société des Établissements Gaumont SA  
35mm. L: 65 m. D.: 3' a 18 f/s. Col. *No intertitles.*  
Da: Svenska Filminstitutet, Stockholm  
Preserved in 2016, from a stencilcoloured nitrate print.

## **L'ŒUVRE DE JACQUES SERVAL**

Francia, 1909 Regia: Michel Carré

Int: Paul Capellani (Jacques Serval), Stacia Napierkowska (Léa Frascolo),  
Louis Ravet. Prod.: Pathé Frères  
35mm. L: 195 m. D.: 11' a 16 f/s. Col. Didascalie svedesi / *Swedish*  
*intertitles.*  
Da: Svenska Filminstitutet, Stockholm  
Preserved in 2016, from a stencilcoloured and tinted nitrate print.

## **[DEN GALNA FRUN eller KVINNANS LIST ÖVERGÅR MANNENS FÖRSTÅND]**

Italia, 191-

Int: André Deed. Prod.: Itala Film  
35mm. L: 119 m. D.: 6' a 16 f/s. Bn. *No intertitles.*  
Da: Svenska Filminstitutet, Stockholm  
Preserved in 2016, from a b/w nitrate print.