

LOTTE REINIGER'S CAREER IN ANIMATION AND
HER FIRST FULL-LENGTH ANIMATED FILM,
THE ADVENTURES OF PRINCE ACHMED

A THESIS IN
Art
History

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF ARTS

by
ALEXANDRIA N. ASHER

B.A., Kansas City Art Institute, 2011

Kansas City, Missouri
2014

© 2014

ALEXANDRIA N. ASHER

ALL RIGHTS RESERVED

LOTTE REINIGER'S CAREER IN ANIMATION AND
HER FIRST FULL-LENGTH ANIMATED FILM,
THE ADVENTURES OF PRINCE ACHMED

Alexandria N. Asher, Candidate for the Master of Arts Degree

University of Missouri-Kansas City, 2014

ABSTRACT

Lotte Reiniger was the woman responsible for making the world's first full-length animated film, *Die Geschichte des Prinzen Achmed* (*The Adventures of Prince Achmed*, 1926). Along with her collaborators, she worked on the film for three years during the era of the Weimar Republic in Germany. *The Adventures of Prince Achmed* was shown in theatres all over the world including Berlin, France, London, New York, and Tokyo, and was always met with many positive reviews. Reiniger's career was a long and prominent one, but her work is virtually unknown outside of animation studies. While there is not a lack of materials written on Reiniger and her work, there is still very little assessment of her accomplishments.

The purpose of this thesis is to establish the art historical significance of Reiniger's career, specifically that of *The Adventures of Prince Achmed*. This thesis treats Lotte Reiniger and the artists who collaborated on her films, their animation techniques, and how their films were made. Reviews from *The Adventures of Prince Achmed's* earliest showings and Reiniger's contemporaries' assessments of her work

make it clear that she was a brilliant artist. I compare *The Adventures of Prince Achmed* with other animated films being made at the time, and consider the artists that have been inspired by Reiniger's work up to the present in order to more fully assess the impact of the film on historically significant forms of film art.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the College of Arts and Sciences have examined a thesis titled, "Lotte Reiniger's Career in Animation and her First Full-length Animated Film, *The Adventures of Prince Achmed*," presented by Alexandria N. Asher, candidate for the Masters of Arts degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Burton Dunbar, Ph.D.
Department of Art History

Rochelle Ziskin, Ph.D.
Department of Art History

Douglas Hudson, M.F.A.
Department of Animation,
Kansas City Art Institute

CONTENTS

ABSTRACT	iii
Chapter	
1. INTRODUCTION	1
2. ANIMATION: DEFINITIONS AND EXPLANATIONS	4
3. LOTTE REINIGER'S BIBLIOGRAPHY	11
4. THE WEIMAR REPUBLIC IN GERMANY	18
5. THE ARABIAN NIGHTS AND THE NARRATIVE OF <i>The Adventures of Prince Achmed</i>	26
6. THE MAKING OF <i>The Adventures of Prince Achmed</i>	34
7. <i>The Adventures of Prince Achmed's</i> PREMIERE	40
8. REINIGER'S CONTRIBUTION TO ANIMATION	45
9. CONCLUSION	52
ILLUSTRATIONS	55
BIBLIOGRAPHY	66
VITA	77

ILLUSTRATIONS

Figure	Page
1. Lotte Reiniger at the Light Table, Louis Hagan’s Garage, Potsdam, Germany, c. 1923-1926.....	56
2. Lotte Reiniger and Carl Koch working together at an Animation Table, Germany, c. 1923-1926	57
3. Reiniger, Koch, Bartosch, and Ruttmann working at the Multi-plane Animation Table, Louis Hagan’s Garage, Potsdam, Germany, c. 1923-1926	58
4. “The Sultan’s Birthday Party.” Lotte Reiniger. <i>Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)</i> , film, 1926, 35 mm, Comenius-Film GmbH, Potsdam	59
5. “Prince Achmed on the Magic Horse.” Lotte Reiniger. <i>Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)</i> , film, 1926, 35 mm, Comenius-Film GmbH, Potsdam	59
6. “Prince Achmed in the Harem.” Lotte Reiniger. <i>Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)</i> , film, 1926, 35 mm, Comenius-Film GmbH, Potsdam	60
7. “Pari Banu as a Bird.” Lotte Reiniger. <i>Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)</i> , film, 1926, 35 mm, Comenius-Film GmbH, Potsdam	60
8. “Pari Banu and her Bird Skin.” Lotte Reiniger. <i>Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)</i> , film, 1926, 35 mm, Comenius-Film GmbH, Potsdam	61
9. “Aladdin meets the African Magician.” Lotte Reiniger. <i>Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)</i> , film, 1926, 35 mm, Comenius-Film GmbH, Potsdam	61
10. “Aladdin in the Cave with the Lamp.” Lotte Reiniger. <i>Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)</i> , film, 1926, 35 mm, Comenius-Film GmbH, Potsdam	62
11. “The Chinese Emperor, his Favorite, and Pari Banu.” Lotte Reiniger. <i>Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)</i> , film, 1926, 35 mm, Comenius-Film GmbH, Potsdam.....	62

12. "Pari Banu attended by Servants in China." Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam 63
13. "Prince Achmed and the Witch of the Mountain." Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam..... 63
14. "Prince Achmed with his Bow and Arrow." Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam 64
15. "Prince Achmed greets his Princess, Pari Banu." Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam..... 64
16. "Aladdin and the Magic Lamp Releasing the Spirits." Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam..... 65
17. "Aladdin, Dinarsade, Achmed, and Pari Banu finally Gathered at the End of the Film." Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam..... 65

CHAPTER 1

INTRODUCTION

Die Geschichte des Prinzen Achmed (*The Adventures of Prince Achmed*, 1926) is generally accepted as the world's first full-length animated feature film. It was written, directed, and animated by the German artist Lotte Reiniger between the years 1923 and 1926. Her career was one of the longest and most productive in the history of animation, spanning more than sixty years from her first independent film in 1918 to her last in 1979.

Lotte Reiniger established a long career making silhouette animation, but almost all of it is made up of short films, with only two exceptions, *The Adventures of Prince Achmed* and *Doktor Dolittle and seine Tiere* (*Dr. Dolittle and his Animals*, 1928). During World War II, the original film negative of *The Adventures of Prince Achmed* was damaged in the bombing of Berlin. It was finally restored and re-released in its original form in 2001. Even after this beautiful film had been rediscovered and restored to its original glory it is still largely unknown to anyone who is not an animation historian or enthusiast.

There are very few reviews of Reiniger's work and life. Reiniger herself wrote an autobiography, though most of it is a technical manual on puppetry with a short chapter on animation. K. Vivian Taylor wrote a dissertation in defense of Reiniger's work entitled *National Identity, Gender, and Genre: The Multiple Marginalization of Lotte*

Reiniger and The Adventures of Prince Achmed. She suggests Reiniger's work was lost to the history of animation because of discrimination, as claimed in her title. Eric Walter White¹ and Rachel Palfreyman² have written a few essays that report exclusively on Reiniger. There is also a short documentary film directed by Katja Raginelli that was released with the restoration of *The Adventures of Prince Achmed* in 2001.³ Some historians such as Palfreyman have noticed this lack of scholarship and see the same problem that I do. She writes: "Certainly she [Reiniger] is respected, but her work is not given much detailed scholarly attention beyond such acknowledgement."⁴ I will attempt to compile the history of Lotte Reiniger's career and her first full-length animated film and give them the 'scholarly attention' they deserve.

The ultimate purpose of my thesis is to establish the art historical significance of Reiniger's film. First, I will explain the nature of animation in relation to the film and describe the field of animation and artists contemporary with Reiniger. Next, I will discuss the difficulties of the art form, especially in the time period in which Reiniger began to create her films. I will recount Reiniger's biography, including her childhood, her education in theatre and animation, and her lifelong career in animation. Then, I will briefly write about the era of the Weimar Republic in Germany (1918-1933), which

¹ Eric Walter White. Newport Film Society. *Walking shadows : an essay on Lotte Reiniger's silhouette films* (London : Leonard and Virginia Woolf at the Hogarth Press, 1931). And Newport Film Society. *Walking shadows : an essay on Lotte Reiniger's silhouette films*, London, England: Leonard and Virginia Woolf at the Hogarth Press, 1931.

² Rachel Palfreyman. "Life and Death in the Shadows: Lotte Reiniger's Die Abenteuer des Prinzen Achmed," *German Life and Letters* 64:1 (January 2011).

³ Katja Ragenelli. *Lotte Reiniger: Homage to the Inventor of the Silhouette Film*, (Munich, Germany: Bayerischer Rundfunk (BR) & Diorama Film Munich GmbH, 2001).

⁴ Palfreyman. "Life and Death in the Shadows: Lotte Reiniger's Die Abenteuer des Prinzen Achmed," : 8.

experienced a boom in arts and culture. Many great artists emerged during this era, including the filmmakers who collaborated with Reiniger to create *The Adventures of Prince Achmed*. I will compare the narrative of *The Adventures of Prince Achmed*, in relation to the *One Thousand and One Nights*, on which the film is based. Next, I will then examine how the film was made including the techniques of animation and the innovations of Reiniger's film that have set standards in the field of animation. Then I will outline Reiniger's collaboration with the other artists that made the film and their individual lives and contributions to the area of animation. After that I will describe the premiere of the film, its critical reception and contemporary reviews, and its distribution. Finally, I will conclude my study with my assessment of Reiniger's contribution to animation and *The Adventures of Prince Achmed's* importance in the field of animation.

CHAPTER 2

ANIMATION: DEFINITIONS AND EXPLANATIONS

There are many complexities with the technique of animation, but it was especially difficult to produce animation during the Weimar era. It takes much time and planning to write a story, draw a storyboard, and then commit to making the stills into an animated film. Planning the timing for the sound to match the picture is no easy task. Animation artists have the resources to set up a studio and fund the making of the film. Basic equipment included a minimum of one camera, film, an animation table, consistent lighting, and in Reiniger's case the supplies to make puppets, backgrounds, and special effects. A working knowledge of animation is needed for trained technicians to be able to run the machines and use proper techniques to make the motion on the screen believable. In the case of *The Adventures of Prince Achmed* especially, training and understanding within the field of animation are crucial in order to experiment with it.

In the German language, animation is called *Trickfilm*. The word is related to magic for it deceives the eye and tricks the viewer into seeing the illusion of movement. Eric Walter White, the author of one of the first essays on Reiniger's animation entitled *Walking Shadows* (1931), called animation "one of the purest manifestations of the

cinema.”¹ Reiniger herself claims that, “Film is motion... just pure and simple motion on the screen.”² When *The Adventures of Prince Achmed* was made, animation was going through the first phases of an ever-changing time of innovation.

When prompted by the term animation, most people think of a single type of animation called cel animation, in which the subject is hand-drawn with pencil on paper then traced onto cellulose acetate (plastic) sheets with ink and paint. The cellophane sheet is photographed and then “switched out” from under the camera with the next sheet that is only slightly different from the one preceding it. The current cel sheet is photographed and the process is repeated. When the film is played on a projector this process creates the illusion of motion. Only the moving parts of the figures are changed; the background is a single unchanging sheet below the clear cel sheet on which the movement is drawn and replaced for every shot. This technique is regularly called a “cartoon” because of the similarity of it to newspaper cartoons with hard-edged ink outlines. Many comic strip cartoons were made into animated films because the characters were already established and popular with potential film audiences. Their simplified forms meant they could easily be drawn over and over as is required for animation.

During the age of silent film, a movie would be accompanied by live music in the theater. The use of synchronized sound for film had not been used much before *The Adventures of Prince Achmed*. Most films traveled with a suggestion of what the in-house

¹ Eric Walter White. Newport Film Society. *Walking shadows : an essay on Lotte Reiniger's silhouette films* (London : Leonard and Virginia Woolf at the Hogarth Press, 1931): 31.

² Lotte Reiniger. "Moving Silhouettes." *Film Art* 3.8 (1936): 14-18.

musician should play to accompany certain parts of the film, with as emotional themes matched to the scene played.

During this period most live action films did not exceed twenty minutes, and animated films were often no longer than a few minutes. It was feared that a theatre audience could not sustain interest in a full-length film, not to mention a full-length animated film.

Animated short films contemporary with *The Adventures of Prince Achmed* had very linear narratives with comedic-based plots, such as the American studio-produced shorts *Little Nemo*, *Gertie the Dinosaur*, *Felix the Cat*, *Koko the Clown*, the *Alice Comedies*, and *Krazy Kat*, all of which were cel animated.³ Generally slapstick in nature, these early cartoons had very little overlapping action and were filled with looping action such as chase scenes that repeated themselves in order to lengthen the films. They were made as quickly and cheaply as possible by studios full of assembly-line animators using similar techniques establishing the technique of cel animation as the fastest way to work in the animation industry. In contrast, *The Adventures of Prince Achmed* was technically very complicated, with the innovation of puppets with moving parts, many characters actively moving at the same time, creative new special effects, and a three-dimensional background constructed using a multi-plane animation table.

³ *Little Nemo* (1911) and *Gertie the Dinosaur* (1914) were created and animated by Winsor McCay. *Felix the Cat* was animated from 1919-1936 by Pat Sullivan at Paramount Pictures and created by Otto Messmer and Pat Sullivan. *Koko the Clown* was animated from 1919-1934 by John R. Bray Studios, Paramount Studios, Warner Brothers, Winkler Pictures, Standard, Red Seal Pictures Corporation, and Fleischer studio and created by Max Fleischer. The *Alice Comedies* were animated from 1924-1927 by Laugh-O-Gram Studio and Winkler Studio and created by Walt Disney and Ub Iwerks. *Krazy Kat* was animated in 1920 by John R. Bray Studios, 1925-1927 Winkler Pictures under Bill Nolan and created by George Herriman.

Lotte Reiniger's primary art form was the silhouette, that is, images in dark paper cut so that only the outline of the shape was visible against a lighter colored background. The art of *scherenschnitte* (scissor cut) paper silhouettes has a long history in Germany dating back to the sixteenth century and was used primarily for love letters. Moving shadow plays spread throughout Europe in the late eighteenth century, with the influence of Chinese shadow plays brought back to Europe through trade. These shadow puppets were flat, articulated figures moved by the puppeteers between a flat screen and a light source. The silhouette of these puppets would be projected onto the screen for the audience to enjoy on the other side. Karlheinz Wiegmann, director of the Renaissance Palace Museum of Rheydt, Germany, and Evamarie Blattner, scientist at the Knowledge Media Research Center in Tübingen, Germany co-write: "By this time the media of silhouettes, shadow theater and film were established as the reference framework for Reiniger's entire artistic work. Lotte Reiniger set standards in all three areas."⁴ Reiniger pushed the idea one step further by trading the audience for a camera and animating the figures frame by frame instead of making them move in real time. This process gave her more control over the puppets, their movement, and timing. The earliest known silhouette animation was *The Sporting Mice* (1909) made by British filmmaker Charles Armstrong. Reiniger's first animated film, *Das Ornament des verliebten Herzens*, followed a short nine years later in 1918.

Throughout her career Reiniger worked almost exclusively in silhouettes and became a master of silhouette animation. Her puppets were very detailed and delicate

⁴ Evamarie Blattner and Karlheinz Wiegmann, *Lotte Reiniger: "Mit zaubernden Händen geboren:" drei Scherenschnittfolgen*, (Berlin, Germany: Universitätsstadt Tübingen, 2010): 1.

in nature. With only two-dimensions with which to work, Reiniger had overcome static facial profiles for her figural images. The absence of facial expressions or verbalization means that she used subtle gestures to express emotion and communicate in the most sensual of ways. Reiniger concentrated on the motion of the hands, for that was one of the few ways to convey her characters' feelings. In the days of silent films there were no voice-overs, only in-house music and the moving figures. This limitation, however, may have actually been an advantage because speakers of many different languages could interpret animation. At the time that *The Adventures of Prince Achmed* was made, intertitles could easily be swapped out for different languages without having to dub awkwardly moving mouths.

Reiniger might have focused on making short films because they did not require a huge investment in either time or money. Proportionately, her full-length films were not as financially successful as her short films, and thus such projects presented a huge financial risk for her; however, she was determined to continue making them. Because feature length films were more time-consuming to produce and more expensive in the post WWI economy of the 1920s, Reiniger chose to split *Doctor Doolittle and his Animals* (1928) into three shorter films, to make more opportunities for income in case of the financial failure of a single full-length film.

Thematically, Reiniger made the transformation from short slapstick comedy to dramatic fairy tale stories with *The Adventures of Prince Achmed* and many of her shorter films. The longer length of *The Adventures of Prince Achmed* allowed for a complete story with in-depth characters, setting new standards for animation. This film was all about innovation and experimentation in animation and film. The artists were

able to do things that live action films could not possibly do, such as bodily transformations, magic effects, spectacular characters, and extravagant settings. The animation historian Jayne Pilling claims that animation has an unlimited potential for communication: "Because the choice of form in animation is so wide, it can be less inhibiting, i.e. there's no set standard to adhere to, no set length or conventional structures."⁵ Jan Svankmajer, a Czech animator commented that, "animation enables me to give magical powers to things... [to] cast a doubt over reality."⁶ In this way, animation is magic, allowing the audience to see fantastic images on the screen that inspire their imaginations. Reiniger definitely brought this magic to the big screen.

Professor of German cinema Rachel Palfreyman theorizes that perhaps there is a "difficulty of contextualizing Reiniger combined with her technical virtuosity which sees her relegated to 'craft' rather than art."⁷ Though the German tradition of cutting silhouettes was considered a craft, Reiniger turned the craft into an art through her animation techniques. Maureen Furniss, director of Experimental Animation at CalArts explains:

Although Reiniger was unusually gifted as a cutter, it was not particularly unusual for women of her milieu to practice this art. William Moritz explains that the genre of silhouette cutting represented 'a kind of feminist validation of a women's folk art form.' It was a skill that was commonly taught during the late 1800s and early 1900s, when 'it came to be practiced more and more by women who were not allowed access to other art training but who learned scissor-craft as part of their household duties.'⁸

⁵ Jayne Pilling. *Women and Animation: A Compendium* (London: BFI, 1992): 5.

⁶ Paul Wells. *Understanding Animation* (New York: Routledge, 1998): 11.

⁷ Palfreyman. *Life and Death in the Shadows*, 6.

⁸ Maureen Furniss, *Art in Motion: Animation Aesthetics*, (Eastleigh, England: John Libbey, c2007): 49. Quoting William Moritz, "Lotte Reiniger." *Animation World Magazine* 1.3 (1996): 16-23.

Reiniger sets herself apart because there have been so few career animation artists who turn to silhouette animation as their signature medium. She was led to the art of animation via the craft of silhouette cutouts. Her silhouette films followed the laws of perspective with the use of the multi-plane table, although her characters and their environments were shown in profile only. Yet, they are so intricately detailed and move in such a graceful way that they seem to be fully three-dimensional, and even real, in respect to the worlds that they inhabit. In reverse of reality, the shadows become the substance, and the audience does not question this false “truth”. Animation historian Cecile Starr writes: “Silhouette animation existed before 1919, but Reiniger was its preeminent practitioner, transforming a technically and esthetically bland genre to a recognized art form.”⁹

⁹ Cecile Starr. “Lotte Reiniger,” *Women and Animation: A Compendium* ed. Jayne Pilling. (Suffolk: BFI, 1992): 75-82.

CHAPTER 3

LOTTE REINIGER'S BIBLIOGRAPHY

Charlotte (Lotte) Reiniger was born in Charlottenberg, Berlin on June 2, 1899. At the age of six, she began cutting silhouettes and putting on shadow plays based on Shakespeare for her family's entertainment. Reiniger had a huge advantage in that her family supported her work, both emotionally and financially, in theatre, film, and animation. Even before Reiniger went to school for theatre art, she was fascinated by films that used animation and special effects. The animation historian Jayne Pilling explains:

Reiniger was fortunate in two respects. First, she came to adulthood during the Weimar Republic in Germany, a period of socio-political ferment and artistic innovation, which also enabled, at least in those art circles, greater opportunities for women. Just as, if not more, importantly, she also had parents with the financial means and inclination to support their only child's ambitions to develop her cut-out silhouettes as a cinematic technique (even if in part because it fitted nicely into notions of a bourgeois young women's accomplishments such as needlework and fine handicrafts).¹

Her education in art began with the theatre, where she worked backstage and on props at Max Reinhardt's drama school at the German Theater School in Berlin from 1916 to 1917. She made costumes, worked on set designs, and created special effects. She cut silhouettes of the actors for their enjoyment and gained recognition for them from Max Reinhardt himself. After learning the technique of animation for credits and

¹ Jayne Pilling, "Historical Milestones: Who Gets to Tell Whose Stories? (Or...the dilemmas of programming...)" in Birgitt Wagner, Waltraud Grausgruber, *Tricky Women : AnimationsfilmKunst von Frauen*, (Marburg, Germany: Schüren, 2011), 12.

intertitle cards, Reiniger was asked to design them for Paul Wegener's *Rübezahls Hochzeit* (*Rumplestilskin's Wedding*, 1916) and for Paul Wegener and Rochus Gilese's *Rattenfänger von Hameln* (*The Pied Piper of Hameln*, 1918). She even helped with the stop motion rat sequences in the film when real rodents would not cooperate.

Reinhardt introduced her to Dr. Hans Cürlis's Institut für Kulturforschung (Institute for Cultural Research), which she attended from 1918-1923. The purpose of the Institute was to be a studio for scientific and experimental films. Paul Wegener, a leading expressionist film director, ran the Institute. Shortly after beginning her studies at the Institute, Reiniger made her first film, entitled *Das Ornament des verliebten Herzens* (*The Ornament of the Loving Heart*, 1919). Reiniger described her first short film, "[It] was only five minutes long, and was shown in cinemas. It was sold almost immediately in the US, for quite a high price."² She met many artists in the film and animation industry and became a friend of Walter Ruttmann, Bertoldt Bartosch, Han Richter, and Viking Eggeling, the few German animators working at that time.

It was during these years that Reiniger made short films that were shown in the cinema. She was also commissioned for several advertisements through the Julius Pinschewer agency. An advertisement for Nivea skin cream called *Das Geheimnis der Marquise* (*The Marquise's Secret*, 1920) was a reverse silhouette film in which the figures are white and the background black.³ She made many short films with funding from both the Institute and Pinschewer's advertising firm, these included *Amor und das standhafte Liebespaar* (*Cupid and The Steadfast Lovers*) and *Die Barcarole* (*The*

² Bastiancich, "Lotte Reiniger: an interview with Alfio Bastiancich," 9.

³ The film negative was used as the actual advertisement instead of making a positive and showing it as is often the case.

Barcarole) in 1920, followed by Hans Christian Andersen's *Der fliegende Koffer* (*The Flying Suitcase*) and *Der Stern von Bethlehem* (*The Star of Bethlehem*) in 1921, and *Aschenputtel* (*Cinderella*) and *Dornroeschen* (*Sleeping Beauty*) in 1922. She also made several short animated sequences for the films of several famous directors including Rochus Gliese's *Apokalypsi* (*Apocalypse*, 1918), *Der verlorene Schatten* (*The Lost Shadow*, 1920). It was partially due to the success of these films that convinced her patron, Louis Hagan, to fund *The Adventures of Prince Achmed*. After making *The Adventures of Prince Achmed*, she made short sequences for Rochus Gliese's *Die Jagd nach dem Glück* (*The Pursuit of Happiness*, 1929), Fritz Lang's *Die Nibelungen* (1924), Friedrich Zelnik's *Heut' tanzt Mariette* (*Today Marietta Dances*, 1927), G.W. Pabst's *Don Quichote* (1933), Jean Renoir's *Mme Bovarie* (1933) and *La Marseillaise* (1937).

The Institute for Cultural Learning is not only where she began her career in animation, but also where she met her future husband Carl Koch, an art historian turned filmmaker. He was also attending the Institute and would soon become a film director and writer, collaborating on films with France's Jean Renoir such as *Le Grande Illusion* (*The Grand Illusion*, 1937), *La Marseillaise* (1938), and *La Tosca* (1947). Renoir was a screenwriter, actor, producer, and author. Of Koch, Renior claimed: "there was nothing about what is called film-technique that he did not know."⁴ Renior was a friend to Reiniger and Koch, who both collaborated on films with Renior throughout their lives. Koch designed Reiniger's animation studio and filming equipment and was her producer and camera operator throughout her career. Reiniger and Koch were married in 1921.

⁴ Jean Renoir. *My Life and My Films* (New York: Atheneum, 1974): 162.

It was also at the Institute that Reiniger met Louis Hagen, the man who had the idea of the first full-length animated film and was willing to fund it. His only condition was that the feature had to be independent of the Institute so that the artists could make their own decisions. Reiniger recalled the day of Hagen's offer in an interview: "Hagen came to the Institute one day with some other people. He was a banker, but was also very interested in educational films. My husband was making a film for him, about Egypt. So he then saw my films and the way I worked and suggested I make a feature film, something that had never been done before. That was in 1925."⁵ Hagen hired Reiniger to teach his children art, and Koch to teach them geography and history at his home in Potsdam, giving the couple a place to live and work. Hagen's production support and financing would eventually become Comenius-Film Production (G.m.b.H.) Besides *The Adventures of Prince Achmed*, the company would only produce one other film, *Die Jagd nad dem Glück (The Pursuit of Happiness, 1930)*, on which Reiniger acted as an animator, along with Bertoldt Bartosch. Koch was a production manager, and both Reiniger and Koch were assistant directors.

The artists spent three years working on *The Adventures of Prince Achmed*. After her first full-length film's release, Reiniger produced several more short films and her only other full-length film, *Dr. Doolittle and his Animals*. As noted earlier, *Dr. Doolittle* had been originally released as a collection of three short films; with Hagen's support Reiniger was able to combine the segments into a full-length film in December, 1928. The story is based on Hugh Lofting's *The Story of Doctor Doolittle*, written in 1920, about a doctor who learned to speak to the animals and went on several adventures

⁵ Bastiancich, Alfio "Lotte Reiniger: an interview with Alfio Bastiancich," (Torino, Italy: Centro internazionale per il cinema di animazione, 1982): 10.

with them. Reiniger stayed active creating short silhouette animation films, mostly only one or two reels in length. When sound films became available after 1928, her animation was driven by music; those films include *Zehn Minuten Mozart* (*Ten Minutes of Mozart*, 1930), *Harlekin* (*Harlequin*, 1931), and *Carmen* (1933).

With the rise of the National Socialist German Worker's Party in 1933 and World War II, Reiniger's entire life was disrupted (as were lives in all of Europe), not to mention her career as an animation artist. Between 1933 and 1944 Reiniger and Koch moved between England, France, and Italy because they could not get permanent emigration visas in order to escape Nazi Germany. Louis Hagen already had a small film production company in London, at the time called Primrose Productions. When the couple first left Germany, Reiniger and Koch signed a contract with him and were able to continue working with him until 1935. They traveled wherever they could find work, often spending time apart from one another. At the outbreak of war in 1939, Koch was working in Italy on *La Tosca*. Reiniger joined her husband in Rome and worked as Koch's assistant. Using visitor passes, they moved between Paris and Rome to work on film productions with Renoir whenever he could hire them. In 1943, Koch and Reiniger were staying with Luchino Visconti di Mondrone in Italy. Visconti, Count of Lonate Pozzolo, was a theatre, opera, and film director and screenwriter. It was while working in Italy that they were caught behind German lines and pushed back into Germany where they spent the end of the war in Berlin and cared for Reiniger's ailing mother. Under the Reichsministerium für Volksaufklärung und Propaganda (the Reich's Ministry of Enlightenment and Propaganda) and the Reichsanstalt für Film und Bild

(German Institute for Film and Pictures), Reiniger was forced to create animation for the state.

Both before and during the Nazi era, Germany had purchased the rights to show many American films dubbed in the German language. Adolf Hitler himself was a huge fan of American movies and animation. Hitler wanted a German animation industry to rival those in America. Reiniger had to work within these parameters making *Die goldene Gans* (*The Golden Goose*, 1944). This pressure may have stunted Reiniger's creativity and been part of the reason why she never made another full-length film after the Weimar period. There were two major studios working in Germany during this time: Deutsche Zeichenfilm G.m.b.H. and Fischerkoesen Studio. The first was not very successful, only producing one film under Nazi rule, while Fischerkoesen had more freedom of expression and made several films over this period and continued work on animation afterward as well. Very few individuals produced animation during this period, and almost none of it was experimental or as innovative as it had been during the Weimar era.⁶

In 1949, several years after the war had ended, Reiniger and Koch emigrated to England and stayed with the husband-and-wife theatre puppeteers Jan Bussell and Ann Hogarth. In 1951, they moved to the Abbey Arts Centre, an artist colony near London. Reiniger animated films throughout the rest of the life. She made many more short films with musical, whimsical, and fairy tale themes, with the help of the funding from Primrose Production, under the management of Louis Hagen, Jr. The son of Louis Hagen, Sr., he had been Reiniger's student in Potsdam during the creation of *The*

⁶ Oskar Fischinger worked on his abstract animation in secret before immigrating to America.

Adventures of Prince Achmed. Reiniger never worked for a commercial studio, but collaborated with many artists throughout her career. She made animated shorts for television after she moved to England, but remained independent thanks to her own personal funding from Primrose Productions. Occasionally she would turn to shadow plays and book illustrations when funding for films was short.⁷

Reiniger was in direct competition with animation coming out of America and Western Europe, namely Hollywood, New York, and Paris, during the 1920's. These were all short films, though they were so different from her films that they could almost be considered a different genre of filmmaking, because most animation filmmakers were using the cel technique. During her long career she made entertainment films, advertisement films, documentary films, live shadow-theater performances, workshops on animation and shadow play theatre, television specials through the BBC, and she even illustrated books. In December, 1963 Karl Koch died in Barnet, England. Reiniger passed away on June 19, 1981 in Dettenhausen, Germany, after making over fifty of her own films, not to mention her other works of art and many commissions.

⁷ Reiniger illustrated R.L. Green's *King Arthur and His Knights of the Round Table* (1953). She published a book about her silhouettes, puppet theatre, and animation called, *Shadow Puppets, Shadow Theatres, and Shadow Films* (1970). She also toured Europe, Canada, and the United States showing her films and demonstrating her animation technique.

CHAPTER 4

THE WEIMAR REPUBLIC IN GERMANY

Reiniger would often take a well-known fairy tale and embellish the story to agree with her ideological view. In many of her films the virtuous underdog would triumph over evil and win in the end. This theme was possibly influenced by her own struggles in the Weimar era, as an independent woman working in a world of art and animation dominated by men.

The era of the Weimar Republic (1918-1933) between the World Wars was a period of experimentation in which artists, architects, and filmmakers all pushed the limits and definitions of art. Germany was culturally a nation, but not really a politically united country in anything but name. The end of World War I was the end of the elite monarchist rule under Kaiser Wilhelm II and the beginning of a modern democratic humanist culture.¹ Weimar is the old eastern German city where the new German constitution was signed after World War I, which is why the era is known as the Weimar Republic.

The Allies wrote the Treaty of Versailles, signed into effect on June 28, 1919 with absolutely no input from defeated Germany. The treaty was designed by the Allied Powers to force Germany to disarm its military power, make territorial concessions, and pay war reparation fees of one hundred and thirty-two billion Marks, effectively

¹ The Kaiser's full name was Friedrich Wilhelm Viktor Albrecht von Preußen. He lived in exile in the Netherlands after the war until his death in 1941.

bankrupting the German government. There was much instability in Germany after the war, including hyperinflation partly due to war debts. The treaty changed Germany's geographical boundaries, forcing areas of the country to be annexed by France, Belgium, Denmark, Czechoslovakia, and Poland. The Allied Forces occupied the country for some time after 1918, and were supposed to keep an army of occupation on the west bank of the Rhine river for 15 years.

The German social and economic system was thrown into turmoil. The country's infrastructure was in shambles. A huge percentage of the German male population died in the war. During the conflict, women had filled the gap in the workforce. When a much smaller population of men returned after the war, many of the women were pushed out of their jobs and there were few opportunities to re-enter the workforce. Everyday items and even food rations were hard to come by and even more expensive with the inflation of German currency. German prices doubled between 1914 and 1919, and the Mark was no longer backed by gold. People were starving due to lack of resources and high inflation made what little there was nearly impossible to obtain. Morale was low, people were angry, and change was inevitable. In 1923 German inflation was at its worst; the exchange rate of one U.S. dollar equaled one trillion Marks. The famous American writer Pearl Buck who was in Germany in 1923 wrote:

The cities were still there, the houses not yet bombed and in ruins, but the victims were millions of people. They had lost their fortunes, their savings; they were dazed and inflation-shocked and did not understand how it had happened to them and who the foe was who had defeated them. Yet they had lost their self-assurance, their feeling that they themselves could be the masters of their own lives if only they worked

hard enough; and lost, too, were the old values of morals, of ethics, of decency.²

Perhaps because of an escapist mentality, the German people embraced a mass entertainment culture heavily influenced by America. The popularity of film and its subsequent escapism was greater than ever before. With the shift of the population from the countryside to the city, people had more opportunity to go see a films. This period was the era of the great Movie Palaces, ultimate entertainment centers for the middle class. With the loss of the war and hardship of everyday life, people were working for daily wages and looking to fill their evenings with inexpensive entertainment before inflation made that money next to useless.

Public displays of sexuality were becoming the social norm, especially in art and film. Reiniger was a great example of the “New Woman,” one who could have her own career, her freedom to explore sexuality, and the ability to choose her own man and share her lifestyle with him. Women were freed from traditional roles of marriage and motherhood, allowing them to explore the arts. Reiniger chose to pursue art and animation at a very young age. In the 1920’s, women were fighting for equal rights and winning in Germany. The “New Woman” encompassed gender politics, the perception of women in the public sphere, women coming into the workplace, and the challenge of traditional gender roles, both personal and professional; all of this took place in what was still essentially a patriarchal society. In 1919, women were given the right to vote in the new Weimar Constitution, although their civil rights were still restricted,

² Pearl S. Buck, *How It Happens: Talk About the German People, 1914-1933 with Erna Von Pustau* (New York: John Day Co, 1947), 2.

especially when it came to marriage laws.³ Women were being accepted into universities, their numbers doubling from 1919 to 1932. They had an increasing role in publicized areas as writers of novels, and directors and actresses in the movies. The “New Woman” dreamed of being a consumer and was usually young and single; she was ultramodern in that she could both earn a living and manage a household. But the New Woman was not all positive. She could be considered scandalous and even threatening to society with her openness to change and flaunting her sexual allure.

The citizens of the Weimar era were questioning their government because the previous regime had let them down. Political tension led to extremism on both the left and the right. There was fighting in the streets between the various ideological factions and Germany was close to civil war. The aftereffects of WWI had left Germany broken and the German people did not want to go back to the way things had been. They were questioning their very culture, especially the Prussian values of strength, authority, and militarism. The artists of the Weimar Republic were looking toward international styles and movements for their inspiration. They were embracing new ideas and creating new innovations, essentially rejecting tradition. The political system itself had become more relaxed, and there was a quiet celebration of anarchy. Society had become more liberal, discarding its traditional values and being more open the avant-garde.

Berlin was the cultural center of the Weimar Republic and Reiniger went to the art exhibitions and the cinema whenever she could. She was certainly aware of early German expressionist films such as *Der Student von Prag* (*The Student of Prague*, 1913), *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1920) and *Nosferatu* (1922),

³ Donna-Marie Bohan. “Gender as a Destabilising Factor of Weimar Society,” *History Studies*, vol. 13 (2012): 1-10, accessed June 22, 2014, <http://www.ul.ie/historystudies/>.

which may have actually inspired *The Adventures of Prince Achmed* with their color tinting, stark contrast in lighting, fantastic sets, and strange characters. *The Student of Prague* is a film about a boy who makes a pact with the devil; the set is in tones of high contrast and there are many special effects throughout the film. *The Cabinet of Dr. Caligari* is a psychological horror film that took full advantage of being a silent film with the strange movement of the actors and even stranger abstract set. *Nosferatu* is the story of a vampire terrorizing the German countryside, with much the same story as Bram Stoker's *Dracula* (1897). Other films of this era include classic fairy tales, Shakespearian dramas (*Der Kaufmann von Venedig* (*The Merchant of Venice*, 1923)), renditions of novels (*Das Bildnis des Dorian Gray* (*The Portrait of Dorian Gray*, 1917)), archetypical horror stories (several on vampires alone such as those mentioned above and others), and legends related to local religions (such as *Der Golem* (*The Golem*, 1915)). There was even a Japanese-themed film directed by Fritz Lang called *Harakiri* (*Madame Butterfly*, 1919). All of these film genres, and probably the films themselves, influenced Reiniger and subsequently, *The Adventures of Prince Achmed*.

Although the next list of films came out after *The Adventures of Prince Achmed* they are very important to the film history of Weimar Germany and the artists who worked on them may have had an influence on Reiniger in their previous, if less well-known films. After his short career in animation including *The Adventures of Prince Achmed*, Walter Ruttmann went on to direct films such as *Berlin: Die Sinfonie der Großstadt* (*Berlin: Symphony of a City*, 1927), an artistic film that literally fell into the city symphony film genre, being a rhythm-based film about Berlin. Fritz Lang directed

the science fiction film *Metropolis* (1927), one of the largest productions of its time.⁴

The story is about the humanity of the working class and the rights of all human beings.

Die Büchse der Pandora (*Pandora's Box*, 1929) is the story of a woman whose sexuality ruins her life and those around her, possibly a critique of the “New Woman”.

Many films made in Germany during the Weimar era have erotic themes, such as *Der blaue Engel* (*The Blue Angel*, 1930), directed by Josef von Sternburg starring Marlene Dietrich. The film could be considered a tragic comedy about the fall of society and its cyclical nature. The main character is a professor who is seduced into being a humiliating clown just to be close to a beautiful woman. *Kuhle Wampe* (1932) is another tragedy about unemployment in the Weimar Republic and the failure of the political system to change the citizens' situations. *Das blaue Licht* (*The Blue Light*, 1932) was directed by Leni Reifenstahl, a dancer, actress, director, and producer. This film can be seen as a loss of innocence in the world and thus a loss of magic and wonder that has been destroyed by modern society.

Aside from films, the Bauhaus was undoubtedly the most influential art entity of the Weimar Republic era. While I have found no evidence of Reiniger's direct link to the Bauhaus or even of her being in contact with any of these artists, she almost certainly had to be aware of them and their art movements. Reiniger's collaborators, Bertoldt Bartosch and Walther Ruttmann were heavily influenced by the Bauhaus as they were more interested in moving forms than story or character animation.

Walter Gropius founded the school of the *Bauhaus*, which means “house of building.” It was located in Weimar where it ran from 1919-1926 when it moved to

⁴ It was written by Lang and his wife Thea von Harbou, a successful screenwriter.

Dessau. It endured until 1933, when the Nazi government shut it down. The school trained hundreds of artists. The three areas of teaching included architecture, sculpture, and painting, which were all considered equal forms of art.⁵ The Bauhaus was an art college with an apprenticeship model. Students were taught both practical and intellectual skills to build in craft workshops. Film scholar, Gregory Zinman, explains the role of film in the Bauhaus:

A small cadre of artists sought to overturn the cultural primacy of easel painting via the creation of a new art form that would more comprehensively represent modernity while capturing a burgeoning mass audience. These artists embraced film as the site for this new art, and their efforts more closely resembled the era's abstract painting than its popular filmmaking. The resulting works were at once part of Weimar film and outside of it, part of the avant-garde yet flirting with the mainstream. Spawning new cinematic processes and goals, these artists and films separated from one another and came back together...⁶

The artists were looking to reinvent painting as a new form of art in the medium of time via film. Ruttmann and Bartosch were both abstract painters of light, that is, when the projector shone the light on a screen: that was their ever-changing painting. Ruttmann was directly influenced by Wassily Kandinsky's nonobjective shapes. Kandinsky was an abstract painter and printmaker. He was also a writer and art theorist who taught basic design and advanced theory courses at the Bauhaus.

László Moholy-Nagy was a constructivist painter and photographer who also worked in paper, wood, metal, and glass. He taught foundation, painting, sculpture, photography, photomontage, and metal courses at the Bauhaus. In his 1923 foundation course he asked his students to create their own sights and sounds on film instead of

⁵ Walter Gropius. "Bauhaus Manifesto and Program," (Weimar, Germany: The Administration of the Staatliche Bauhaus in Weimar, April 1919).

⁶ Gregory Zinman, "1 April 1921: Walther Ruttmann's *Lightspiel: Opus 1* Shapes Culture of Abstract Filmmaking," in *A New History of German Cinema*, ed. by Jennifer M. Kapczynski & Michael D. Richardson, (Rochester, NY: Camden House, 2014): 98-99.

just capturing what already existed.⁷ He said his goal was kineticism on film. Ruttmann gave a lecture at the Bauhaus during this time on his own work and that of another experimental film artist, Oskar Fischinger.⁸ They shared their ideas and inventions related to film and animation. This was also the year work on which *The Adventures of Prince Achmed* began. Surely, Ruttmann brought his experiences of the Bauhaus back to his fellow artists whom were working on their own experimental film.

⁷ Laszlo Moholy-Nagy, "Production-Reproduction," in *Moholy-Nagy*, ed. by Krisztina Passuth (London, England: Thames & Hudson, 1985) 289-290.

⁸ Walther Ruttmann, "Malerei mit Zeit," *Walther Ruttmann: Eine Dokumentation*, ed. by Jeanpaul Georgen, (Berlin, Germany: Freunde der Deutschen Kenemathek, 1989).

CHAPTER 5

THE ARABIAN NIGHTS AND THE NARRATIVE OF *THE ADVENTURES OF PRINCE*

ACHMED

Although the complex narrative structure of *The Adventures of Prince Achmed* does not adhere to the original story of the *One Thousand and One Nights*, Reiniger used the fable as a base from which she was able to create her own tales of justice. Lotte Reiniger described the time when she first thought of making her first full-length animated film: "We had to think twice. This was a never heard of thing. Animated films were supposed to make people roar with laughter, and nobody had dared to entertain an audience with them for more than ten minutes. Everybody to whom we talked in the industry about the proposition was horrified."¹ Once Reiniger had decided on her goal of a feature-length animated film, she and the artists she gathered around her finally decided that the theme they would use for their epic animated film would be *The Arabian Nights*. Their decision was based on the idea that the action should show events that could not be performed by any other means. *The Arabian Nights* is an exotic tale of the Orient that captured the imagination and was so extraordinary that animation was the only medium that could truly represent this fantastic story. Live action films were being made with the use of special effects, but they were not as believable as the world that Reiniger and her co-workers created.

¹ Reiniger. "Die Geschichte meines Prinzen Achmed." *Der Film Spiegel* 5 (1926): 30.

The Adventures of Prince Achmed is based on a collection of stories called *One Thousand and One Nights*, commonly known as *The Arabian Nights*. The compilation has no known author because the stories have been collected from the exotic East (India, China, and Persia) going back for centuries.² The stories were translated into Arabic around 850 C.E. Other stories were later added from Arabia, Egypt, and Syria. Its first European translation was in French. Three volumes of original illustrated manuscripts from the fourteenth and fifteenth century were translated by Antoine Galland and published between 1704 and 1717. He modified them to make the stories more appropriate for his intended audience and compiled them into twelve volumes. By the end of the nineteenth century, ten translations of Galland's work were available in the German language.

By the time Reiniger was born, *The Arabian Nights* was well known and easily accessible. During the Weimar Republic *One Thousand and One Nights* was very popular as exotic tales of the East. She used these stories to create her own tale of magic and adventure. Reiniger incorporated the stories of *The Magic Horse*, *Prince Achmed and the Fairy Pari Banu*, and *Aladdin and the Magic Lamp* along with elements of many others.

Reiniger had read the entirety of *A Thousand and One Nights*, but Prince Achmed's story, with its captivating characters and irresistible magic, was her favorite. There are many differences in Reiniger's final narrative, as the original stories had to be condensed to fit into one hour-long film. Reiniger took the role as storyteller and filmmaker, retelling the tales of *One Thousand and One Nights* to have a happy ending. What was previously the reader becomes the moviegoer, the spectator. The new

² Ulrich Marzolph, "Arabian Nights," *Encyclopedia of Islam*, (Leiden, Netherlands: Brill, 2007): 51.

medium of film became a social function as people went to the theatres together to socialize, and Germany became a new visual entertainment culture of the cinema as opposed to individually reading books. M. Warner, author of *Stranger Magic*, a book about *The Arabian Nights*, calls *The Adventures of Prince Achmed*, “romance interrupted by many unforeseen mishaps.”³

In the original story of the *Magic Horse*,⁴ a foreign magician brings a horse that can fly incredibly fast and great distances to the Sultan’s birthday party. The Sultan of Persia offers him anything in his kingdom in exchange for the horse, unintentionally promising the princess to the magician. The sultan’s son, a prince of Persia, jumps on the horse for a test ride and is taken to a far away land without learning how to control it first. He comes upon the women’s harem of the most powerful king on earth where he meets a Princess as she sleeps, immediately falling in love with her. As she wakes she believes him to be her fiancé. She persuades him to take her home with him, only to be kidnapped by the sorcerer who tricked the prince in the first place. He takes the princess with him to China. They come upon the Emperor of China and his men who take the beautiful princess captive, steal the horse, and kill the sorcerer. The princess fakes madness in order to avoid the Emperor’s proposal of marriage. The prince pursues his princess to China, disguising himself to gain access to the palace and steals his princess back to Persia where they marry and live happily ever after. At first glance *One Thousand and One Nights* and the first scene of *The Adventures of Prince Achmed* are very similar, with only a few changes such as the characters’ nationalities and the

³ Marina Warner. *Stranger Magic* (Cambridge: Harvard University Press, 2012): 390.

⁴ In other sources it is called *The Ebony Horse*, because the horse is a magical machine made of ebony wood.

circumstances of the prince meeting the princess, although the prince still follows the kidnapped princess to China in order to rescue her from the Emperor.

Prince Achmed featured in his own *Arabian Nights* story, with the fairy princess Pari Banu, called *Prince Ahmed and the Fairy Paribanou*, although it is a very different narrative from the film. Prince Achmed was shooting arrows with his brother when one of them went way out of range. He follows the arrow and finds a magical door that leads to the Fairy Princess Pari Banu's kingdom. After pledging their love for one another and finding that they are both royal, they get married and plan to rule the princess's kingdom together. The princess asks that the prince keep their marriage and his new fortune a secret from his father the Sultan of India. Upon the prince's return home his father believes that he can exploit the fairy's kingdom. The Sultan goes too far when he makes too many outrageous requests of his son and the fairy. This results in insulting the fairy princess's brother, who kills the Sultan and all those who plot against the prince. Achmed and Pari Banu rule in their magic kingdom, while Achmed's brother becomes the new Sultan in India. The circumstances of the film are almost completely changed in order to fit the story of the *Magic Horse* into a scenario to include the fairy princess and her magical kingdom. The few things that stay the same are the magic horse itself, the fairy princess and the prince meeting in her kingdom, and the two being married in the end.

The story of *Aladdin*, or *The Wonderful Lamp*, originally takes place in China. Aladdin is the lazy troublemaking son of a tailor who dies, leaving his wife to make a living for herself and Aladdin. An African magician tricks Aladdin by convincing Aladdin that he is his long-lost uncle. He then persuades Aladdin to go into a cave where a magic

lamp of great power is hidden. Aladdin does not pass the lamp to the magician before he can exit the cave and so the magician traps Aladdin inside hoping to come back later when he can take it from him without a struggle. Eventually, Aladdin becomes master of the lamp and the magic ring that he found along with it and is able to escape from the cave. He commissions the spirits of the lamp to build a palace that exceeds the current Emperor's, resulting in the delight of the ruler and Aladdin's marriage to the princess. The Magician finds out about Aladdin's fortune and plots to trade brand new lamps for the old lamps, specifically those in Aladdin's palace. After the Magician trades a shiny new regular lamp for the dirty old magical lamp he transports the palace with everyone and everything inside to his home in Africa. Aladdin follows with the help of the genies of the ring that he acquired with the lamp. After Aladdin's arrival in Africa he poisons the Magician with the princess's help, regains the magical lamp, his palace, his princess, and the kingdom.

The original tale is slightly different from Reiniger's rendition. In Reiniger's film, Aladdin is a more virtuous character from the beginning of his story. He grew up in Prince Achmed's kingdom because the princess he marries turned out to be Achmed's sister, Dinarsade. The foreign magician and the African magician are combined from both stories to play the part of a single antagonist in the film. He kidnaps both princesses; one is taken to China, while the other is taken to Africa. Instead of using a magic ring to save his princess Aladdin needs the help of Achmed and a witch to regain the magic lamp in order to save the day. This is one example of how Reiniger ultimately tied the stories together in the film and eventually many stories of the *One Thousand and One Nights* in different ways with strange places and even stranger characters.

Reiniger implies many edgy and mature themes in her fairy tale film. Comparing *The Adventures of Prince Achmed* to later fairy tale films, it is best to remember that this was made during the Weimar Republic, a time of experimentation in art and change in society. Many of the issues in the film such as class and gender equality, were social issues in the Weimar era. Two very different classes are represented in the guise of the main characters, Achmed, a prince, and Aladdin, a peasant. Prince Achmed is the brave prince who proves himself worthy of the title and saves his kingdom. Aladdin is the pauper who passes many trials and becomes a prince through transformation of character. The Princess Pari Banu, the Witch, and the African Magician literally transform their bodies into the shapes of animals. But it is the Witch who saves the virtuous, and she is a woman. She is the most powerful character in the entire film, and she defeats a corrupt man, the African magician. R. Palfreyman called her the “archetypical role for older women.”⁵ She is an all-powerful, magical grandmother figure, knowledgeable in all the ways of the world.

Many viewers consider animation, especially fairy tale films, to be innocent tales for children. Thus, many consider *One Thousand and One Nights* to be a book suitable for children. However, in both Reiniger’s film and in the original telling of *One Thousand and One Nights* there are some very adult themes and concepts. Film critic Andrew Osmond, points out that Reiniger’s *The Adventures of Prince Achmed* was made for an adult audience, mentioning the “sometimes ‘nude’ silhouette heroine and playfully bawdy elements”⁶ including a harem full of lustful women and Chinese men lusting for

⁵ Palfreyman, *Life and Death in the Shadows*, 16.

⁶ Andrew Osmond. “Paper, Scissors,” Rev. of *The Fairy Tale Films*, collection of short films by Lotte Reiniger. *Sight & Sound* 19.2 (2009): 87.

Princess Pari Banu. As with all “damsel in distress” stories, the consequence of being saved by a prince results in a romance. Unlike many of these stories, Reiniger’s nude fairy princess is terrified of the prince, who now becomes for Reiniger a voyeur.

Blatantly erotic, the princess Pari Banu is naked throughout almost half the film, though she is no ordinary princess. She is actually a demon who can transform her body into a bird. Her natural form is the nude body, only sometimes clothed by the feathers of her bird form. Though the princess is naked, she is only shown in silhouette and is thus considered appropriate for all audiences. The prince is portrayed as a modern day “peeping Tom,” who just escaped from a harem at the edge of the princess’s kingdom, where it is unclear whether or not he may have engaged in sex. After the prince kidnapped her unconscious body, Pari Banu starts to develop what is now called “Stockholm syndrome.”

She was kidnapped yet again by the African Magician and then forced into slavery. This leads to an arranged marriage with the Chinese Emperor’s ‘Favorite,’ a male servant. A deleted scene would have included a kiss between the Emperor and his Favorite. The artists were afraid that the censorship board would not approve this scene because of its reference to homosexuality, so it was cut from the film. Reiniger mentions that this would have been the first kiss between two men in the movies. The censors were part of the Film Assessment Headquarters to control indecent content.⁷ During the Weimar Republic rules, were more relaxed than ever before or ever since when it came to censorship of books and other media. However, film was the one

⁷ At the time Germany had a law under Paragraph 175, Section 175, that made homosexual acts between men a crime punishable by imprisonment.

exception, because the medium was so accessible to the general public, especially children.

It is somewhat disappointing that Pari Banu, at the beginning of the film, is princess and ruler over all the demons of the land of Wak Wak until she meets the prince and loses all of her power, becoming a defenseless mortal. She is joined in this category of helpless women by Prince Achmed's sister Dinarsade, who is kidnapped at the very beginning of the film by the African Magician and plays the part of a feeble woman, awaiting rescue by Aladdin until the end of the film. In contrast, the Witch is the strongest character in the entire film. She is also frightening, ugly, and unattractive to any man. She is considered a completely different creature altogether, not female or even entirely human. Thus she is destined to be alone possibly because she is too powerful for any man to possess her.

CHAPTER 6

THE MAKING OF THE ADVENTURES OF PRINCE ACHMED

Lotte Reiniger's work is almost all based on fairy tales, legends, and fables. It has dreamlike and fantastical properties that allow the viewers imagination to run wild, while still being able to enchant an audience and tell a captivating story. The use of special effects could have been used to make a live action film like *The Adventures of Prince Achmed* during this time period, but it would not have been as believable or as magical as the silhouettes made by the woman with 'magical hands'.¹ The silhouette allows the imagination to fill in the details while keeping the viewer on track with a linear story.

Because animation takes so much time to make and requires so many different specialties, it is a very collaborative art. Reiniger designed, cut, constructed, and animated the backgrounds and silhouetted figures that inhabit Prince Achmed's world. Reiniger's husband, Carl Koch, is credited with being production manager and technical director; he kept track of the timing of the frames and running the technicalities of the camera and animation table setup. Berthold Bartosch experimentally designed and animated the layers of stars in the sky and the ocean wave sequences, setting the standard for all animated wave sequences to come. Walther Ruttmann experimented with manipulating soap, sand, and paint on glass to create techniques resulting in the

¹ Jean Renoir, is credited with coining this term due to Reiniger's paper cutting skills.

magical creation and transformation scenes of the film. Two assistants also helped but are rarely mentioned in the making of this film. The first, Alexander Kardan, operated the single-frame mechanism on the camera and recorded the number of frames taken to keep track of timing in accordance to the musical score. He kept track of the exposure sheets and participated in making the storyboard. The second, Walter Turck, helped Ruttmann with special effects on the second level of glass plate of the light table.² Wolfgang Zeller wrote the original musical composition, which an orchestra played live and in-sync with the film. As stated earlier, Louis Hagan funded the project.

Reiniger described the studio and the equipment the team used to make *The Adventures of Prince Achmed*; the studio was located in Hagen's Pottsdam country home's garage:

The studio was very low, being an attic under the roof, so the shooting field with its glass plate had to be very near the floor in order to get the camera up high enough in a suitable distance, with just enough space to place the lamps underneath. I had to kneel on the seat of an old dismantled motorcar to execute my manipulation. I liked this very much; it was a much more comfortable position for me than sitting on a swivel chair as I had to do later on. The whole contraption looked like a four-poster bed, the camera being supported by sturdy wooden beams, on which we could fix and take off to our heart's content every construction we might need for our special effects.³

The artists set up their studio in the garage attic overlooking a vegetable garden, a small space without enough room to stand up straight and work at the same time. Their multi-plane animation table design revolutionized two-dimensional animation. *The Adventures of Prince Achmed* is the first film in which the multi-plane animation

² Jack Zipes, *The Enchanted Screen: The Unknown History of Fairy-Tale Films* (New York: Routledge, 2011): 82-83.

³ "Die Geschichte meines Prinzen Achmed." *Der Film Spiegel* 5 (1926): 30-32.

table (also called the multi-plane camera) was used successfully. The camera would be placed above the animation table shooting downward, with a manual shutter to control the frame rate. The pictures on the film were taken with a specially designed motor connected to the shutter release, which was triggered by a lever to take one frame at a time. Reiniger controlled the speed of the moving figures with the fractional space that they were moved between shooting each frame. The length of the scene had been carefully planned to match the length of the music that accompanied it, thus timing and keeping track of the frames was essential.

The entire frame was backlit from beneath the light table so that the puppets and background appeared as black silhouettes. There were several sheets of glass that served as a surface to separate the layers of backgrounds and the action on the top layer of glass. Oskar Fischinger claims that he designed the first multi-plane animation table, but that the idea was stolen by Walther Ruttmann and used on this film without his permission.⁴ All major studios would eventually use this invention, especially for cel animation. The layers of glass were used to create the illusion of depth. Some layers of film negatives were then combined after the animation was finished and the two films were developed as one. Reiniger writes that she had a lot of anxiety while working on one of two negatives that were later composited.⁵ Trying to set the timing between two different artists in order for the pictures to fit together was quite a venture. Examples include a composite of Reiniger and Ruttmann's work when the African Magician creates the Magic Horse, the battle between the Black Demons and the Good Spirits of

⁴ Although Fischinger developed the first multi-plane animation table, it was not patented until Walt Disney applied for the patent in America.

⁵ "Die Geschichte meines Prinzen Achmed." *Der Film Spiegel* 5 (1926): 30-32.

the Lamp, or the transformation battle of the Witch and the African Magician. Color film was not available at the time, so *The Adventures of Prince Achmed* was filmed in black and white 35 mm film and then hand-tinted and toned with single-color backgrounds against the black silhouettes of the characters and the darker shades of the near-transparent paper backgrounds.

Bertoldt Bartosch and Walther Ruttmann had been working together on animation in terms of abstract sound films for several years before work on *The Adventures of Prince Achmed* began. These films were experiments of visual rhythm without the use of sound on film. Reiniger tells of their contributions to the film in her own words: "Ruttmann worked another sheet on which he conjured forth lightnings to terrify the horse, or flames, or clouds of smoke, or complicated happenings such as the miracles and magic transformations made by the sorcerers and the witches. Berthold Bartosch produced a wonderful effect of gleaming white crests of storm-lashed waves."⁶

Bertoldt Bartosch was born in Bohemia and studied architecture and fine arts in Vienna. He is considered the only truly expressionist German animator. He collaborated with Reiniger on her earliest film in 1918 at the Institute and then collaborated in film and advertisements until working on *The Adventures of Prince Achmed*. After *The Adventures of Prince Achmed* premiered he worked in Paris through the 1930s on his only independent animated film, *The Idea* (1932). After WWII he worked on advertisement films until his death in 1968, with unresolved ideas for more animated films. He is said to have lived in poverty most of his life in order to support his artwork.

⁶ Herman G. Scheffauer quoting Lotte Reiniger, "New Shadow Film Enriches the Screen," *New York Times* 18 July 1926, Section M Page 6.

Walther Ruttmann, a native of Frankfurt, was an architect by training but also played the violin and the cello. He painted and made both engravings and lithographs. After serving as a lieutenant in WWI, he devoted himself to abstract cinema which he called painting with time. His first film, *Lichtspiel Opus I (Light Play Opus, 1921)* was a sensation, as it was the first publicly shown abstract film. He called his films “visual music without sound.”⁷ On *The Adventures of Prince Achmed*, Ruttmann helped with background designs, exploding volcanoes, and the battle of good and evil spirits seen in the swirling, morphing shapes. He used techniques such as paint on glass for the metamorphosis of objects such as when the magician creates the magical horse. Not only animation, but silhouette animation, allows for the best transformation scenes because with the details are hidden within the outline and the change of shape is very convincing. After finishing work on *The Adventures of Prince Achmed* in 1926, he quit working in animation and moved on to film. He died in 1941 on the front lines of the war in Russia during WWII.

Reiniger had commissioned Wolfgang Zeller to compose the music for the film. Larger theatres employed live orchestras, but only sometimes would music be composed to accompany a film. The score was carefully timed to match the movements Reiniger would make with her puppets on film. These calculations are directly related to the frame rate and the intertitles with their dialogue and explanations of the narrative. Pictures were pasted to the musical score so that the conductor would know when to cue the effects. Wolfgang Zeller was in charge of directing the live orchestra at the premier that day as well as in Paris, Berlin, and London.

⁷ Jeanpaul Goergen. *Walther Ruttmann, eine Dokumentation* (Berlin: Freunde der Deutsche Kinemathek, 1989), 184.

Reiniger was influenced by ballet and its synchronicity of dancers with the music. She was driven to match musical rhythm to her animation throughout her entire career. Her sound synchronization for *The Adventures of Prince Achmed* was made with the help of composer Wolfgang Zeller. He first trained as a violinist and later became a composer of music for film. He fought in WWI but was discharged due to injury before the end of the war. Between 1921 and 1929, he was a violinist and in-house composer for the Berlin Volksbühne Orchestra. Working with Reiniger between the years 1923 and 1926, he launched his career in film music with *The Adventures of Prince Achmed*. He stayed in Germany throughout the rest of his life composing music for propagandist films during World War II and continued with his work until his death in Berlin in 1967, composing music for at least 22 films.

CHAPTER 7

THE ADVENTURES OF PRINCE ACHMED'S PREMIERE

The Adventures of Prince Achmed premiered worldwide when Reiniger was only twenty-six years old. She stated that “when the film was finished no theatre dared show it for ‘it was not done’.”¹ What she meant was that a full-length animated film was a risky venture for theatre owners to invest in, for there was no precedence that it would be popular enough to make a profit.

The Adventures of Prince Achmed was submitted to the German Censorship Board on January 15, 1926. A scene was cut from the film, which was released separately several years later called *Der scheinotote Chinese* (*The Seemingly-Dead Chinaman*, 1928). The Emperor's Favorite, Ping Pong, gets drunk with a monkey. He disrupts a man who is fishing, then chokes on a fish bone and seemingly dies. The couple that gave him the fish take him to a doctor who proclaims him dead. Various people try to revive him including a drunk who beats on him. The police chase the drunk believing him to be a murderer and everyone involved follows. The Emperor mourns his dead friend, and the drunk is sentenced to death by hanging. Soon a line forms of those proclaiming to be the murderer, thinking they caused his death. At the same time, an insect tickles Ping Pong and he coughs up the bone. “Ping Pong Lives!” is shouted to the crowd and they celebrate because no one has to die. At the very end, the Emperor and Ping Pong share a

¹ Lotte Reiniger, "Die Geschichte meines Prinzen Achmed." *Der Film Spiegel* 5 (1926): 30-32.

kiss. The scene was officially cut because of the kiss between the two men, but crude behavior could also be a reason that the censorship board had the entire scene cut and not just the kiss.

The film was first shown to a limited audience as a privately sponsored press screening in Volksbühne am Bülowplatz, Germany, north of Berlin, on May 2, 1926. The artists invited everyone they knew, including as many who worked in the media as possible, along with other filmmakers and newspaper writers. The invitations to the premiere were mostly by postcard. The famous playwright and director, Bertolt Brecht, was a friend of Reiniger and Koch and he invited many prominent people he knew at the time.² The famous director Fritz Lang was also in attendance.³ The theatre where the film was shown was not a major film palace and the film was shown on a Sunday afternoon in the middle of spring. Even so, the theatre was overcrowded with over 2,000 people in attendance (standing room only), and the audience was greatly enthusiastic. Reiniger remembers that night in an interview saying it seemed like the audience loved the film: "I've never seen anything like it. They clapped at every effect, after every scene."⁴

There were complications before the feature even began. The lens projector broke and Koch had to go out and buy a new one, narrowly catching the vendor on her way out the door. Halfway through the film, policemen arrived and claimed the theatre was overcrowded, but Reiniger convinced them to allow the film to finish. During the final reel, smoke appeared before the screen, but the audience believed that it was just

² Writer and director of the famous *Die 3-Groschen-Oper* (The Threepenny Opera, 1928).

³ Director of *Metropolis* (1927) and *M* (1931).

⁴ Bastiancich quoting Lotte Reiniger, "Lotte Reiniger: an interview with Alfio Bastiancich," : 11.

part of the show. The artists justifiably afraid of the possibility of fire in a theatre packed with people and very flammable film, but what appeared to be fire turned out only to be only steam from the heating vents.

The preview showing was ultimately a great success. The official premiere of the film would be in Paris in July, shown at Louis Jouvet's theatre on the Champs Elysées, a comedy theatre at the time. At first, the French theatres did not want to show a German film, because feelings were still raw after WWI. The film was as great a success in Paris as it had been Germany. The official German premiere would not be until September 3, 1926, at the Gloria Palast in Berlin. In the years following it would be shown all over the world in cities such as London, New York, and Tokyo.⁵ The first time the film was shown in England was Sunday, May 8th, 1927 at the New Gallery Cinema, on Regent Street, thanks to *The Film Society* established in 1925, introduced films from France, Germany, Russia, and America. An American tour was sponsored via the Harvard University Film Foundation and the Forbes Fogg Art Museum. The film was shown twice a day on February 14th, 1931 and again on February 21st, after demand for tickets called for more showings. The film was first shown in Japan in 1929.

On the morning after *The Adventures of Prince Achmed* was shown in Germany the press was full of praise for the film, though distributors still shunned the film because it was a full-length animated film and thus unprecedented in the market. In a German promotional leaflet for *The Adventures of Prince Achmed*, Karl With claimed: "I don't

⁵ Council of the London Film Society. *The Film Society Programmes: 1925-1939*. New York, NY: Arno, (1972): 3. R. T. Weaver, "Prince Achmed and Other Animated Silhouettes," *Theatre Arts Monthly* (June 1931): 505-509. And Forbes, *Annual Report (Fogg Art Museum)* : 8. Reiniger. "Die Geschichte meines Prinzen Achmed." *Der Film Spiegel* 5 (1926): 31.

hesitate to claim that this film breaks new ground and encapsulates a modern form of expression that is significant for both art and popular culture.”⁶ After its Paris premiere, it ran for three months and then moved to another French theatre where it ran for another six months. After the French premiere, the film director Jean Renoir commented that Reiniger made “wonderful shadow-show films... her masterpiece [being], *Le Prince Achmed*.”⁷ It was shown all over the world to great success, except in Germany where it was difficult to find a distributor because of its format even though audiences responded in a positive manner. A reviewer known only as ‘D.’ is quoted after the Berlin premiere in September of 1926 saying that the film is the, “biggest success a film ever had on a German stage.”⁸ These reviews and others generated interest in German distributors, as well as heightening international attention. When *The Adventures of Prince Achmed* was first shown in England in 1928, reviewer Aubrey C. Ensor called the film an “exquisite picture... enchanting... we are held enraptured by this story, while vision succeeds vision of surprising loveliness... (the characters) held the audience spellbound, moved by their troubles and thrilled by their adventures.”⁹ The lack of interest in audiences in this century might be explained by Louise Speed: “some parts of the film do tend to drag with the repetitive and obsessive interest of

⁶ Karl With. “Blick in die Zukunft,” *Lotte Reinigers Schattenfilm: Die Geschichte des Prinzen Achmed*, Comenius Film promotional leaflet, n.p. (pg. 5), Stiftung Deutsche Kinemathek Berlin – Schriftgutarchiv 1926. trans., Milestone. *Press Kit for The Adventures of Prince Achmed*. Compilation by Carl R. Pidhajny. (Harrington Park, NJ: Milestone, 2001).

⁷ Renoir, *My Life and Films*, 161.

⁸ “D.” *Vorwärts* no. 418, 5 September 1926. trans., Milestone. *Press Kit for The Adventures of Prince Achmed*. Compilation by Carl R. Pidhajny. (Harrington Park, NJ: Milestone, 2001).

⁹ Aubrey C. Ensor, “A Silhouette Film: “The Adventures of Prince Achmed,”” *Creative Art: A Magazine of Fine & Applied Arts* (January-June 1928): 105-110.

special effects, which clearly document the experimental nature of film in the 1920s and the interest in pushing the artistic limits of cinema at that time.”¹⁰ But these effects would have been new to the audience and thus very impressive at the time. Reviews contemporary with the film are all positive in nature. Contemporary artists still find inspiration from Reiniger’s films and animation students still study her work in order to further their own techniques. The fact that scholars are still studying and writing about her work support the fact that her work is still relevant in today’s world.

¹⁰ Louise Speed, Rev. of *The Adventures of Prince Achmed: Marvels & Tales: Journal of Fairy Tale Studies* 17.1 (2003): 181-183.

CHAPTER 8

REINIGER'S CONTRIBUTION TO ANIMATION

After the film's initial popularity, World War II broke out with all its destructiveness. The original film negative was stored in Berlin and destroyed during the bombing of Berlin. A colored nitrate positive copy of the film was later found at the National Film and Television Archive at the British Film Institute and three dupe-negatives had been made from that positive over 1949, 1955, and 1969 to keep the positive safe.¹ In the 1950s a new musical score was added to the film that was more reflective of the decade than the 1920s. *The Adventures of Prince Achmed* was digitally restored with its original musical score, intertitles, and color in 2001 by Milestone Film, the British Film Institute, and the Frankfurt Filmmuseum. The positive was the most intact copy of the film so it was used for the restoration and rerelease in 2001. A complete musical score was preserved in the library of Congress in Washington and was rerecorded by a new orchestra and dubbed onto the restored film. The illustrations pasted to the score helped confirm the order of the reels. One hundred and twenty-four title and intertitle cards were made with the original German censorship cards recorded in January of 1926; these cards were found at the Bundesarchiv-Filmarchiv. The color had to be reproduced, as only black and white copies existed. With the information noted on both positive and negative copies, the color could be added to the

¹ For much more technical information read the Milestone Press Release (2001).

backgrounds (amber, red, blue, green, yellow, and straw) to correspond to the original film. The restored film runs for approximately 66 minutes at a frame rate of 24 frames per second. Frame rate is how many individual frames flash on the screen per second; this film was shot 'on two's' meaning 12 frames were shot for every second of film. This technique is what creates the illusion of motion on the screen. After restoration, the film amounts to 1,770 meters long.

A small number of reels would have been distributed world wide when the film was first released. A viewer would have had to seek out a showing of the film close to its original release date. Less than twenty years after its premiere, it was considered a lost film. After its first restoration in the 1950s, it was occasionally shown on British television, due to the popularity of Reiniger's short films produced in Great Britain at the time. When personal video players were available, it was still nearly impossible to find a copy of *The Adventures of Prince Achmed*. It was not until after the 2001 restoration and the release of the DVD that this film was once again readily available to the public. The newest version, closest to the original, has recently been shown in museum theatres and on television. Reiniger's film was not intentionally buried by any means, but it was lost, and thus has been forgotten to all those except for scholars of animation.

Although it is hard to pinpoint Reiniger's direct influence on film and animation, her pioneering techniques are still being used today. Walt Disney's *Fantasia* (1940) used the silhouette as an introduction to the film when Mickey Mouse inhabited the same world as the live action orchestra and its conductor. Only the silhouette would make this scene completely believable. Other animation artists have used silhouette

animation in their careers, such as Michel Ocelot, a contemporary French animator. The Japanese already had a history of using shadow play for entertainment in the form of shadow puppet theatres. With Reiniger's films having traveled to Japan, it is hard to deny her influence on the Japanese silhouette animation films such as Toshio Suzuki's *Yonjunin no Tozoku* (Forty Burglars, 1928). In contemporary America, Kara Walker uses the silhouette in her cut-paper art to address themes of race, gender, power, repression, history, and sexuality in large-scale installations such as her exhibition *Kara Walker: My Complement, My Enemy, My Oppressor, My Love* (2007) at the Walker Art Center in Minneapolis, Minnesota. Walker claims that Lotte Reiniger was a key influence on her art when she introduced a screening of *The Adventures of Prince Achmed* as part of the New York Museum of Modern Art's *To Save and Project* festival on November 11, 2009.²

What was the effect of *The Adventures of Prince Achmed* as the first full-length animated film on the animation industry? While not a great financial success, Reiniger's film was successful in that it paved the way for more full-length animated films to come. Production of Walt Disney's *Snow White and the Seven Dwarfs* began in early 1934, premiering on December 21, 1937. At the time it was considered absurd to believe that a full-length animated film would ever hold an audience's attention, due to the comedic, slapstick prerequisite of the era's cartoons. Even after the success with audiences viewing *The Adventures of Prince Achmed*, Disney was still hesitant to take a chance with his own feature film, *Snow White and the Seven Dwarfs*. As history shows, this animated film would be the first in a long line of feature films by Walt Disney

² "To Save and Project: The Seventh MoMA International Festival of Film Preservation," *Film Exhibitions*, Last modified November, 2009, Accessed June 1, 2014, <http://www.moma.org/visit/calendar/films/1001>.

Animation Studios. Animated feature films are still being produced today by both large-scale commercial studios and independent artists just like Reiniger.

One of the most recent short films inspired by Reiniger's animation is *The Tale of the Three Brothers*, directed by Ben Hibon, in the live action film *Harry Potter and the Deathly Hallows* (2010). It is a short animated insert used to explain the driving forces behind the narrative of the live action film. Though the characters in this short film are not exclusively silhouetted there are many characteristics that recall Reiniger's films. It is computer animated with three-dimensional puppets in a world of high contrast lighting and striking silhouettes. In an interview the director explains how he came upon the shadow puppet style, "I dug up a couple of images and one of the early references that we responded to was from Lotte Reiniger for her scissor cut out, silhouette style of animation. And there was something naïve and very graphical."³ Reiniger had admitted: "it's not really true that I was influenced by Chinese shadow theatre."⁴ There was already a long history of silhouette theatre in Germany that had inadvertently evolved from the Chinese tradition long ago. In contrast, Hibon remarks that he was inspired by Chinese shadow theatre.

There are many fairy tale films, both live action and animated, but films made by Walt Disney Animation Studios are the most well known worldwide. Disney feature films have become the quintessential basis for fairy tale films, and they have a certain formula that (until recently) they almost all follow. Disney films are driven by magic and transformation. Romance is a little more congenial than in Reiniger's film, with the

³ Bill Desowitz, "Shadow Play with 'Potter's' Tale of Three Brothers: Ben Hibon discusses his acclaimed animated sequence in the *Deathly Hallows: Part 1*." *Animation World Network* Last modified December 3, 2010. Accessed January 2014.

⁴ Bastiancich quoting Reiniger, "Lotte Reiniger: an interview with Alfio Bastiancich," 9.

standard being love at first sight, usually after a princess is rescued by a prince. The traditional violence is conventionally good versus evil, in which the evil, whether it be in the format of a witch or dragon, is killed by the prince, thus rescuing the princess, saving the kingdom, and all happily ever after, at the end. Most of these films climax in a traditional wedding scene, with the bride and groom surrounded by friends and family.

These themes can be compared to many of the scenes in *The Adventures of Prince Achmed*, although there are some major differences. For example, the princesses in Disney film almost always have some kind of a rapport with animals (Snow White, Cinderella, etc.). Pari Banu literally is an animal, a wild creature with no need of clothing or civilization. Often, a Disney princess is kidnapped or exiled due to the trickery and lies of an evil witch, who usually has a jealousy complex with the princess (Snow White, Sleeping Beauty, etc.). In contrast, Pari Banu is first kidnapped by Prince Achmed and then again by the Sorcerer. Dinarsade was kidnapped in a more traditional scene, awaiting rescue from her prince.

Violence is very traditional the classic European fairy tales that inspired many early animated films. Let us consider three early iconic Disney fairy tale films that were released a decade or more after *The Adventures of Prince Achmed*; *Snow White and the Seven Dwarfs* (1937), *Cinderella* (1950), and *Sleeping Beauty* (1959). There is fighting between good and evil, hero versus villain. There are attempted murders and character death, although in Reiniger's film this is limited to the evil African Magician after an impressive battle at the end of the film. The Magician performs the usual trickery and lies to create chaos in the kingdom and the royal family has to deal with it much like the witches and the evil stepmother of the Disney films. Walt Disney Studios does allow for

death, such as parents leaving their children as orphans, or both Snow White and Sleeping Beauty's near-death-like state. Meanwhile, the main protagonist (always a prince) fight witches and dragons in order to win his princess in the end by slaying his foes. Like other fairy tale films, the royal family is forced into a tight spot and must decide to make desperate or daring actions to save the kingdom. Similarly, the most violent scene in Reiniger's film is one of revenge, in which the evil sorcerer is slain by the good witch.

This study clearly shows that Reiniger had made two full-length animated films before Disney even began work on his *Snow White and the Seven Dwarfs* in 1937, eleven years after *The Adventures of Prince Achmed*. It has been argued by Vivian K. Taylor that the "Disney myth" of *Snow White*, being the first feature length animated film, was the result of World War II and the Allies' defeat of the Germans.⁵ Thus, Reiniger and her co-workers' German nationality may be part of the reason why *The Adventures of Prince Achmed* is not well known. Taylor, also believes that Reiniger was discriminated against for being a woman director and the fact that silhouette animation is not a widely celebrated media. As mentioned earlier, the terms cartoon versus animation can be used to designate "firsts" in certain terms that broader categories cannot. *Snow White and the Seven Dwarfs* can still hold the distinction as being the first full-length cel animated film.

⁵ Vivian K. Taylor. "National Identity, Gender, and Genre: The Multiple Marginalization of Lotte Reiniger and *The Adventures of Prince Achmed* (1926)" PhD diss., University of South Florida, 2011.

It has been noted that the political film, *El Apóstol*, (*The Apostle*, 1917), has claims to be the full-length animated film.⁶ It written by Alfonso de Laferrere and animated by Quirino Cristiani in Argentina. There is no physical evidence of this film that still remains today, other than a few written sources and the claims of the artists. All of the film reels were lost in a fire at the Argentine Cinematheque in 1969. Several sources about this unconfirmed film do not correspond with one another on length or even who was involved in the making of the film. Cristiani made another political feature film called *Sin dejar rastros* (*Without Leaving a Trace*, 1918). After being shown for one day, it was confiscated by the government and never seen again.

This lack of evidence conclusively gives *The Adventures of Prince Achmed* the title of the first full-length animated film. If anything, it is definitely the first full-length animated film in Europe. Still others could claim that some earlier feature films might hold the title of full-length animated film, but many of these were live action films with animated supplements, such as educational films using animated illustrations for military or medical purposes.

⁶ Giannalberto Bendazzi. *Cartoons: One Hundred Years of Cinema Animation*, trans. Anna Taraboletti-Segre (London, England: John Libbey & Company Ltd., 1994), 49-50.

CHAPTER 9

CONCLUSION

The question still remains: “Why is Reiniger’s film still important today?” *The Adventures of Prince Achmed* is the first of so many things, including full-length animated film based on the definition of animation and the film’s run time of over an hour. It was the first to make use of several new technologies, such as the multi-plane animation table and a unique camera setup. Reiniger innovated animation, such as the use of silhouette animation to create incredible transformations, wave scene that set new standards in animated film, and layering film negatives to make a scene with overlapping action of different types of animation. Rightfully, *The Adventures of Prince Achmed* is said to be the first avant-garde fairy tale film.¹ Reiniger envisioned animation with no boundaries and transcended conventional narratives and live action possibilities.

Most written accounts of Lotte Reiniger and her work include her silhouette films and her responsibility for the first full-length animated film, but that may be all that is mentioned. Her neglected status may be because she was a woman working in a country that lost a world war not long after her film gained popularity. However, the most compelling reason for her neglect in film history is that the film was lost in the destruction of that war. There is a history of research on Lotte Reiniger, although much

¹ Warner, *Enchanted Screen*, 74.

of it is simply a few pages highlighting her beginnings in theatre, her work on silhouette puppets leading to silhouette animation, her ever-present theme of fairy tale narratives, and finally her creation of the first full-length animated film. Sometimes writers even bury her under those that she worked with, such as her husband who made films with the famous Jean Renior and other male animation artists with whom she collaborated on other films. At other times she is ignored, because of the type of animation she made (silhouette), which was never widely used in popular film and animation.

In her essay, "Lotte Reiniger and the Art of Animation," C. Schönfeld calls Reiniger, "one of the most innovative and important pioneers of the history of animation."² An animation artist working in Germany at the same time as Reiniger, Hans Richter, claims that she... "certainly belonged to the avant-garde as far as independent production and courage were concerned. But the spirit of her lovable creatures *The Adventures of Prince Achmed* and *Doctor Doolittle* seemed always to me to belong rather to the Victorian period than to one which gave birth to the avant-garde in Germany and France."³ Cecile Starr has responded to his words: "It is more likely that, like the fables and myths and fairy tales on which many of her films are based, her work transcends time and fashion."⁴ Rachel Palfreyman claims that, "[Reiniger] saw herself as belonging within the fantastic, Expressionist traditions of the early Weimar cinema and all her life was fascinated by fairy tales, magic and the mysterious shadow world of the

² Schönfeld, "Lotte Reiniger and the Art of Animation," in *Practicing Modernity: Female Creativity in the Weimar Republic* (Wurzburg, Germany: Konigshausen & Neumann, 2006): xv.

³ Hans Richter, "Avant-Garde Film in Germany," in *Experiment in the Film* ed. Roger Manvell. (New York: Arno Press & The New York Times, 1970): 229.

⁴ Starr, "Lotte Reiniger," 75.

early Weimar cinema.”⁵ These quotes truly capture what Reiniger brought to the art of animation. Lotte Reiniger is one of a kind, a frontierswoman for all female animation artists, the true master of silhouette animation, and an inspiration for experimentation in film.

⁵ Palfreyman, *Life and Death in the Shadows*, 11.

ILLUSTRATIONS



Figure 1. Lotte Reiniger at the Light Table, Louis Hagan's Garage, Potsdam, Germany, c. 1923-1926



Figure 2. Lotte Reiniger and Carl Koch working together at an Animation Table, Germany, c. 1923-1926



Figure 3. Reiniger, Koch, Bartosch, and Ruttmann working at the Multi-plane Animation Table, Louis Hagan's Garage, Potsdam, Germany, c. 1923-1926



Figure 4. The Sultan's Birthday Party. Lotte Reiniger. *Die Geschichte des Prinzen Achmed* (*The Adventures of Prince Achmed*), film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 5. Prince Achmed on the Magic Horse. Lotte Reiniger. *Die Geschichte des Prinzen Achmed* (*The Adventures of Prince Achmed*), film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 6. Prince Achmed in the Harem. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 7. Pari Banu as a Bird. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 8. Pari Banu and her Bird Skin. Lotte Reiniger. *Die Geschichte des Prinzen Achmed* (*The Adventures of Prince Achmed*), film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 9. Aladdin meets the African Magician. Lotte Reiniger. *Die Geschichte des Prinzen Achmed* (*The Adventures of Prince Achmed*), film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 10. Aladdin in the Cave with the Lamp. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam

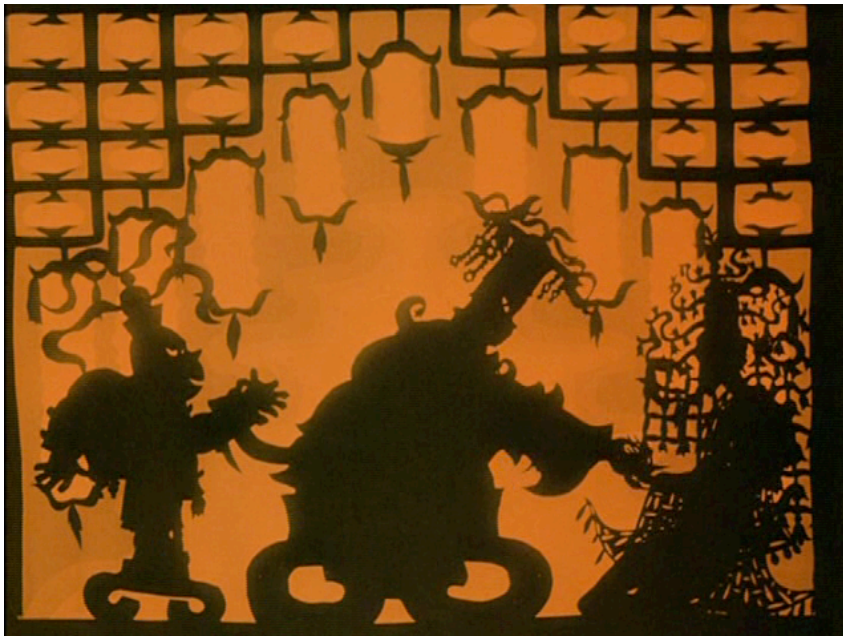


Figure 11. The Chinese Emperor, his Favorite, and Pari Banu. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 12. Pari Banu attended by Servants in China. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 13. Prince Achmed and the Witch of the Mountain. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 14. Prince Achmed with his Bow and Arrow. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 15. Prince Achmed greets his Princess, Pari Banu. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam

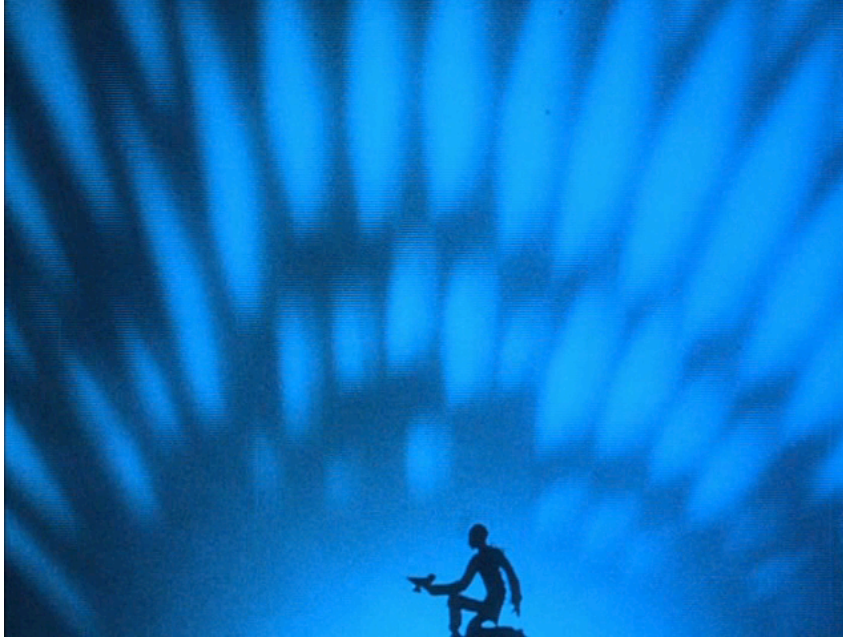


Figure 16. Aladdin and the Magic Lamp releasing the Spirits. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam



Figure 17. Aladdin, Dinarsade, Achmed, and Pari Banu finally gathered at the end of the Film. Lotte Reiniger. *Die Geschichte des Prinzen Achmed (The Adventures of Prince Achmed)*, film, 1926, 35 mm, Comenius-Film GmbH, Potsdam

BIBLIOGRAPHY

- Ade, Albrecht; Institut für Auslandsbeziehungen. *Animated film from Germany : films, photos, drawings and paintings, objects and puppets; an exhibition*, Stuttgart, Germany : Institut für Auslandsbeziehungen, 1998.
- Arnheim, Rudolf. *Film Essays and Criticism*, Madison, WI: University of Wisconsin Press, 1997.
- Balazs, Bela, Leo Lania & Ladislaus Vajda. *The Threepenny Opera [Die 3-Groschen-Oper]*. Film. Directed by Georg Wilhelm Pabst. Germany: Nero-Film A.G., 1928.
- Bastiancich, Alfio. *Lotte Reiniger*, Torino, Italy: Centro internazionale per il cinema di animazione, 1982.
- . "Lotte Reiniger: an interview with Alfio Bastiancich," In *Women and Animation: A Compendium*, ed. Jayne Pilling, 9-15. London, England: John Libbey & Company Pty Ltd., 1997.
- Bayerischer Rundfunk & Diorama Film Munich GmbH. *Lotte Reiniger: Homage to the Inventor of the Silhouette Film*, Film. Directed by Katja Raganelli. London, England: British Film Institute, 1999.
- Beck, Jerry. *Animation Art*, New York, NY: Harper Design International, 2004.
- Bendazzi, Giannalberto. *Cartoons: One Hundred Years of Cinema Animation*, Translated by Anna Taraboletti-Segre. London, England: John Libbey & Company Ltd., 1994.
- Benjamin, Walter. *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*. Edited by Michael W. Jennings, Brigid Doherty & Thomas Y. Levin. Translated by Edmund Jephcott, Rodney Livingstone, and Howard Eiland. Cambridge, MA: Belknap Press of Harvard University Press, 2008.
- Blattner, Evamarie & Karlheinz Wiegmann. *Lotte Reiniger: "Mit zaubernden Händen geboren:" drei Scherenschnittfolgen*, Berlin, Germany: Universitätsstadt Tübingen, 2010.
- Bohan, Donna-Marie. "Gender as a Destabilizing Factor of Weimar Society," *History Studies*, vol. 13 (2012): 1-10. Accessed June 22, 2014, <http://www.ul.ie/historystudies/>.
- Bruce Greenville, Tim Johnson, Will Wright, & Vancouver Art Gallery. *KRAZY! : The Delirious World of Anime + Comics + Video Games + Art*, Berkely, CA: University of California Press, c2008.
- Buchan, Suzanne; David Surman, & Paul Ward. *Animated 'Worlds,'* Eastleigh, England: J. Libbey Publishing, c2006.

- Buck, Pearl S. *How It Happens: Talk About the German People, 1914-1933 with Erna Von Pustau*. New York: John Day Co, 1947.
- Canemaker, John, Edited by *Storytelling in Animation: The Art of the Animated Image*. Los Angeles, CA: AFI, 1988.
- Columbo, Paulo. *In Praise of Shadows*. Milano, Italy: Edizioni Charta, 2008.
- Council of the London Film Society. *The Film Society Programmes: 1925-1939*. New York, NY: Arno, 1972.
- Crafton, Donald. *Before Mickey: The Animated Film 1898-1928*. Cambridge, MA: MIT Press, 1982.
- Currell, David. *Shadow Puppets & Shadow Play*, Ramsbury, England: Crowood, 2007.
- Curtis, David. *Experimental Cinema*, New York, NY: Universe Books, 1971.
- "D." *Vorwärts* no. 418, 5 September 1926. trans., Milestone. *Press Kit for The Adventures of Prince Achmed*. Compilation by Carl R. Pidhajny. Harrington Park, NJ: Milestone, 2001.
- Denslow, Philip Kelly. "What is Animation and Who Needs to Know? An Essay on Definitions," In *A Reader in Animation Studies*, ed. Jayne Pilling, 1-4. London, England: John Libbey, 1997.
- Desowitz, Bill. "Shadow Play with 'Potter''s Tale of Three Brothers: Ben Hibon discusses his acclaimed animated sequence in the Deathly Hallows: Part 1." *Animation World Network*. Last modified December 3, 2010. Accessed January 2014. <http://www.awn.com/animationworld/shadow-play-potters-tale-three-brothers>.
- "Die Abenteuer des Prinzen Achmed," Deutsches Filminstitut Filmmuseum, last modified 2012, Accessed March 1, 2014, <http://deutsches-filminstitut.de/filmverleih/highlights/die-abenteuer-des-prinzen-achmed/>.
- Doane, Mary Ann, Patricia Mellencamp and Linda Williams. *Re-vision: Essays in Feminist Film Criticism*. Frederick, MD: U Pub. of Amer., 1984.
- Edera, Bruno. *Full Length Animated Feature Films*. Edited and Foreword by John Halas. New York, NY: Hastings, 1977.
- Elsaesser, Thomas; Adam Barker. *Early Cinema : space, frame, narrative*, London, England: BFI Pub., 1990.
- Ensor, Aubrey C. "A Silhouette Film: "The Adventures of Prince Achmed."" *Creative Art: A Magazine of Fine & Applied Arts* 2.2 (January-June 1928): 105-110.
- Erens, Patricia. *Sexual Stratagems: The World of Women in Film*. New York, NY: Horizon, 1979.

- Evans, Noell K. Wolfgram. *Animators of Film and Television: Nineteen Artists, Writers, Producers, and Others*, Jefferson, NC: McFarland & Co., 2011.
- Ewers, Hanns Heinz. *Der Student von Prag* (Student of Prague). Film. Directed by Hanns Heinz Ewers & Stellan Rye. Germany: Guido Seeber, 1913.
- Felner, Peter Paul and Giovanni Fiorentino. *Der Kaufmann von Venedig* (The Merchant of Venice) Film. Directed by Peter Paul Felner. Germany, Phoebus Film, 1923.
- Felperin, Leslie. "The Thief of Buena Vista: Disney's Aladdin and Orientalism," London, England: John Libbey & Company Pty Ltd., 1997.
- Field, Felicity; Lotte Reiniger; Museum of Modern Art (New York, N.Y.). Circulating Film Library. *The Dancing silhouettes : a film about Lotte Reiniger*, New York, NY: Museum of Modern Art, Circulating Film Library, 1986.
- Film Society. *The Film Society Programme*. 2nd season. 16th perf. London, England: Film Society, 1927.
- . *The Film Society Programme*. 7th season. 51st perf. London, England: Film Society, 1932.
- Foster, Gwendolyn Audrey. "Lotte Reiniger." In *Women Film Directors: An International Bio-Critical Dictionary*, 318-319. Westport, CT: Greenwood, 1995.
- Forbes, Edward W. *Annual Report (Fogg Art Museum)*, No. 1930/1931 (1930-1931): 1-23.
- Furniss, Maureen. "Animation Literature Review," *Animation Journal*, last modified Spring 1999, Accessed March 24, 2012.
<http://www.animationjournal.com/books/reviews/litrev.html>.
- . *Animation: Art and Industry*, Herts, England: John Libbey, 2007.
- . *Art in Motion: Animation Aesthetics*, Eastleigh, England: John Libbey, c2007.
- . *The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash*, New York, NY: Abrams, 2008.
- Galland, Antoine. *The Arabian Nights: Tales from a Thousand and One Nights*, Trans. by Sir Richard Francis Burton. New York, NY: The Modern Library, 2004.
- Geronimi, Clyde; Hamilton Luske & Wilfred Jackson. *Cinderella*, Film. Walt Disney Productions, United States, 1950.
- Geronimi, Clyde; Les Clark, Eric Larson & Wolfgang Reitherman. *Sleeping Beauty*, Film. Walt Disney Productions, United States, 1959.

- Giesen, Rolf & J. P. Storm. *Animation Under the Swastika : A History of Trickfilm in Nazi Germany, 1933-1945*, Jefferson, NC: McFarland & Company, Inc., Publishers, 2012.
- Goergen, Jeanpaul. *Walther Ruttmann, eine Dokumentation*, Berlin: Freunde der Deutsche Kinemathek, 1989.
- Gompertz, Will. *What are You Looking at? The Surprising, Shocking, and Sometimes Strange Story of 150 Years of Modern Art*, New York, NY: Dutton, 2012.
- Grant, Joe & Dick Huemer. *Fantasia*, Film. Walt Disney Productions, United States, 1940.
- Grant, John. *Masters of Animation*, New York, NY: Watson-Guption Publications, 2001.
- Green, Roger Lancelyn, Lotte Reiniger & Sir Thomas Maloy. *King Arthur and His Knights of the Round Table*, Harmondsworth, England: Penguin Books, 1953.
- Greg Hilty, Alona Pardo, & Barbican Art Gallery. *Watch Me Move: The Animation Show*, London, England: Merrell, 2011.
- Gropius, Walter. "Bauhaus Manifesto and Program," The Administration of the Staatliche Bauhaus in Weimar, April 1919.
- Haase, Donald. "The *Arabian Nights*, Visual Culture, and Early German Cinema," *Fabula* 45.3/4 (2004): 261-274.
- Hagen, Louis; John Isaacs; Primrose Productions.; Macmillan Films. *The art of Lotte Reiniger*, Mt. Vernon, NY : Macmillan Films, 1975.
- Hand, David; William Cottrell, Wilfred Jackson, Larry Morey, Perce Pearce & Ben Sharpsteen. *Snow White and the Seven Dwarfs*, Film. Walt Disney Productions, United States, 1937.
- Heyman, David; David Barron & J.K. Rowling. *The Tale of the Three Brothers in Harry Potter and the Deathly Hallows*. Film. Directed by Ben Hibon. London: Warner Bros., Heyday Films & Framestone London, 2010.
- Irwin, John. *The Arabian Nights: A Companion*. London, England: Penguin, 1994.
- Johnson, Nerys A., Paul Gelder, & DLI Museum & Arts Centre (Durham). *Lotte Reiniger Exhibition: (Costume-designs, etc.)*, Sheffield, England: Mappin Art Gallery, 1982.
- Jouvanceau, Pierre. *The Silhouette Film*. Pagine di Chiavari. Translated by Kitson. Genoa, Italy: Le Mani, 2004.
- Jungk, Max. *Harakiri (Madame Butterfly)* Film. Directed by Fritz Lang. Germany: Decla-Bioscop, 1919.

- Kaes, Anton & David J. Levin. "The Debate about Cinema: Charting a Controversy (1909-1929)," *New German Critique*, No. 40, Special Issue on Weimar Film Theory (Winter, 1987): 7-33.
- Kandinsky, Wassily. "The Problem of Form." In *Der Blaue Reiter*. Translated by Kenneth Lindsay. Munich, Germany: R. Piper, 1912.
- Kaufman, J.B. "Before Snow White," *Film History*, Vol. 5, No. 2, Animation (Jun., 1993):158-175.
- Keefer, Cindy. "Space Light Art: Early Abstract Cinema and Multimedia, 1900-1959," *White Noise* exhibition catalog, Melbourne, Australia: Australian Center for the Moving Image, 2005.
- Kerchy, Anna. *Postmodern reinterpretations of fairy tales: how applying new methods generates new meanings*, Lewiston, NY: Edwin Mellin Press, 2011.
- Knight, Julia. *Women and the New German Cinema*, New York, NY: Verso, 1992.
- Kotlarz, Irene. "Working Against the Grain: Women in Animation." In *Women and Film: A Sight and Sound Reader*, ed. Pam Cook and Philip Dodd, 101-04. Philadelphia, PA: Temple University Press, 1993.
- Kracauer, Siegfried. *From Caligari to Hitler: A Psychological History of the German Film*, Princeton, NJ: Princeton University Press, 1947.
- . *The Mass Ornament: Weimar Essays*. c. 1921-30. Translated and edited by Thomas Y. Levin. Cambridge: Harvard University Press, 1995. Translation of *Das Ornament der Masse: Essays*. Suhrkamp Verlag, 1963.
- Krasner, Jon. *Motion Graphics Design Fine Art Animation: Principles and Practice*, Burlington: Elsevier, 2004.
- Krazsna-Krausz, A. "A Fairy Tale Film." *Close Up* 3.6 (1928): 52-58.
- . *The Mass Ornament: Weimar Essays*. ca. 1921-1930. Translated and edited by Thomas Y. Levin. Cambridge: Harvard University Press, 1995. Print. Translation of *Das Ornament der Masse: Essays*. Frankfurt, Germany: Suhrkamp Verlag, 1963.
- Land, Antonia; Ingrid Periz. *Red Velvet Seat: Women's Writings on the First Fifty Years of Cinema*, New York, NY: Verso, 2006.
- Lang, Fritz, Thea von Harbou, Paul Falkenberg, Adolf Jansen & Karl Vash. *M. Film*. Directed by Fritz Lang. Germany: Nero-Film A.G., 1931.
- Lang, Fritz & Thea von Harbou. *Metropolis*. Film. Directed by Fritz Lang. Germany: Babelsberg Studios by UFA, 1927.
- Lant, Antonia and Ingrid Periz, eds. *Red Velvet Seat: Women's Writings on the First Fifty Years of Cinema*. London, England: Verso, 2006.

- Laybourne, Kit. *The Animation Book: A Complete Guide to animated filmmaking- from flip-books to sound cartoons*. New York, NY: Crown Publishers, Inc., 1979.
- Leimbacher, Irina. "Women at the Movies." *Framework: The Journal of Cinema and Media*, v49 n1 (2008): 161-164.
- Leslie, Esther. *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde*. London, England: Verso, 2004.
- Lofting, Hugh, *The Story of Doctor Doolittle*, New York, NY: Frederick Stokes, 1920.
- Mann, Heinrich, Carl Zuckmayer, Karl Vollmöller, Robert Liebmann & Josef von Sternberg. *The Blue Angel [Der blaue Angel]*. Film. Directed by Josef von Sternberg. Germany: UFA, 1930.
- Martineau, Barbara Halpern. "Women and Cartoon Animation, or Why Women Don't Make Cartoons, or Do They? A Canadian-based Essay." In *The American Animated Cartoon: A Critical Anthology*, ed. Gerald Peary & Danny Peary, 280-228. New York, NY: Dutton, 1980.
- Marzolph, Ulrich. "Arabian Nights," *Encyclopedia of Islam*, Leiden, Netherlands: Brill, 2007.
- Max & Dave Fleischer Studios and Paramount Cartoon Studios. *Betty Boop*, Film. United States, 1930-1939.
- Max & Dave Fleischer Studios and Paramount Cartoon Studios. *Popeye the Sailor*, Film. United States, 1933-1942.
- McCay, Winsor. *Gertie the Dinosaur*, Film. Directed by Winsor McCay. United States, 1914.
- . *Little Nemo*, Film. Directed by Winsor McCay. United States, 1914.
- Milestone. *Press Kit for The Adventures of Prince Achmed*. Compilation by Carl R. Pidhajny. Harrington Park, NJ: Milestone, 2001.
- Miller, Frederic P., Agnes F. Vandome & John McBrewster. *Lotte Reiniger*, Saarbrücken, Germany: Alphascript Publishing, 2010.
- Moholy-Nagy, László. "Production-Reproduction," in *Molholy-Nagy*, ed. by Krisztina Passuth, London, England: Thames & Hudson, 1985.
- . *Vision in Motion*, Chicago, IL: Paul Theobald, 1947.
- MoMA. "To Save and Project: The Seventh MoMA International Festival of Film Preservation," *Film Exhibitions*, Last modified November, 2009. Accessed June 1, 2014, <http://www.moma.org/visit/calendar/films/1001>.
- Moritz, William. "Lotte Reiniger." *Animation World Magazine* 1.3 (1996): 16-23.

- . *Optical Poetry: The Life and Work of Oskar Fischinger*. Bloomington, IN: Indiana University Press, 2004.
- . "Resistance and Subversion in Animated Films of the Nazi Era: The Case of Hans Fischerkoesen." In *Women and Animation: A Compendium*, ed. Jayne Pilling, 228-240. London, England: John Libbey & Company Pty Ltd., 1997.
- . "Some Critical Perspectives on Lotte Reiniger." In *Animation Journal* 5.1 (1996): 40-51.
- Ocelot, Michel, *Kirikou et la sorciere*. (Kirikou and the Sorceress) Film. France: Les Armateurs, 1998.
- . *Princes et princesses*. (Princes and Princesses) Film. France: Canal+, 2000.
- Osmond, Andres. "Paper, Scissors." Rev. of *The Fairy Tale Films*, a collection of short films by Lotte Reiniger. *Sight & Sound* 19.2 (2009): 87-8.
- Osmond, Andrew. *100 Animated Feature Films*, New York, NY: Palgrave Macmillan on behalf of the British Film Institute, 2010.
- Oswald, Richard. *Das Bildnis des Dorian Gray* (The Portrait of Dorian Gray) Film. Directed by Richard Oswald. Germany: Richard-Oswald-Produktion, 1917.
- Palfreyman, Rachel. "Life and Death in the Shadows: Lotte Reiniger's Die Abenteuer des Prinzen Achmed," *German Life and Letters* 64:1 (January 2011).
- Pilling, Jayne, Editor of *A Reader in Animation Studies*, London, England: John Libbey & Company Pty Ltd., 1997.
- . *Animation: 2D and Beyond*, Crans-Pres-Celigny, Switzerland: RotoVision, c2001.
- . "Historical Milestones: Who Gets to Tell Whose Stories? (Or...the dilemmas of programming...)" in *Tricky Women : AnimationsfilmKunst von Frauen*, ed. by Birgitt Wagner & Waltraud Grausgruber. Marburg, Germany: Schüren, 2011.
- . Editor of *Women and Animation: A Compendium*, London, England: BFI, 1992).
- Ragenelli, Katja. *Lotte Reiniger: Homage to the Inventor of the Silhouette Film*, (Munich, Germany: Bayerischer Rundfunk (BR) & Diorama Film Munich GmbH, 2001).
- Reifenstahl, Helene Bertha Amalie. *Das Blaue Licht*, (The Blue Light) Film. Directed by Leni Reifenstahl. Germany: Leni Reifenstahl-Produktion, 1932.
- . *Olympia*, Film. Directed by Leni Reifenstahl. Germany: Olympia-Film, 1938.
- . *Triumph des Willens*, (Triumph of the Will) Film. Directed by Leni Reifenstahl. Germany: Reichsparteitag-Film, 1935.

- Reiniger, Lotte. *Die Abenteuer des Prinzen Achmed*. (The Adventures of Prince Achmed) Film. Cinematography by Carl Koch. Assistants Berthold Bartosch, Alexander Kardan, Walter Ruttmann and Walther Türck. Composition by Wolfgang Zeller. Berlin, Germany: Comenius Film, 1926.
- . "Die Geschichte meines Prinzen Achmed." *Der Film Spiegel* 5 (1926): 30-32.
- . "Film as Ballet." *Life and Letters Today* 14.3 (1936): 157-63.
- . "Film Magic in Scissors." *Film Weekly* 5 Apr. 1930: 7.
- . "Lotte Reiniger: An Interview with Alfio Bastiancich." 1980. Translated and edited by Jayne Pilling in *Women and Film: A Compendium*. London: BFI, 1992. 9-15. By Alfio Bastiancich. Turin: Assemblea Teatro; Compagnia del Bagatto, 1982.
- . *Lotte Reiniger: eine Dokumentation*, Berlin, Germany: Deutsches Kinemathek, 1969.
- . *Lotte Reiniger Story-plays*, London, England, 1957.
- . "Moving Silhouettes." *Film Art* 3.8 (1936): 14-18.
- . "Scissors Make Films." *Sight and Sound* 5.17 (1936): 13-5.
- . *Shadow Puppets, Shadow Theatres, and Shadow Films*, Boston, MA: Plays, Inc., 1970.
- . *Shadow Theatres and Shadow Films*. London, England: Batsford, 1970.
- . "The Adventures of Prince Achmed," *Sight and Sound*, (Spring 1936).
- . "The Adventures of Prince Achmed, or What May Happen to Somebody Trying to Make a Full Length Cartoon in 1926." *Silent Picture* 8 (1970): 2-4.
- . *The Lotte Reiniger Compilation*, Burbank, CA: Hollywood's Attic, 1996.
- . & Carola Ferber. *Lotte Reiniger: Filme*, Munich, Germany: Goethe-Institut, 1999.
- . & Durham Light Infantry Museum and Arts Centre, Mappin Art Gallery. *Lotte Reiniger Exhibition: 3 April- 9 May 1982*, England: s.n., 1982.
- . & Freddie Phillips, Peter Gellhorn, Primrose Productions, & Deutsches Filminstitut, DIF. *Lotte Reiniger: The Fairy Tale Films*. Film.. Directed by Lotte Reiniger. London: British Film Institute, 2008.
- Renoir, Jean. *My Life and My Films*, 3rd ed. Translated by Norman Denny. New York, NY: De Capo, 2000. Print. Translation of *Ma Vie et Mes Films*. New York: Atheneum, 1974.
- Richter, Hans. "Avant-Garde Film in Germany," In *Experiment in the Film*, ed. Roger Manvell, 219-223. New York, NY: Arno Press & The New York Times, 1970.

- *Dada: Art and Anti-Art*. 1965. Translated by David Britt. New York, NY: Thames and Hudson, 1997.
- Robinson, Chris. *Unsung Heroes of Animation*, Eastleigh, England: John Libbey, c2005.
- Russett, Robert & Cicile Starr, Editors of *Experimental Animation: An Illustrated Anthology*, New York, NY: Van Nostrand Reinhold, 1976.
- Ruttman, Walther. "Malerei mit Zeit," *Walther Ruttmann: Eine Dokumentation*, ed. by Jeanpaul Georgen, Berlin, Germany: Freunde der Deutschen Kenemathek, 1989.
- Scheffauer, Herman G. "Arabian Nights' Story Lives again in Striking Two Dimensional Picture." [Berlin?]: n.p., [c. 1926?].
- . "New Shadow Film Enriches the Screen," *New York Times* 18 July 1926: SM6.
- Schönfeld, Christiane & Carmel Finnan. *Practicing Modernity: Female Creativity in the Weimar Republic*, Wurzburg, Germany: Konigshausen & Neumann, 2006.
- Seifert, Ines. *100 years of German animation*, Munich, Germany: German Films Service + Marketing, 2009.
- Solana, Gemma. *The Art of the Title Sequence: Firm Graphics in Motion*, Barcelone, Spain: Index Book, c2007.
- Solomon, Charles. *The Art of the Animated Image: An Anthology*, Los Angeles, CA: American Film Institute, 1987.
- . *Echanted Drawings: The History of Animation*, New York, NY: Alfred A. Knopf, 1989.
- . "Animation Is a Visual Medium." In *Storytelling in Animation: The Art of the Animated Image*, ed. John Canemaker, 93-95. Los Angeles, CA: AFI, 1988.
- Speed, Louise, Rev. of *The Adventures of Prince Achmed: Marvels & Tales: Journal of Fairy Tale Studies* 17.1 (2003): 181-183.
- St. Saveur, Quebec, Canada. *Four-day Seminar/Workshop with Lotte Reiniger*: (brochure): August 16 to 20, 1976, St. Laurent, Quebec: Media & Education, 1976.
- Staedeli, Thomas. "The Animated Cartoon Film in the Third Reich." Cyranos.ch., last modified unknown. Accessed April 2012. <http://www.cyranos.ch/animat-e.htm>.
- Starr, Cecile. "Fine Art Animation." In *The Art of the Animated Image: An Anthology*, ed. Charles Solomon, 67-71. Los Angeles, CA: American Film Institute, 1987.
- . "Lotte Reiniger's Fabulous Film Career." *Sightlines* 13.4 (1980): 17-19.
- Stoker, Bram. *Dracula*, United Kingdom: Archibald Constable and Company, 1897.

- Sullivan, Pat; Otto Messmer & Paramount Pictures. *Felix the Cat*, Film. United States, 1919-1921.
- Taylor, K. Vivian. "National Identity, Gender, and Genre: The Multiple Marginalization of Lotte Reiniger and The Adventures of Prince Achmed (1926)" PhD diss., University of South Florida, 2011.
- Wagner, Birgitt; Waltraud Grausgruber. *Tricky Women : AnimationsfilmKunst von Frauen*, Marburg, Germany: Schüren, 2011.
- Walker, Kara. *My Complement, My Enemy, My Oppressor, My Love*. c. 2007. Cut paper on wall. Walker Art Center, Minneapolis.
- . "The Art of Kara Walker," last modified 2014, Accessed February 4, 2014, <http://learn.walkerart.org/karawalker>.
- Warner, Marina. *Stranger Magic*, Cambridge, MA: Harvard University Press, 2012.
- Weaver, Randolph T. "Prince Achmed and Other Animated Silhouettes" *Theatre Arts Monthly* (June 1931): 505-509.
- Wegenast, Ulrich. *Hitlers Traum von Micky Maus - Animation in der Nazizeit*, Berlin, Germany: Absolut Medien, 2009.
- Wegener, Paul & Henrik Galeen. *Der Golem* (The Golem). Film. Directed by Paul Wegener & Henrik Galeen. Germany: Hanns Lippmann, 1915.
- Weiler, Kurt; Deutsches Institut für Animationsfilm Dresden. *Kurt Weiler : die Kunst des Puppenanimationsfilms*, Berlin, Germany: Absolut Medien, 2012.
- Wells, Paul. *Understanding Animation*, New York, NY: Routledge, 1998.
- White, Eric Walter. *Lotte Reiniger and Her Art*, London, England: The Puppet Master, 1950.
- . Newport Film Society. *Walking shadows : an essay on Lotte Reiniger's silhouette films*, London, England: Leonard and Virginia Woolf at the Hogarth Press, 1931.
- With, Karl. "Blick in die Zukunft," Lotte Reinigers Schattenfilm: Die Geschichte des Prinzen Achmed, Comenius Film promotional leaflet, n.p. (p. 5), Stiftung Deutsche Kinemathek Berlin – Schriftgutarchiv 1926. trans., Milestone. *Press Kit for The Adventures of Prince Achmed*. Compilation by Carl R. Pidhajny. Harrington Park, NJ: Milestone, 2001.
- Woelz, Georg; Heinz Tischmeyer; Friedrich Rückert; Hans Held; Horst von Möllendorff. *Animation in der Nazizeit*, Berlin, Germany: Absolut Medien, 2011.
- Zinman, Gregory. "1 April 1921: Walther Ruttmann's *Lightspiel: Opus 1* Shapes Culture of Abstract Filmmaking," in *A New History of German Cinema*, ed. by Jennifer M. Kapczynski & Michael D. Richardson, Rochester, NY: Camden House, 2014.

Zipes, Jack. *The Enchanted Screen: The Unknown History of Fairy-Tale Films*, New York, NY: Routledge, 2011.

VITA

Alexandria N. Asher was born in North Kansas City, Missouri in 1988. She attended school locally, graduating from North Platte R-1 High School in 2007. Ms. Asher attended college at the Kansas City Art Institute, studying art history and animation, graduating in May of 2011. After receiving her undergraduate degree, she interned at the Nelson-Atkins Museum of Art in the European Department helping with research for the French collection.

Ms. Asher began her graduate studies at the University of Missouri- Kansas City in August of 2011. While working toward the completion of her degree, Ms. Asher worked as a Graduate Teaching Assistant in the Art and Art History Department at the University of Missouri- Kansas City for two years.

Upon completion of her master's degree, Ms. Asher plans to continue her work in the field of art history.