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Drehbuch im Stummfilm: Eine Bibliographie / Silent Film Screenplay: A Bibliography Von / by Alexandra Ksenofontova

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1. Einleitung

2006 hat der Medienwissenschaftler Ian W. Macdonald ein Forschungsnetzwerk gegründet, das später den Namen *Screenwriting Research Network* erhielt. Die Entstehung der Drehbuchforschung als eines international vernetzten Forschungsbereichs zählt man meist eben ab diesem Jahr, auch wenn es früher vereinzelte film-, literatur- und kulturwissenschaftliche Projekte gab, die das Drehbuch zum Forschungsgegenstand hatten. Denn erst ein konsequenter Austausch zwischen den Wissenschaftler*innen, Theoretiker*innen und Praktiker*innen des Drehbuchschreibens machte die methodischen und materialtechnischen Schwierigkeiten sichtbar, die die Forschung an Drehbüchern mit sich bringt. Eine der größten unter diesen Schwierigkeiten ist der Mangel an verfügbarem und systematisiertem Forschungsmaterial: Drehbücher wurden in vielen Ländern erst ab der zweiten Hälfte des 20. Jahrhunderts kontinuierlich archiviert und werden bis heute eher sporadisch veröffentlicht. Daher mag es besonders herausfordernd sein, eine Geschichte des Drehbuchs nachzuzeichnen; bei dieser Aufgabe möchte diese Bibliographie Hilfe ableisten.

Unter dem Begriff „Drehbuch“ verstehe ich alle Arten von Texten, die auf die realweltliche Situation der Filmproduktion Bezug nehmen und die in der Regel mit sprachlichen Mitteln das Medium Film simulieren (obwohl diese letztere intermediale Bezugnahme nur eine Konvention der Gattung darstellt und in einigen experimentellen Drehbüchern eben als solche—als Konvention—ausgestellt wird) [1]. Das heißt, „outlines“ und „treatments“ sind ein ebenso wichtiger Teil der vorliegenden Bibliographie wie „shooting scripts“ und „continuities“. Insgesamt kennen die fünf in dieser Bibliographie repräsentierten Sprachen—Englisch, Deutsch, Französisch, Russisch und Italienisch—mehr als fünfzig historische und zeitgenössische Bezeichnungen für verschiedene Sorten von Drehbüchern. In der Stummfilmzeit wurden die jeweiligen Begriffe besonders einheitlich gebraucht; man hüte sich deswegen davor, aus den Titeln und Untertiteln der Drehbücher Schlüsse auf ihre Gattungszugehörigkeit zu ziehen—das berühmte Drehbuch von Carl Mayer und Hans Janowitz, *Das Cabinett des Dr. Calligari* (1995, München: Edition Text+ Kritik), trägt z. B. den Untertitel „Phantastischer Filmroman“.

Drehbuch ist gleichzeitig eine pragmatisch funktionale und eine literarische Gattung. Obwohl der literarische Eigenwert des Drehbuchs besonders seitens der Industrie bis heute umstritten bleibt, weisen Publikationen in Buchform sowie in literarischen Zeitschriften darauf hin, dass das Drehbuch bereits seit den 1920er Jahren am System der literarischen Gattungen teilhat. Nicht weniger als Roman oder Lyrik vermag die Gattung Drehbuch bestimmte soziokulturelle Funktionen zu erfüllen, indem sie, mit Wilhelm Voßkamp gesagt, gesellschaftliche Problemstellungen und -lösungen artikuliert und aufbewahrt [2]. Die Funktionalität des in literarischen Kontexten publizierten Drehbuchs ist somit eine doppelte: Zum einen besitzt es potentielle oder bereits realisierte Funktionen in der Filmproduktion, wie z. B. finanzielle und logistische Planung zu ermöglichen, als Leitfaden für Schauspieler, Kameraleute und andere Mitglieder der Filmcrew zu dienen und so weiter; zum anderen kann das publizierte Drehbuch, genauso wie auch andere literarische Gattungen, bestimmte soziokulturelle Funktionen erfüllen.

Von diesen zwei Funktionalitäten ist nur die Erstere, also die pragmatische Funktionalität im Kontext der Filmproduktion, für das Drehbuch als Gattung konstituierend. Das Drehbuch kann nämlich, wie zahlreiche Beispiele aus dieser Bibliographie belegen, gleichermaßen den epischen, lyrischen oder dramatischen Kommunikationsmodus realisieren; Erzählung im Drehbuch kann in unterschiedlichen Tempora (Präsens, Perfekt oder Präteritum), Personae (erste, zweite oder dritte) und Numeri (Singular oder Plural) erfolgen; Drehbücher können aber auch fast ohne Verben auskommen und in einem elliptischen Nominalstil geschrieben werden, wie dies beim deutschen Drehbuchautor Carl Mayer der Fall war. Deswegen ist die Gattung Drehbuch historisch im Sinne von Ludwig Wittgensteins Familienähnlichkeit zu beschreiben: Abgesehen von der potentiellen Funktion in der Filmproduktion weisen Drehbücher kein allgemeingültiges, gattungskonstitutives Merkmal auf, dafür jedoch unterschiedliche Mengen an Ähnlichkeiten zwischen einzelnen Texten.

Dem zugleich pragmatisch funktionalen und literarischen Wesen des Drehbuchs entsprechend sind mindestens zwei unterschiedliche, sich gegenseitig ergänzende Sichten auf die Geschichte des Drehbuchs möglich. Zum einen kann die Entwicklung von normativen Poetiken, die das Drehbuchschreiben seit je zu standardisieren versuchen, aber auch Experimente innerhalb der Gattung, als Folgen bestimmter Produktionsbedingungen in der jeweiligen Filmindustrie betrachtet werden. So lassen sich z. B. der Aufschwung der Publikationen, die das Drehbuch in den 1920er Jahren erlebte, sowie die große Zahl an experimentellen Drehbüchern aus der Zeit und an solchen, die durch literarische Autoren verfasst wurden, durch wirtschaftliche Faktoren erklären: Das Drehbuchschreiben zahlte sich wesentlich besser aus als andere literarische Tätigkeiten und

war alleine schon aus diesem Grund für literarische Autoren attraktiv, wie dies u.a. Georg Kaiser, Bertolt Brecht, Antonin Artaud und Vladimir Mayakovsky in ihren Briefen bezeugen; gleichzeitig ließen die prekären Produktionsbedingungen der Nachkriegszeit nur eine sehr geringe Zahl an Drehbüchern als Filme realisieren, und folglich landeten die Drehbuchexperimente der genannten sowie vieler anderer Autor*innen bei literarischen Verlagen. Zugleich aber korrelierte das Drehbuch als eine neue, ausgeprägt moderne Gattung mit den Projekten der literarischen Erneuerung, die die historischen Avantgarden entwickelten: Visualisierungsprozesse, die das Schreiben und Lesen des Drehbuches veranlassen, koppelten an das spätmoderne Interesse am Psychologischen und insbesondere an den Funktionsmechanismen der Imagination an; die rhetorische Schlichtheit vieler Drehbücher stand im Einklang mit der Objektivierung der Schreibweisen, die einige Avantgarde-Strömungen anstrebten; schließlich wies die Position des Drehbuchs „zwischen“ der sprachlichen Kommunikation und dem neuen Medium Film auf das Potential des Drehbuchs in den literarischen Auseinandersetzungen mit der Sprachskepsis bzw. -krise hin. Die vorliegende Bibliographie trägt beiden Sichtweisen Rechnung: Sowohl der Herangehensweise an das Drehbuch und seine Geschichte als bedingt durch die jeweilige wirtschaftspolitische Lage, insbesondere innerhalb der Filmindustrie, als auch der Perspektive auf das Drehbuch als historisch bestimmt durch, und zugleich bestimmend für, das literarische Gattungssystem.

Primärquellen in der folgenden Bibliographie umfassen ausschließlich Drehbücher zu Stummfilmen, die *vollständig* in Buchform oder in der Presse veröffentlicht wurden; Drehbuch-Fragmente können kaum als ästhetisch autonome Artefakte betrachtet werden und wurden daher aus der Bibliographie ausgeschlossen. Zur Auseinandersetzung mit Drehbüchern, die nie veröffentlicht wurden und nur in Archiven zugänglich sind, empfiehlt sich das *Screenwriting Archives and Resources Project (SARP)* – eine Initiative des *Screenwriting Research Network* [3].

Die Liste der Primärquellen ist nach sprachlich-kulturellen Räumen gegliedert: Frankreich, Deutschland und Österreich, Italien, Russland und die Sowjetunion, die USA und UK. Die Identität der aufgelisteten Drehbüchern in französischer, deutscher, russischer und italienischer Sprache, wurde von der Autorin verifiziert. Wo ein Film als Realisation des Drehbuchs angegeben ist, so heißt das, dass das jeweilige Drehbuch im Sinne seiner pragmatischen Funktion bei der Filmproduktion eingesetzt wurde. So wird z. B. der Tonfilm *Donogoo Tonka* (Germany, 1936, dir. Reinhold Schünzel, prod. UFA) *nicht* als Realisierung des Drehbuchs *Donogoo-Tonka* (1920) von Jules Romains angegeben, weil dieser Film nicht auf dem Drehbuch, sondern auf dem gleichnamigen Theaterstück von Romains (1931, erstaufgeführt 1930) basiert.

Auf die Bibliographie der vollständig veröffentlichten Drehbüchern zum Stummfilm folgt eine Liste der Sekundärquellen zur Geschichte und Theorie des Drehbuchs in der Stummfilmzeit. Handbücher und Ratgeber zum Drehbuchschreiben aus der Stummfilmzeit, denen man gelegentlich wertvolle Informationen über historische Schreibkonventionen [4] entnehmen kann, bilden den letzten Teil der Bibliographie; die Grundlage für diesen letzten Teil habe ich der Dissertation von Stephen C. Curran (2015. “Early Screenwriting Teachers 1910–1922: Origins, Contribution and Legacy,” Brunel University) zu verdanken.

Anmerkungen:

[1] Zur Systematik der intermedialen Bezugnahmen vgl. Irina O. Rajewskys grundlegende Arbeit *Intermedialität* (Tübingen: Francke, 2002, insb. zum Begriff „Simulierung“ S. 94–103); dass die sprachliche Bezugnahme des Drehbuchs auf das Medium Film eben „nur“ eine Konvention ist, dafür argumentiere ich ebenfalls in Anlehnung an Rajewskys These zur doppelten intermedialen Relation zwischen dem Dramen-

text und Theater (vgl. ihre Habilitationsschrift *Medialität—Transmedialität—Narration. Perspektiven einer transgenerischen und transmedialen Narratologie*; Drucklegung in Vorbereitung).

[2] Wilhelm Voßkamp, "Gattungen als literarisch-soziale Institutionen," in *Textsortenlehre, Gattungsgeschichte*, edited by Walter Hinck (Heidelberg, Germany: Quelle & Meyer, 1977), S. 32.

[3] SARP ist über die [Webseite des Screenwriting Research Network](#) zugänglich und wird regelmäßig aktualisiert; [URL].

[4] In der englischsprachigen Drehbuchforschung hat sich für die Gesamtheit der Schreibkonventionen der Ausdruck "screenwriting orthodoxy" etabliert, der 2013 von Ian W. MacDonald in *Screenwriting Poetics and the Screen Idea* (Basingstoke, UK: Palgrave Macmillan, S. 10) in Anlehnung an den "Doxa"-Begriff von Pierre Bourdieu eingeführt wurde.

2. Silent film screenplays published in full / Vollständig veröffentlichte Stummfilm-Drehbücher

2.1 France / Frankreich

Alain-Fournier [Henri-Alban Fournier]. 1930. "Scénario du *Grand Meaulnes*." In *Homage to Alain-Fournier: Textes inédits d'Alain-Fournier et de Charles Péguy*, by Alain-Fournier and Charles Péguy, 114–121. Paris: Gallimard (Éditions de la Nouvelle Revue Française).

Albert-Birot, Pierre. 1920. *Cinéma: Drames, poèmes dans l'espace composés en 1919–1920*. Paris: Éditions Sic. 99 pages.

— Reprinted and expanded: 1995. *Cinemas*, by Pierre Albert-Birot, Paris: Place, 197 pages.

CONTAINS:

$2 + 1 = 2$ (17–22);

— First published: 1919. *SIC*, no. 49–50: 389–392.

— Repr.: 1995. In *Anthologie du cinéma invisible: 100 scénarios pour 100 ans de cinéma*, edited by Christian Janicot, 13–17. Paris: Place.

Poèmes dans l'espace (29–38);

La septième dimension (47–82).

Apollinaire, Guillaume. 1977. *C'est un oiseau qui vient de France*. In *Œuvres en prose complètes*, vol. 1, by Guillaume Apollinaire, edited by Michel Décaudin, 1058–1063. Paris: Gallimard.

— Repr. 2018. In *Le cinéma de Guillaume Apollinaire: Des manuscrits inédits pour un nouvel*

éclairage, edited by Carole Aurouet, 71–82. Paris: Éditions de Grenelle.

— [it]: 2018. In *Il cinema di Guillaume Apollinaire: Manoscritti inediti del primo poeta del cinema*, edited by Carole Aurouet. Roma: Gremese.

Apollinaire, Guillaume, and André Billy. (1917) 1971. *La Bréhatine: Cinéma-drame*. In *La Bréhatine: Cinéma-drame par Guillaume Apollinaire et André Billy*, edited by Claude Tournadre, 33–96. Paris: Lettres Modernes.

— Repr. (only the parts written by Apollinaire): 1977. In *Œuvres en prose complètes*, vol. 1, by Guillaume Apollinaire, edited by Michel Décaudin, 1045–1053. Paris: Gallimard.

— Repr.: 1988, 1993. Paris: Gallimard.

— Repr.: 1995. In *Anthologie du cinéma invisible: 100 scénarios pour 100 ans de cinéma*, edited by Christian Janicot, 19–27. Paris: Place.

— Repr.: 2018. In *Le cinéma de Guillaume Apollinaire: Des manuscrits inédits pour un nouvel éclairage*, edited by Carole Aurouet, 33–70. Paris: Éditions de Grenelle.

— [it]: 2018. In *Il cinema di Guillaume Apollinaire: Manoscritti inediti del primo poeta del cinema*, edited by Carole Aurouet. Roma: Gremese.

Artaud, Antonin. 1961. *Scenari. A propos du cinéma. Lettres. Interviews*. Vol. 3 of *Œuvres complètes*. Paris: Gallimard. 331 pages.

- Reprinted and expanded: 1970. Paris: Gallimard. 459 pages.
- Repr.: 1978, 2001, 2006. Paris: Gallimard. 444 pages.

CONTAINS:

Les dix-huit secondes (11–15);

- Repr.: 1995. In *Anthologie du cinéma invisible: 100 scénarios pour 100 ans de cinéma*, edited by Christian Janicot, 29–31. Paris: Place.
- [en]: 1972. *Eighteen Seconds*. In *Scenarios. On the Cinema. Interviews. Letters*, vol. 3 of *Collected Works*, translated by Alastair Hamilton, 11–14. London: Calder & Boyars.

Deux nations sur les confins de la Mongolie (16–20);

- [en]: 1972. *Two Nations on the Borders of Mongolia*. In *Scenarios. On the Cinema. Interviews. Letters*, vol. 3 of *Collected Works*, translated by Alastair Hamilton, 15–18. London: Calder & Boyars.

La coquille et le Clergyman (21–29);

- First published: 1927. *Nouvelle Revue Française*, no. 170.
- Repr. 1930. *Transition*, no. 19–20: 63–69.
- [en]: 1972. *The Shell and the Clergyman*. In *Scenarios. On the Cinema. Interviews. Letters*, vol. 3 of *Collected Works*, translated by Alastair Hamilton, 19–25. London: Calder & Boyars.
- REALISED AS: *La coquille et le clergyman* (France, 1928, dir. Germaine Dulac, prod. Délia Film).

Les 32 (30–45).

- [en]: 1972. *Thirty-Two*. In *Scenarios. On the Cinema. Interviews. Letters*, vol. 3 of *Collected Works*, translated by Alastair Hamilton, 26–37. London: Calder & Boyars.

Baty, Gaston. (1911) 1965. *La délaissée. Pantomime pour cinématographe en 13 scènes. Cahiers Gaston Baty*, no. 3: 74–81.

———. (1911) 1965. *L'ombre transfuge. Scénario pour cinématographe en huit scènes. Cahiers Gaston Baty*, no. 3: 71–73.

Berge, André. 1925. *Le liseur d'âmes*. In “Scénarios,” special issue, *Cahiers du Mois*, no. 12, edited by André Berge and François Berge, 7–26.

Berge, François. 1925. *L'initiation*. In “Scénarios,” special issue, *Cahiers du Mois*, no. 12, edited by André Berge and François Berge, 27–43.

Betz, Maurice. 1925. *Le second départ*. In “Scénarios,” special issue, *Cahiers du Mois*, no. 12, edited by André Berge and François Berge, 44–52.

Beucler, André. 1925. *Un suicide*. Collection N[ouvelle] R[evue] F[ranaçaise] Cinario. Paris: Gallimard. 123 pages.

Bonjean, Jacques. 1925. *Les belles noces dans la rue*. In “Scénarios,” special issue, *Cahiers du Mois*, no. 12, edited by André Berge and François Berge, 53–105.

Brzękowski, Jan. 1930. *Pour le film abstrait. Cercle et carré*, vol. 3: n.p.

- Repr.: 1977. Facsimile reprint of *Cercle et carré*, vol. 3: n.p. Éditions Jean Michel Place.
- Repr.: 1995. In *Anthologie du cinéma invisible: 100 scénarios pour 100 ans de cinéma*, edited by Christian Janicot, 91–93. Paris: Place.

Buñuel, Luis, and Salvador Dalí. 1929. *Un Chien Andalou*. *La Revue du cinéma*, vol. 1, no. 5: 3–17. translated from Spanish by Maxime Zvoinski.*

* *The Spanish original was, to my knowledge, never published [A.K.].*

- Repr.: 1962. In *Luis Buñuel*, by Ado Kyrrou. Paris: Seghers.
- Repr.: 1964, 1966, 1970. Paris: Seghers.
- [en]: 1963. In *Luis Buñuel*, by Ado Kyrrou, 142–149. New York: Simon and Schuster.
- [cz]: 1965. In *Luis Bunuel: Uvodni Studie*, by Ado Kyrrou. Prague: Orbis.
- [pt]: 1966. In *Luis Buñuel*, by Ado Kyrrou. Rio de Janeiro: Civilização Brasileira.
- [en]: 1968. In *L'Age d'Or and Un Chien Andalou*, by Luis Buñuel, 85–116. New York: Simon and Schuster; London: Lorrimer Publishing.
- REALISED AS: *Un Chien Andalou* (France, 1929, dir. Luis Buñuel, prod. Luis Buñuel).

Canudo, Ricciotto. 1921a. *Dantis amor*. *La Revue de l'époque* 19: 1193–1208.

———. 1921b. *Schahrazade: La fille de la cité: Graphique de poème visuel*. *Le Figaro*, July 19, 1921, 4.

———. 1924. *L'autre aile: Roman visuel suivi du roman original*. Paris: Eugène Fasquelle Éditeur. 77 pages.

- Cendrars, Blaise. 1919. *La fin du monde filmée par l'Ange N.-D.: Roman. Compositions en couleurs par Fernand Léger*. Paris: Éditions de la Sirène. 59 pages.
- Repr.: 1948. Paris: P. Seghers. 45 pages (Poésie 49, 9).
 - Repr.: 1956. Paris: P. Seghers. 63 pages.
 - Repr.: 1962. In *La fin du monde. L'Eubage. L'or. Moravagine. Petits contes nègres*, vol. 2 of *Œuvres de Blaise Cendrars*, by Blaise Cendrars, 9–54. Paris: Denoël.
 - Repr.: 1987. Paris: Denoël.
 - Repr.: 1969. In *Témoignages de Georges Ribemont-Dessaignes, Philippe Soupault, Jacques-Henri Levesque, Abel Gance. La Fin du monde. L'Eubage. La Perle fiévreuse. L'Or*, vol. 2 of *Œuvres complètes*, by Blaise Cendrars, 9–38. Paris: Le Club Français du Livre.
 - Repr.: 2003. In *Moravagine suivi de La Fin du monde filmée par l'Ange N.D. et de L'Eubage*, vol. 7 of *Tout autour d'aujourd'hui [Œuvres complètes]*, by Blaise Cendrars, 255–278. Paris: Denoël.
 - [pt]: 2003. *O fim do mundo filmado pelo Anjo Notre-Dame*. In *Morravagin: Romance, seguido de O fim do mundo filmado pelo Anjo Notre-Dame*, translated by Dorothée de Bruchard, edited by Carlos Augusto Calil. São Paulo: Companhia das Letras.
 - [pt]: 2004. *O fim do mundo filmado pelo anjo N.-D.* translated and edited by Anibal Fernandes. Lisboa: Assírio & Alvim. 61 pages.
- . 1921–22. *La perle fiévreuse. Signaux de France et la Belgique*, no. 7, November 1921, 345–352; no. 9, January 1922, 476–491; no. 10, February 1922, 530–544; nos. 11–12, March–June 1922, 606–666.
- Repr.: 1962. In *La perle fiévreuse. Moganni Naméh. Comment les blancs sont d'anciens noirs. Aujourd'hui. Vol à voile. Panorama de la pègre. Hollywood. La vie dangereuse*, vol. 4 of *Œuvres de Blaise Cendrars*, by Blaise Cendrars, 7–62. Paris: Denoël.
 - Repr.: 1991. Paris: Denoël.
 - Repr.: 1969. In *Témoignages de Georges Ribemont-Dessaignes, Philippe Soupault, Jacques-Henri Levesque, Abel Gance. La Fin du monde. L'Eubage. La Perle fiévreuse. L'Or*, vol. 2 of *Œuvres complètes*, by Blaise Cendrars, 73–138. Paris: Le Club Français du Livre.
 - Repr.: 1976. Reprint of the journal *Le Disque Vert* (a.k.a. *Signaux de France et la Belgique*), 345–352, 476–491, 530–544, 606–666. Paris: Carrefour.
 - REALISED AS: *La Venere nera* (Italy, 1923, dir. Blaise Cendrars, prod. Rinascimento-film).
 - . 1969. *Les Atlantes*. In *Inédits secrets*, [vol. 16] of *Œuvres complètes*, by Blaise Cendrars, 409–412. Paris: Le Club Français du Livre.
- Chenal, Pierre. 1929. *Drames sur celluloid*. Paris: Les Perspectives. 133 pages.
- Cohen, Albert. 1923. *Mort de Charlot*. *Nouvelle Revue Française*, no. 117: 883–889.
- Repr.: 2003. Paris: Belles Lettres. 73 pages.
- Delluc, Louis. 1923. *Drames de cinéma: La fête espagnole, Le silence, Fièvre, La femme de nulle part*. Paris: Éditions du Monde Nouveau. 130 pages.
- Reprinted and expanded: 1990. *Drames de cinéma: Scénarios et projets de films*, vol. 3 of *Écrits cinématographiques*, by Louis Delluc. Paris: Cinémathèque Française. 343 pages.
- CONTAINS:
- La fête espagnole* (25–40);
 - REALISED AS: *La fête espagnole* (France, 1920, dir. Germaine Dulac, prod. Les Films Louis Nalpas).
 - Le silence* (41–50);
 - REALISED AS: *Le silence* (France, 1920, dir. Louis Delluc, prod. Le Film d'Art).
 - Fièvre* (51–82);
 - REALISED AS: *Fièvre* (France, 1921, dir. Louis Delluc, prod. Alhambra Film, Jupiter Films).
 - La femme de nulle part* (83–100).
 - REALISED AS: *La femme de nulle part* (France, 1922, dir. Louis Delluc, prod. Cosmograph).
- Desnos, Robert. 1925. *Minuit à quatorze heures*. In “Scénarios,” special issue, *Cahiers du Mois* no. 12, edited by André Berge and François Berge, 106–113.
- Repr.: 1992. In *Les rayons et les ombres: Cinéma*, by Robert Desnos, 205–212. Paris: Gallimard.
 - . (1928) 1986. *L'étoile de mer. Dada/Surrealism*, no. 15: 207–219.
 - Repr.: 1992. In *Les rayons et les ombres: Cinéma*, by Robert Desnos, 213–217. Paris: Gallimard.
 - REALISED AS: *L'étoile de mer* (France, 1928, dir. Man Ray).

———. 1930. *Les récifs de l'amour*. *La Revue du cinéma*, vol. 2, no. 12: 15–22.

- Repr.: 1992. In *Les rayons et les ombres: Cinéma*, by Robert Desnos, 218–228. Paris: Gallimard.

Desson, André, and André Harlaire. 1925. *Pierre; ou, Le démon démasqué*. In “Scénarios,” special issue, *Cahiers du Mois* no. 12, edited by André Berge and François Berge, 114–130.

Delteil, Joseph, and Carl Theodor Dreyer. (1927) 1983. *Jehanne, la passion et la mort d'une sainte*. In *Œuvres Cinématographiques 1926–1934*, by Carl Theodor Dreyer, edited by Maurice Drouzy and Charles Tesson, 41–92. Bresson-Grenoble: Poncet.

- [de]: 1996. *Jeanne. Leiden und Tod einer Heiligen*. In *Carl Th. Dreyers Jeanne d'Arc: [anlässlich der Aufführung der wiedergefundenen und mit graphisch getreuen deutschen Zwischentiteln versehenen Kopie von Jeanne d'Arc am 27., 28. und 30. Juni 1996 in Mainz, Bad Kreuznach und München (Filmfest)]*, by Michael Farin, Heiner Gassen, Enno Patalas, Gabi Schilling, Hans Schmid and Gerhard Ullmann, 37–130. Munich: Institut Français de Munich/CICIM.

Duhamel, Marcel, Jacques Prévert, and Raymond Queneau. (1928) 1966. *Le trésor*. *L'arc*, no. 28: 76–77.

Fondane, Benjamin. 1928. *Trois scenarii: Cinépoèmes*. Brussels: Documents internationaux de l'Esprit Nouveau. 62 pages.

- Repr.: 1995. In *Anthologie du cinéma invisible: 100 scénarios pour 100 ans de cinéma*, edited by Christian Janicot, 253–259. Paris: Place.
- Repr.: 2007. In *Écrits pour le cinéma: Le muet et le parlant*, by Benjamin Fondane, edited by Michel Carassou, 27–50. Lagrasse, France: Verdier.
- [en]: 2003. In *Rediscovering Benjamin Fondane*, by Arta Lucescu Boucher, 122–129. New York: Lang.
- [en]: 2015. In *Cinemoems and Others*, edited by Leonard Schwartz, translated from the French by Mitchell Abidor, Marianne Bailey, E. M. Cioran, Marilyn Hacker, Henry King, Andrew Rubens, Nathaniel Rudavsky-Brody, Leonard Schwartz, 1–34. New York: New York Review Books.

CONTAINS:

Paupières mûres (27–34);
Barre fixe (35–42);
Mtasipol (43–50).

Gance, Abel. 1918. *J'accuse!*. *Le Film*, nos. 108–09: 10–12, 16, 18–20, 22, 23.

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* *The following editions and translations do NOT reproduce script versions of Bronenosets "Potemkin," but are transcripts of the film made by the Soviet film historian I. V. Sokolov in 1934 [A.K.]:*

- 1935. *Bronenosets Potemkin*. In *Kniga stsenariyev*, editing and foreword by K. Yu. Yukova, compiled by Mikhail Shneyder, 55–106. Moscow: Kinofotoizdat. [*Броненосец Потемкин*. In *Книга сценариев*, редакция и предисловие К. Ю. Юкова, редактор-составитель Михаил Шнейдер, 55–106. Москва: Кинофотоиздат.]

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- CONTAINS:
- Stepan Razin: Narodnyy bunt v Moskovskom gosudarstve 1666–[166]8 godov* [Степан Разин: Народный бунт в Московском государстве 1666–[166]8 годов] (239–281);
- [*Propagandist*] [*Пропагандист*] (282–308);
- Po puti na dno* [По пути на дно] (309–322).
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- [1916. *Изъ мира таинственнаго. Пегасъ*, no. 1: 7–19.]
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- Repr.: 2017. *Rozhdeniye i smert' Lefa: Stsenariy-eskiz Alexeya Kruchenykh*. Edited and illustrated by Ilya Starkov. Proekt "Togda". 122 pages.
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- CONTAINS:
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- Kogda priblizhayetsya opasnost'* [Когда приближается опасность] (182–185);
 — REALISED AS: *Na krasnom fronte* (Soviet Union, 1920, dir. Lev Kuleshov, prod. VGIK).
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 — REALISED AS: *Vasha znakomaya* (Soviet Union, 1927, dir. Lev Kuleshov, prod. Sovkino).
- Stolbovaya doroga (Sorok serdets)* [Столбовая дорога (Сорок сердец)] (227–252);
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