

Early Film Theories in Italy, 1896–1922

Film Theory in Media History

Film Theory in Media History explores the epistemological and theoretical foundations of the study of film through texts by classical authors as well as anthologies and monographs on key issues and developments in film theory.

Adopting a historical perspective, but with a firm eye to the further development of the field, the series provides a platform for ground-breaking new research into film theory and media history and features high-profile editorial projects that offer resources for teaching and scholarship. Combining the book form with open access online publishing the series reaches the broadest possible audience of scholars, students, and other readers with a passion for film and theory.

Series editors

Prof. Dr. Vinzenz Hediger (Goethe University Frankfurt, Germany), Weihong Bao (University of California, Berkeley, United States), Dr. Trond Lundemo (Stockholm University, Sweden).

Editorial Board Members

Dudley Andrew, Yale University, United States

Raymond Bellour, CNRS Paris, France

Chris Berry, Goldsmiths, University of London, United Kingdom

Francesco Casetti, Yale University, United States

Thomas Elsaesser, University of Amsterdam, the Netherlands

Jane Gaines, Columbia University, United States

Andre Gaudreault, University of Montreal, Canada

Gertrud Koch, Free University of Berlin, Germany

John MacKay, Yale University, United States

Markus Nornes, University of Michigan, United States

Patricia Pisters, University of Amsterdam, the Netherlands

Leonardo Quaresima, University of Udine, Italy

David Rodowick, University of Chicago, United States

Philip Rosen, Brown University, United States

Petr Szczepanik, Masaryk University Brno, Czech Republic

Brian Winston, Lincoln University, United Kingdom

Film Theory in Media History is published in cooperation with the Permanent Seminar for the History of Film Theories.

Early Film Theories in Italy, 1896–1922

Edited by
Francesco Casetti with
Silvio Alovisio and Luca Mazzei

Amsterdam University Press

Published with the support of MiBAC



Research in collaboration with Museo Nazionale del Cinema, Torino



Under the Aegis of Consulta Universitaria Cinema



Cover illustration:

Cover design: Suzan Beijer

Lay-out: Crius Group, Hulshout

Amsterdam University Press English-language titles are distributed in the US and Canada by the University of Chicago Press.

ISBN 978 90 8964 855 6
e-ISBN 978 90 4852 710 6
DOI 10.5117/9789089648556
NUR 670

Creative Commons License CC BY NC ND
(<http://creativecommons.org/licenses/by-nc-nd/3.0>)
logo

© All authors / Amsterdam University Press B.V., Amsterdam, 2017

Some rights reserved. Without limiting the rights under copyright reserved above, any part of this book may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form or by any means (electronic, mechanical, photocopying, recording or otherwise).

Table of Contents

The Throb of the Cinematograph	11
<i>Francesco Casetti</i>	

Section 1

Cinema and Modern Life	35
<i>Francesco Casetti</i>	
Cinematography	42
<i>Edipi</i>	
The Philosophy of Cinematograph	47
<i>Giovanni Papini</i>	
Summertime Spectacles: The Cinema	51
<i>Gaio</i>	
Why I Love the Cinema	55
<i>Maffio Maffi</i>	
The Movie Theatre Audience	57
<i>Giovanni Fossi</i>	
The Art of Celluloid	60
<i>Crainquebille</i>	
The Triumph of the Cinema	66
<i>Ricciotto Canudo</i>	
The Death of the Word	75
<i>Fausto Maria Martini</i>	

Section 2

Film in Transition	83
<i>Francesco Casetti</i>	
The Museum of the Fleeting Moment	91
<i>Lucio d'Ambra</i>	
The Woman and the Cinema	95
<i>Haydée</i>	
Darkness and Intelligence	98
<i>Emanuele Toddi</i>	

A Spectatrix is Speaking to You	102
<i>Matilde Serao</i>	
Motion Pictures in Provincial Towns	105
<i>Emilio Scaglione</i>	
Cinematic Psychology	111
<i>Edoardo Coli</i>	
The Cinematograph Doesn't Exist	117
<i>Silvio d'Amico</i>	
The Cinema: School of the Will and of Energy	123
<i>Giovanni Bertinetti</i>	
The Close-up	135
<i>Alberto Orsi</i>	
The Soul of Titles	140
<i>Ernesto Quadrone</i>	

Section 3

Cinema at War	147
<i>Luca Mazzei</i>	
The War, from Up Close	156
<i>Nino Salvaneschi</i>	
That Poor Cinema...	160
<i>Renato Giovannetti</i>	
Families of Soldiers	164
<i>Luigi Lucatelli</i>	
War for the Profit of Industry	168
<i>Renato Giovannetti</i>	
The War and Cinematograph	171
<i>g. pr.</i>	
Max Linder Dies in The War	173
<i>Lucio d'Ambra</i>	
Cinema of War	176
<i>Saverio Procida</i>	

Section 4

Politics, Morality, Education	183
<i>Silvio Alovio</i>	
The Motion Pictures and Education	197
<i>Domenico Orano</i>	
The Intuitive Method in Religious Education	205
<i>Romano Costetti</i>	
The Cinema and Its Influence on the Education of the People	213
<i>Giovanni Battista Avellone</i>	
The Cinematograph in the Schools	217
<i>Francesco Orestano</i>	
Speech at the People's Theatre	224
<i>Vittorio Emanuele Orlando</i>	
Cinema for the Cultivation of the Intellect	237
<i>Angelina Buracci</i>	
Educational Cinema	244
<i>Ettore Fabietti</i>	

Section 5

Film, Body, Mind	255
<i>Silvio Alovio</i>	
Collective Psychology	268
<i>Pasquale Rossi</i>	
About Some Psychological Observations Made During Film Screenings	273
<i>Mario Ponso</i>	
Concerning the Effects of Film Viewing on Neurotic Individuals	278
<i>Giuseppe d'Abundo</i>	
The Ongoing Battle between Gesture and Word	286
<i>Mariano Luigi Patrizi</i>	
The Cinematograph in the Field of Mental Illness and Criminality: Notes	290
<i>Mario Umberto Masini, Giuseppe Vidoni</i>	
Cinema and Juvenile Delinquency	297
<i>Mario Ponso</i>	

Section 6

The Aesthetic Side	307
<i>Silvio Alovisio and Luca Mazzei</i>	
Problems of Art: Expression and Movement in Sculpture	318
<i>Corrado Ricci</i>	
Scenic Impressionism	321
<i>Sebastiano Arturo Luciani</i>	
The Aesthetics of Cinema	325
<i>Goffredo Bellonci</i>	
The Poetics of Cinema	329
<i>Sebastiano Arturo Luciani</i>	
Manifesto for a Cinematic Revolution	333
<i>Goffredo Bellonci</i>	
Theatre and the Cinema	339
<i>Antonio Gramsci</i>	
The Futurist Cinematography	341
<i>F.T. Marinetti, Bruno Corra, Emilio Settimelli, Arnaldo Ginna, Giacomo Balla, Remo Chiti</i>	
In the Beginning Was Sex...	346
<i>Antonio Gramsci</i>	
Rectangle-Film (25 x 19)	348
<i>Emanuele Toddi</i>	
The Proscenium Arch of My Cinema	353
<i>Anton Giulio Bragaglia</i>	
My Views on the Cinematograph	359
<i>Lucio d'Ambra</i>	
Meditations in the Dark	368
<i>Michele Biancale</i>	

Section 7

Theory in a Narrative Form	373
<i>Luca Mazzei</i>	
Colour Film	381
<i>Roberto Tanfani</i>	
At the Cinema	386
<i>Luigia Cortesi</i>	

A Phantom Pursued	390
<i>Alberto Lumbroso</i>	
Miopetti's Duel	398
<i>Aldo Borelli</i>	
Pamela-Films	405
<i>Guido Gozzano</i>	
Feature Film	411
<i>Pio Vanzi</i>	
Me, Rirì, and Love in Slippers	421
<i>Luciano Doria</i>	
A Cinematic Performance	427
<i>Federigo Tozzi</i>	
Life, a Glass Theatre	434
<i>Pier Maria Rosso di San Secondo</i>	
The Shears' Reflection	444
<i>Guido Gozzano</i>	
Sources	450
Author Biographies	455
General Bibliography	490
Acknowledgements	505
About the Editors	507
Index of Names	508
Index of Concepts	513
Index of Films	517