

Italian Silent Cinema: A Reader

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Cover: Leopoldo Metlicovitz's poster for *Il fuoco* [The Fire, Itala Film, 1915], directed by Piero Fosco [Giovanni Pastrone], starring Pina Menichelli and Febo Mari.
Courtesy of Museo Nazionale del Cinema (Turin).

Credits

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Chapter 29/Where Can I Find Italian Silent Cinema?

Ivo Blom

In this essay I will share some knowledge and offer some advice on the current availability of silent Italian films held in Italian and international film archives, viewable in video format, and accessible online. While the situation is changing rapidly and a lasting and exhaustive account of archival holdings, commercial obtainability, research shortcuts, and even website addresses may not be possible, I hope that the interested researcher will benefit from this bird-eye view and its occasional close-ups. Although my knowledge of Italian films started in, and is profoundly indebted to, specialized film archives and research institutions, I wish to acknowledge, as archives themselves are doing, the crucial importance of online resources and access. Visits to film archives, close encounters with films and archivists remain *de rigueur*, but it is impossible to disregard that for many the first form of access to the fascinating world of silent Italian cinema is through the web. We too should start from there.

Online

Nowadays there are many ways to trace Italian silent cinema on the internet. First of all there is that most popular source, YouTube, which offers a tantalizing wealth of films even though their quality is often mediocre and one never knows how long they will be available for. At times, however, they appear of surprisingly decent quality. Consider for instance the tinted versions of early epics such as *Agrippina* (Cines, 1911) and *L'Odissea* (Odissey, Milano Films, 1911), the black-and-white version of *L'Inferno* (Dante's Inferno, Milano Films, 1911), with the music by Tangerine Dream, the tinted version of *Cajus Julius Caesar* (Julius Caesar, Cines, 1914), the black-and-white version of the famous epic *Cabiria* (Itala, 1914), and the 1935 sonorized version of *Messalina* (Guazzoni Film, 1924). Some of these films are ripped from commercial DVDs, others are illegal titles uploaded directly from archival materials. Not all is illegal on YouTube, how-

ever. In 2012 the Istituto Luce placed a large portion of its collection on YouTube, including many silent Italian newsreels and documentaries.¹ The private company Lobster Films also has uploaded about 45 restored films on YouTube, all of excellent quality, but alas no Italian cinema there. The American video-sharing site Vimeo, which is generous when it comes to international films, offers little on silent Italian cinema.²

Still, the curious researcher may rely on the excellent site of Europa Film Treasures, which started in 2008 and presents a nice selection of Italian silent films, uploaded by both Italian and international film archives.³ Here you will find such treasures as *Salomé* [UK: Salome, Film d'Arte Italiana, 1910], *Robinet boxeur* [Tweedledum, Boxeur, Ambrosio, 1913], and *Le avventure straordinarissime di Saturnino Farandola* [The Extraordinary Adventures of Saturnino Farandola, Ambrosio, 1914]. Unlike YouTube, *all* the films uploaded on the site are of pristine quality since they are the result of professional restorations and as such showcase original tinting and toning as well as coloring. Unfortunately, the collection of Europa Film Treasures is still quite small in comparison with what YouTube offers, and searching by title index and name index, available only through a cumbersome Advanced Search option, is not particularly user-friendly. Another interesting new website started in 2008 is the European Film Gateway, institutionally linked to Europeana.eu, the digital showcase of Europe's cultural and scientific heritage.⁴ This aggregator offers links to various archival sites that offer film and related materials of good quality, including nonfiction films and photographs from the Istituto Luce. Currently, the European Film Gateway has an ambitious new project underway on the First World War, running from 2012 to 2014.⁵

The Associazione italiana per le ricerche di storia del cinema (AIRSC) hosts an online catalogue with detailed content descriptions of the films in its collection (below see also comparable lists of

collections held at the BFI and Cineteca Nazionale).⁶ The Cineteca del Friuli website hosts the Turconi Project, on the vast collection of film frames assembled by Davide Turconi, which features several fragments from early Italian films.⁷ An interesting site and quite a goldmine on Italian silent cinema is the site *Sempre in penombra*, managed by Armando Giuffrida and M. Teresa Antolin.⁸ It includes various clips from Italian silent films and hosts some clips on YouTube, including a reconstruction of the famous lost film, Nino Martoglio's *Sperduti nel buio* (Lost in Darkness, Morgana Film, 1914), based on extant photographs.⁹

Some of the Italian film archives host online access to their films. The site of the Cineteca di Bologna includes a few early Italian shorts online, such as a tinted copy of the early nonfiction *Le fontane di Roma* (The Fountains of Rome, Cines, 1907).¹⁰ If you are interested in film-related materials, there are different options. Flickr offers many possibilities to trace posters, film stills and postcards, although, apart from the Museo Nazionale del Cinema in Turin (see below), most of the official film archives have not yet started to upload comprehensive information about their holdings online.¹¹ However, some 93 Italian trade journals held by the Museo, including *La Cine-Fono* and *La vita cinematografica*, are accessible in digitalized form on the museum's website.¹² Also the site managed by Luke McKernan, *The Bioscope*, is very helpful in listing links to digitized Italian journals from the silent era, as well to those of other nations.¹³ For non-Italian trade papers see also the site of the Media History Project.¹⁴

VHS/DVD

European film archives have been quite cautious about releasing Italian silent films on DVD, and some archives have discontinued issuing DVDs in favor of online uploads – even if the online services are today still quite limited. In the 1990s Antonio Costa selected a few titles in collaboration with the Cineteca di Bologna for a video series, released on VHS tapes by Mondadori, that included *Gli ultimi giorni di Pompei* (The Last Days of Pompeii, Ambrosio, 1913), *Madame Tallien* [Lady Tallien; UK title: Madame Guillotine, Palatino Film, 1916], *Malombra* [Malombra, Cines, 1917], *L'illustre attrice cicala formica* [The Illustrious Actress Cicada Ant, D'Ambrà Film, 1920], and *L'uomo meccanico* [The Mechanical Man, Milano Films, 1921]. Other notable VHS releases were *La signora dalle camelie* [Lady of the Camellias, Caesar Film, 1915], produced by Philip Morris Progetto Cinema, and the tapes of rather poor-quality, and even wrong

attribution, issued by Spanish Divisa Ediciones. These included black-and-white versions of *Christus* (Cines, 1916) and *Gli ultimi giorni di Pompei* (The Last Days of Pompeii, Ambrosio, 1913), which actually turned out to be the 1926 version produced by Grandi Film. More recently the Cineteca di Bologna has released remarkable DVD editions of Italian silent films in conjunction with the Festival del Cinema Ritrovato. They include a restored tinted version of *L'Inferno* (Dante's Inferno, Milano Films, 1911), which also contains a few extra shorts, and *Maciste* (Maciste, Itala, 1915), released in collaboration with the Museo Nazionale del Cinema. Early Italian films are also included in the DVDs *Cento anni fa. Il cinema europeo del 1909/ European Cinema in 1909* and *Cento anni fa. Attrici comiche e suffragette 1910–1914/ Comic Actresses and Suffragettes 1910–1914* – both associated with the programs of the Festival del Cinema Ritrovato. Cineteca Nazionale (Rome) has recently released a DVD featuring a restored version of the earliest Italian fiction film: *La presa di Roma – 20 Settembre 1870* [The Capture of Rome: 20 September 1870, Alberini & Santoni, 1905], while the Milanese Cineteca Italiana has issued *I forzuti sonati da Petrin*, a compilation of strong men films selected from its holdings, in addition to DVD copies of individual films: Alberto Degli Abbatii's *I mille* (A Sicilian Heroine, Ambrosio, 1912), Emilio Ghione's *Oberdan* a.k.a. *Guglielmo Oberdan, il martire di Trieste* [Oberdan, the Martyr from Trieste, Tiber-Film, 1915], Febo Mari's *Cenere* [Ashes, Ambrosio, 1916], Guido Brignone's *Il gigante delle Dolomiti* [The Giant of the Dolomites, S.A. Pitaluga, 1926] and Corrado D'Errico's avant-garde documentary *Stramilano* (1929), possibly produced by Istituto Luce. The Cineteca del Friuli has issued DVDs mainly centered on the topic of the Great War, such as *Doppio sguardo sulla Grande Guerra. I dal vero del 1915–1918, tra cinema, guerra e propaganda* (2006), which includes an informative booklet, and *Le vie della Gloria* (2010), which includes two extra titles, *Gloria: apoteosi del soldato ignoto* (Federazione Cinematografica Italiana e Unione Fototecnici, 1921) and *Sulle vie della Vittoria* (Walter Film, 1922). Other DVD titles issued by the Cineteca del Friuli are *Sentinella della patria* [Istituto Luce, 1927] and *Il paesaggio friulano nel documentario cinematografico 1910–1969* (2006), which includes *Grado e la laguna di Aquileja* [UK: Aquileja, Cines, 1910].¹⁵ In 2012 the Museo del Cinema (Turin) released a DVD on Segundo De Chomón that features the celebrated *La guerra e il sogno di Momi* [The War and Momi's Dream, Itala Film, 1917] as well as *Lulù* (ca.1923), both offered with musical accompaniments.

Regional archives have often distributed DVD editions of locally-shot silent films mainly within their region. This may pose challenges to the researcher. It is not hard to find copies of *Idillio infranto* [Broken Idyll, Apulia Cine, 1931], which was shot in Puglia, because the Centro Sperimentale di Cinematografia/Cineteca Nazionale restored the film and co-produced its DVD version. In other instances the interested scholar may face serious difficulties. More than a decade ago, the Sardinian daily newspaper *L'Unione Sarda* combined the circulation of its daily paper with the selling of VHS tapes of *Cenere* (Ashes, Ambrosio, 1916) and of *Cainà ovvero l'isola e il continente* [Cainà, or The Island and the Continent, Fert, 1922]. The restoration of the latter title had resulted from the collaboration of Cineteca Sarda, Cineteca del Friuli, and Národní filmový archiv. For years it was challenging to find copies of the film, which is now available on YouTube. Similarly, in 2009 *L'Unione Sarda* distributed a DVD edition of the restored version of *La grazia* [The Grace, ADIA, 1929]. While the film had at first an equally limited circulation, it is now fully available on YouTube as well.

Outside of Italy, the EYE/Netherlands Film-museum, the Cinema Museum London and the German Bundesarchiv joined forces in the late 1990s to produce the DVD *Exotic Europe* (1999) on nonfiction cinema from the period 1905–1926. The DVD, which includes a useful booklet, features beautifully tinted and colored travelogues on Rappallo, Lago Maggiore, and Venice.¹⁶ In the U.S., Kino and Grapevine Video have distributed a few Italian films, while Italian distributors have been added as extras to DVDs of sound films.¹⁷

On a side note, contemporary filmmakers have included sequences from Italian silent films into their works. Italian filmmakers Yervant Gianikian and Angela Ricci Lucchi have edited Luca Comerio non-fiction footage into their compilation film *Dal polo all'equatore* (From the Pole to the Equator, 1987), which unfortunately has not been released on DVD. Dutch filmmaker Peter Delpeut's *Lyrical Nitrate* (1991), issued on DVD by Zeitgeist Films, contains sequences from *Fior di Male* [Evil Flower, Cines, 1915], and his *Diva Dolorosa* (1999) is an archival footage compilation of Italian diva films. It is now included in Angela Dalle Vacche's volume, *Diva: Defiance and Passion in Early Italian Cinema* (2008). Finally, Aldo Bernardini's filmographic study, *Cinema delle origini in Italia. I film "dal vero" di produzione estera 1895–1907* (2008), includes a DVD featuring 32 films shot in Italy and released between 1896 and 1903 by Lumière, American Mutoscope & Biograph, and Edison.

In situ

The Cineteca di Bologna offers a huge list of films in VHS and DVD formats that can be viewed in its own premises, and a title list can be consulted online.¹⁸ Although the first list does not obviously include titles of films that have not yet been restored or transferred onto DVD, the overall number of films available for consultation is quite large. The library of the Cineteca also holds an extensive film-related collection of books and journals, and, by appointment, the researcher can access the huge private collection of the late film historian Vittorio Martinelli.¹⁹ Over the last decades the Cineteca of Bologna has completed several co-restorations in collaboration with archives all over the world, partly as the result of searching expeditions to Latin America and Eastern Europe within the framework of the Lumière Project (see also the last section, "Additional Sources").²⁰ For the cinema of the Italian divas, Bologna holds the largest number of titles at the moment, followed by Turin, Milan, Rome and Amsterdam.²¹

The Roman Cineteca Nazionale is one of the world's oldest film archives and holds a vast collection of films and related non-film materials, including private collections from critics and film professionals that can be consulted at the library.²² The website of the Cineteca Nazionale lists several recently restored titles, but does not include a list of their DVDs. Fortunately a parent website lists such DVD releases particularly in the area of silent cinema, even though its records are somewhat incomplete.²³ The Cineteca Nazionale holds safety prints of the early Italian films formerly part of the so-called Abbé Joye Collection, originally rescued and preserved by Davide Turconi (see also above references to online sources, and below, to the BFI). Incidentally, a list of these prints can be found on the site of Italian association of film historians, AIRSC.²⁴ In terms of non-film materials, the Cineteca Nazionale's bilingual (English and Italian) site enables access to the library and digital consultation of some of its journals.²⁵ The best strategy is to contact the individuals in charge of the various departments through the contact page.²⁶

The Cineteca Italiana in Milan profiles itself as the gatekeeper of key materials on pre- and early cinema, animation, and films produced in Milan, such as those by Milano Films, Raggio Film, and others. It also holds the vast Fondo Pittaluga, which comprises the papers of silent film distributor and producer Stefano Pittaluga. The Cineteca has recently opened a new venue in a former tobacco factory that houses the Museo Interattivo del Cinema (MIC), a permanent exhibition on pre- and

early cinema, animation, and Milanese productions.²⁷ Traditionally, Cineteca Italiana had a stronghold on the *forzuti*, the Italian strongmen. Today, we know that a number of other archives, including Cineteca Nazionale, Museo Nazionale del Cinema, Cineteca di Bologna, Cinematek, and EYE Filmmuseum, hold several nitrate prints of *forzuti*, even though many of them are still unrestored and therefore inaccessible.²⁸

Overall, the Museo Nazionale del Cinema (MNC) of Turin primarily focuses on films and film-related materials associated with the Golden Era of the Turinese film industry, from the late 1900s to the early 1920s. These holdings include documents on film companies (i.e., Itala Film, Ambrosio, Pasquali e C., and Savoia), producers (i.e., Arturo Ambrosio and Giovanni Pastrone), film characters (i.e., Maciste and Robinet), actresses (i.e. Pina Menichelli), and scores of film titles. Clips of these can be viewed at the giant Mole Antonelliana, a landmark building known as Turin's Eiffel Tower, now part of MNC. Over the last few years and in conjunction with the Cineteca di Bologna, MNC has restored many Maciste-films, several titles featuring Pina Menichelli, plus intriguing nonfiction films such as the recently re-restored *La neuropatologia* [Neuropathology, Ambrosio, 1908]. MNC also holds Europe's largest film poster collection, even though the EYE's Desmet Collection includes rare Italian examples of silent film posters as well. MNC's videotheque and film listings are readily searchable and offer a treasure of related materials.²⁹ Consult also the extensive volume *Tracce. Documenti del cinema muto torinese nelle collezioni del Museo Nazionale del Cinema* (2007), which holds a catalogue of all films, equipment, scripts, photographs, publicity materials, and various artifacts related to Turinese silent cinema held at the Museum.³⁰

The Cineteca del Friuli has a strong focus on cinema of the First World War, on regional cinema and history, as well as on early comedy. The website of the Cineteca del Friuli lists all of its restored films in its "Archivio cinema" section. Interesting regional film archives are the Cineteca Sarda, Cineteca Lucana, Filмотека Regionale Siciliana and Cineteca Griffith in Genoa. One should also mention RAI Teche, Filмотека Vaticana, Archivio della Biennale di Venezia, Fondazione Ansaldo in Genoa, and the Museo del Precinema in Padua.

The British Film Institute holds the original nitrates and safety dupes of a few hundred silent Italian films. Most of these (about 200) are the short films from the Joye Collection (see above, references to Cineteca Nazionale and AIRSC). Some

(60 to 70) were preserved in color, some nitrates present stencil coloring, most, however, are in black and white. Part of the BFI holdings can be examined from the Institute's website by selecting the "Explore" option, but much more material is yet to be listed there. At the moment the Cineteca di Bologna is involved in the restoration of the non-fiction films held in the Joye Collection at the BFI.³¹

The EYE Filmmuseum in Amsterdam, particularly its celebrated Desmet Collection, holds a wealth of Italian silent films. Added to the Unesco Register of World Heritage in 2011, the Desmet Collection consists of the archive of film distributor Jean Desmet, who was active as distributor and movie theater owner around 1910–1916, and was a traveling exhibitor between 1907 and 1910. By using the intranet connection, the researcher can access several of these films now available in digital format. Desmet's Italian holdings included many short films, such as travelogues and farces starring Robinet and Kri Kri, but also features like *Fior di male* (Cines, 1915), *Sangue bleu* [Blue Blood, Celio, 1914] and *Cajus Julius Caesar* (Julius Caesar, Cines, 1914). In addition to some eighty Italian silent films, often tinted, hand- and stencil-colored, the Desmet collection holds a vast assortment of film-related posters, stills, programs, brochures, leaflets, and a vast business archive that includes documents related to Italian film companies and their international distributors. Most of this material has been digitized and can be consulted using intranet. Over the last few years the EYE Filmmuseum has completed important restorations of the two versions of *Quo Vadis?* (Cines, 1913 and UCI, 1924).³²

Elsewhere in Europe the Parisian Cinémathèque française holds black-and-white negatives of many of the films of Film d'Arte Italiana, since the Italian company was a subsidiary of the French Pathé Frères.³³ Many of these negatives are duplicate negatives. For tinted or colored prints of these films, however, one needs to move to other archives, such as those of Bologna and Amsterdam. The Archives françaises du film-CNC at Bois d'Arcy near Paris and the Cinematek in Brussels hold several unique prints of silent Italian films as well.³⁴ Finally, when Italian silent cinema collapsed during the 1920s, many actors and directors left for Berlin, the new film Mecca. Several of the German productions featuring Italian cast and crew are in the Bundesarchiv in Berlin and the Deutsches Filminstitut in Frankfurt.³⁵ Practical tip: The online database on German cinema FilmPortal.de has an option "Verfügbarkeit /Availability" that lists film prints available for rental, as well as titles in DVD and Blue-ray format available for purchase.³⁶ A

significant collection of Italian silent films is also at the Národní filmový archiv (NFA) in Prague.³⁷ According to Catherine A. Surowiec's *The Lumiere Project* (1996), several nitrate prints of Italian silent films can be traced at the Filmoteca Española in Madrid.³⁸

Across the Ocean, the main addresses for Italian silent cinema in the U.S. are the Library of Congress in Washington, D.C. – which houses the George Kleine Collection with its celebrated holdings of Italian epic films³⁹ – and the International Museum of Photography and Film at the George Eastman House (GEH).⁴⁰ To know more, I would advise the interested researcher to contact directly these institutions' film curators, an advice that I would extend to all archives mentioned in these pages. Surowiec's *The Lumiere Project* also lists several Italian silent films in Latin American archives, such as the Archivo Nacional de la Imagen SODRE and Cinemateca Uruguay (Montevideo). The Cinemateca Brasileira of São Paulo (Brazil) and the Filmoteca de la UNAM in Mexico City (Mexico) hold Italian silent films as well, though some fifty films from the Cinemateca Brasileira are now in Bologna.

In Japan, the Tomijiro Komiya Collection, now part of the National Film Center at the Museum of Modern Art in Tokyo, holds several Italian prints of the early period (mainly by Ambrosio and Film d'Arte Italiana), but also later star vehicles featuring Maria Jacobini, including *Addio giovinezza!* [Goodbye, Youth, Itala Film, 1918] and *Il richiamo* [The Call, Fert Film, 1921].⁴¹

To make an example of a research topic that requires visiting multiple archives, let's consider the case of the diaspora of Italian actors and actresses working abroad, mainly in Berlin and Paris in the 1920s. To trace the movements of these performers one could quite productively engage in zigzag journeys through Europe, starting from Rome (Cineteca Nazionale), then visiting Berlin (Bundesarchiv), Frankfurt (DIF), Munich, Vienna (Filmmuseum), Paris (CNC and Cinémathèque française), and Amsterdam, with occasional stops in Bologna, Brussels, Prague and Moscow.

Key guidelines and additional sources

To find preliminary information about Italian silent films, including plot summaries, release dates, and reviews, the volumes by Aldo Bernardini and Vittorio Martinelli are essential references, in particular their multi-volumed series *Il cinema muto italiano* (abbreviated in this anthology as *CMI*), but also Bernardini's studies on early non-fiction produc-

tions (*FDV*). For their bibliographic information, see the *Reader's Reference Works* and Bibliography. To find out what film archives hold on Italian silent cinema, two key, preliminary guidelines are: *Treasures from the Film Archives* (CD-ROM 2009 edition), which should be accessible in any film archive, and Catherine A. Surowiec's aforementioned *The Lumiere Project*.⁴² The interested researcher ought also to consult the catalogues of silent film festivals, in particular those of the Giornate del Cinema Muto (Pordenone) and Cinema Ritrovato (Bologna), and the filmographic appendix listing Italian silent films deposited within FIAF archives as of 1999, included in Riccardo Redi's 1999 monograph, *Cinema muto italiano (1896–1930)*.⁴³

Practical Tip no.1: contact the nearest film archive and ask if they can help searching the FIAF Database on your behalf. Practical Tip no.2: although the 2009 *Treasures from the Film Archives* may be outdated, its shortcomings may not be just a matter of updating. It is important to keep in mind that archival institutions may have not made public the full extent of their collections due to potential claims by copyright owners and due to their institutional responsibility regarding fragile nitrate films.

Lastly, I wish to include a few suggestions about researching film journals, censorship information, and publicity materials. The International Society for the Study of Early Cinema known as Domitor is collaborating on an international project aimed at digitizing international film journals from the early era, although the initial focus has so far mainly been on U.S. journals. As part of a Pilot Project, in 2003 Domitor issued a DVD (Domitor DVD Database) that provided an index to five film collections and that resulted in a freely downloadable database of about 75 early film titles. For each film, the database lists archival location, DVD source, musical accompaniment, and commentary.⁴⁴ Furthermore, the scholar interested in censorship and Italian cinema should consult the website "Italia Taglia", even though at present it focuses mostly on Italian sound cinema.⁴⁵ Finally, the website "European Film Star Postcards" conveniently lists biographies of several Italian silent film actors, accompanied by vintage postcards and film clips.⁴⁶

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Eugenio De Bernardis, Michele Canosa, Teresa Antolin, Paul van Yperen, and Giorgio Bertellini. In the last few years a few institutions have changed name. The former Netherlands Film-museum is now known as the EYE Film Institute or EYE Filmmuseum. Cinémathèque Royale/Kon-inklijk Filmarchief in Brussels became Cinematek. Cineteca Comunale di Bologna became Fondazione Cineteca di Bologna, but for reasons of brevity I refer to it as Cineteca di Bologna.

Notes

1. <http://www.archivioluca.com/archivio/>
2. <http://vimeo.com/>
3. <http://www.europafilmtreasures.eu/> [temporarily unavailable].
4. http://www.europeanfilmgateway.eu/about_efg/collections
5. <http://project.efg1914.eu/>
6. http://airscnew.it/cnt/catalogo_AIRSC.pdf
7. <http://www.cinetecadelfriuli.org/progettoturconi/>
8. <http://sempreinpombra.com/>
9. <http://www.youtube.com/user/inpombra>
10. <http://cinestore.cinetecadibologna.it/video/epoche/primi900>
11. <http://www.archivioluca.com/archivio/>
12. <http://www.museocinema.it/collezioni/PeriodiciMonografie.aspx>
13. <http://thebioscope.net/2010/02/28/silent-film-journals-online/> and <http://thebioscope.net/2010/04/05/more-silent-films-journals-online-much-more/>
14. <http://mediahistoryproject.org/press/>
15. http://www.cinetecadelfriuli.org/pubblicazioni/dvd_vhs/vhs.html
16. <http://www.edition-filmmuseum.com>
17. A helpful list of most of these DVD releases can be found at <http://archiviodelcinemamuto.net/cinema-muto-in-dvd/>. Unfortunately, some of the American DVD editions are of poor quality, including *Marcantonio e Cleopatra* (Cines, 1913), *Spartaco* (Pasquali e C., 1913) and *Salambò* [UK: Salambo, Pasquali e C., 1914]. As for bonus films released by Italian DVD distributors a preliminary list would include *Anita Garibaldi* (Cines, 1910), included in the DVD version of Blasetti's *1860* (1934; Ripley's Home Video 2007); *Christus* (Cines, 1916) in *Maria figlia di suo figlio* (2000; Titanus-Medusa, 2000), and *Il diavolo zoppo* (Ambrosio, 1909), *Come fu che l'ingordigia rovinò il Natale di Cretinetti* (Itala Film, 1910), and sequences from *Maciste all'inferno* (Fert-Pittaluga, 1926) in *L'Inferno* (1911; Cineteca di Bologna, 2011).
18. <http://www.cinetecadibologna.it/archivi/audiovisivi/vhsdvd>
19. <http://www.cinetecadibologna.it/en/biblioteca> and http://www.cinetecadibologna.it/biblioteca/patrimonioarchivistico/fondo_martinelli
20. http://www.ace-film.eu/?page_id=9
21. <http://www.cinetecadibologna.it/en/contactus>
22. http://www.snc.it/context.jsp?ID_LINK=79&area=6
23. http://www.fondazione.snc.com/cineteca/videoteca_01.asp
24. <http://airscnew.it/index?pid=29>
25. http://www.csc-cinematografia.it/bib_biblio_digitale.jsp?ID_LINK=135&area=32&id_schema=7.
26. http://www.fondazione.csc.it/context.jsp?area=5&ID_LINK=3&page=1
27. <http://www.cinetecamilano.it/>. For a list of the DVDs held at Cineteca Italiana, amounting to about 5000 titles, consult <http://mic.cinetecamilano.it/museo/>
28. <http://www.cinetecamilano.it/contacti/>
29. For the videotheque of Turin, see <http://www.museonazionaledelcinema.it/videoteca.php?l=en>. For its holdings, see <http://www.museonazionaledelcinema.it/collezioni/Videoteca.aspx>. For the film related collections regarding the silent era, use the excellent catalogue <http://www.museonazionaledelcinema.it/collezioni/Muto.aspx> and tap for instance "Cabiria": a wealth of materials comes out, including prints, posters, photos and reviews. There is even a separate and extensive Maciste section.
30. Cf. Carla Ceresa and Donata Pesenti Campagnoni, eds., *Tracce. Documenti del cinema muto torinese nelle collezioni del Museo Nazionale del*

- Cinema* (Turin: Museo Nazionale del Cinema; Milan: Il Castoro, 2007). For individual contacts at the Museo, most of whom contributed to *Tracce*, see <http://www.museonazionaledelcinema.it/contatti.php?!=en>.
31. www.bfi.org.uk. For viewing prints and information on the holdings, contact Bryony Dixon (Curator of Silent Film). See also <http://www.bfi.org.uk/archive-collections>
 32. <http://www.eyefilm.nl/en/collection/about-the-collection>. Contacts are Elif Rongen-Kaynakçi (Collection Specialist of Silent Film) and Soeluh van den Berg (Head of Film Related Collections).
 33. <http://www.cinematheque.fr>
 34. <http://www.cnc-aff.fr> and <http://www.cinematik.be>
 35. <http://www.bundesarchiv.de/index.html.en> and <http://www.deutsches-filminstitut.de>
 36. www.filmportal.de
 37. <http://www.nfa.cz/>
 38. Catherine A. Surowiec, ed., *The Lumiere Project: the European Film Archives at the Crossroads* (Lisbon: Projecto Lumiere, 1996), passim.
 39. <http://memory.loc.gov/ammem/awhhtml/awmi10/catalogs.html>
 40. <http://www.eastmanhouse.org/>
 41. <http://www.momat.go.jp/english/nfc/index.html>
 42. http://www.fiafnet.org/uk/publications/fbs_catAndDoc.html
 43. http://www.cinetecadelfriuli.org/gcm/ed_precedenti/screenings_db.html;
http://www.cinetecadibologna.it/cinemaritrovato2012/ev/archivio_ritrovato2012, and Riccardo Redi, *Cinema muto italiano (1896–1930)* (Rome: Scuola Nazionale di Cinema/Biblioteca di Bianco & Nero, 1999), 211–233.
 44. <http://www.domitor.org/en/dvddatabase/database.html>
 45. <http://www.italiataglia.it/home>
 46. <http://filmstarpostcards.blogspot.nl/>

