

Medienwissenschaft / Hamburg: Berichte und Papiere 145, 2012: Zwischentitel.

Redaktion und Copyright dieser Ausgabe: Claire Dupré la Tour, Caroline Amann.

ISSN 1613-7477.

URL: http://www.rrz.uni-hamburg.de/Medien/berichte/arbeiten/0145_12.pdf

Letzte Änderung: 25.10.2012.

Contents:

Claire Dupré la Tour: Introduction

Bibliographie chronologique sur l'intertitre / Chronologische Bibliographie des Zwischentitels. Assemblée par Claire Dupré la Tour, en coop. avec Caroline Amann

Introduction to the Chronological Bibliography on the Intertitle in Silent Films

by Claire Dupré la Tour

In the first years of cinematography, the exhibitors mostly used magic lantern slides to project film titles before the film's projection. In Europe and in the United States, around 1902–1903, motion pictures started to be sold with edited titles on films, and edited subtitles on multi shot films. From around 1907, as the length and number of shots, subtitles and words increased, there was a kind of competition between the subtitle and the lecturer to explain the films to the audiences. In the transitional period – 1907–1916 –, the trade press and scenario manuals constantly debated subtitle usefulness and limits. On one hand the dream of cinematography as a universal language was incompatible with this device, and the strong ideal of the titleless film advocated that moving pictures should tell stories by themselves, without the aid of any external narration, like theatre plays. On the other hand, there were more realistic approaches: subtitles were unavoidable, as they were essential to make a film understandable. The main recommendation, however, was to use them very sparingly, and only when it was absolutely necessary, because they might spoil suspense by giving a summary of the action in advance, they were also considered to have an adverse impact on the “reality effect”, to be exterior to the story and to interrupt the flow of images. Despite the reluctances and ambivalences towards it, as the industry organized itself in the 1910's the subtitle was retooled, and became

conventional and largely used for the construction of the classical narrative film.

The issue of writing on the screen was also addressed in the 1920s with debates arising on its use and the “nature” of cinema. The French avant-garde based its idea of cinema on the plasticity of the image, on editing and movement, and used subtitles as little as possible. The German *Kammerspiel* and expressionism were experimenting with titleless narrative films, while the Swedish school and Soviet filmmakers systematically used the device, particularly as structural elements. Reflections on the subtitle were also developed and debated, especially by the Russian formalists.

The subtitle question arose again with the advent of synchronized sound. It was largely considered then that films without synchronized sound were incomplete, and that subtitles obliterated the reality of the image by contrast with analogical sound, which contributed to the impression of reality. The stalwarts of silent film contested strongly those positions. Following the widespread ideologies and ambiguities of its time, especially re-launched with the arrival of synchronized sound, the device was classically considered as a pale attempt to express dialogues, palliating the absence of synchronized sound.

The term “intertitle” was not used during the silent movie era; it seems to have appeared in the early 1930's to differentiate the device from the speech translation that was beginning to appear at the bottom of the images in foreign languages productions.

In the 1950's the ideology of transparency particularly rejected the so-called ‘intertitle’ that interrupted the continuity of the images. When mentioning the device, classical film history and theory rapidly underlined troubles in reference to the silent period debates. The intertitle was classified as an obsolete

accessory that had more or less esthetic or specific functions in some famous productions of the silent period. It was generally mentioned that they could be classified into identifiable categories – such as containing dialogue, motivating a scene, time, or image change.

From the 1960's onwards, modern film theory has tried to understand the film through semiology and adaptation studies, inspired by structural linguistic and literary models of analysis. Although comparison of film with language largely dominated the field, the internal manifestation of language that forms the intertitle was considered a marginal and non-specific skill of movies, presenting a major semiotic difference with the image: the text relation to the referent was different from the one of the moving photographic image. Theory has focused more on cinematographic particularities (moving photography, framing, editing, etc.) and literary theory was already looking at the paratext (chapter subtitles, prefaces, etc.), as an accessory with respect to the principal body of the text. This might explain how film 'subtitles', in their turn, were considered an accessory. They were also doubtless ignored because they were so visible and because of the absence of close relationship between film theory and history.

In the 1960's and the 1970's, an embryonic academic interest could be observed in short parts of general books or articles; this interest slowly grew with some sparse works tackling specifically silent films intertitles.

In-depth research on early cinema took a real start at the Brighton 1978 FIAF Congress with a symposium giving the impulse to revisit pre and early film history in retracing facts from archival sources. Studies on editing, lecturing, and sound, for example, have developed and become fields of research. However, the intertitle did not benefit as largely from this impulse. From the mid 1980's, it has been granted a few pages in general works on early cinema, and some more specific articles have begun to consider their role in films and with respect to the history of cinema and of film form. Works on early US cinema were going to provide description and facts. The works of Kristin Thompson, Janet Staiger, Tom Gunning, Eileen Bowser, Charles Musser, etc. were not specifically focusing on the device but were describing its manifestations in the material

those authors had observed. At the same time, narratology was slightly approaching intertitle's function in film narration, like in André Gaudreault, François Jost or Christian Metz's works. By the end of the 1990's, two conferences were organized at the University of Udine (Italy) and the Cinémathèque française (Paris), where academics and archivists were invited to rethink together the intertitle from historical, theoretical and archival points of view, in a fully international effort.

Practical problems partly explain the paucity of historical and theoretical attention concerning the intertitle. Trying to retrace its history is confronted with the problem of the conservation of films and their intertitles, especially early films. Film restorers are also confronted with this problem. Preserved negatives include mostly "flash titles" or cues to indicate where to place the intertitle in the copies. Yet positive prints are often devoid of intertitles. Either their material underwent alterations, or the boxes containing intertitles, which were supposed to come with the reels, have been lost. They also may have been removed from the prints as past releases sometimes suppressed or modified them. There are often copies of the same film with fewer, more, different, or translated intertitles, or none at all. Hence, multi version films are good materials to study the device through different versions of a same film, and other sources than the films themselves – such as copyrights, catalogs, trade press articles, scenario manuals, music scores, etc. – can help identify important landmarks in the history of the practice.

Today, we can see, through published articles, and doctoral or MA dissertations, that the research interest on the topic has grown. The enlarged contexts of cultural studies, adaptation studies, women studies, or screenwriting studies have provided new academic focuses on this device. Inventorying texts, witnesses to the period's practices and discussions of the issue, will continue providing a historical understanding of the intertitle impact on cinematography developments and concepts. Media intermediality approaches will certainly be also productive. Finally, the study of the device should shed new lights on the relationships between cinema and other modes of representation, between cinema, language, and narrative and literary categories.

**Bibliographie chronologique sur
l'intertitre / Chronologische Biblio-
graphie des Zwischentitels
Assemblée par Claire Dupré la
Tour, en coop. avec Caroline Amann**

1906

Campo, Angel de: Semana alegre. In: *El Imparcial* (Mexico), 14.10.1906.

1907

Anonyme: Certi titoli!... In: *Rivista fono-cinematografica*, giugno 1907.

1909

Anon.: A Good Idea. In: *The Moving Picture World* 4,15, 10.4.1909, p. 492.

Anon.: Schriftsätze auf der Schaufläche des Kintheaters. In: *Erste Internationale Film-Zeitung*, 27, 1.7.1909.

Bradlet, Jno. M.: On Sub Titles. In: *The Moving Picture World*, 4,7, 13.2.1909, p. 235.

F. H.: Die Verdeutschung fremdsprachiger Filmtitel. In: *Erste Internationale Film-Zeitung*, 41, 7.10.1909.

Mastropaolo, Michele: Cinematografo e coltura popolare. In: *Lux*, Mai 1909.

1911

Anon.: Películas demoledoras. In: *Multicolor* (Mexico), 13.7.1911.

Centofanti, Alfredo: I turchi della cinematografia. In: *La Cinematografia italiana ed estera*, 15.–30.11.1911.

Le Fraper, Charles: [...] In: *Le Courrier cinématographique* (Paris), 11, 23.9.1911.

Scalia, M.: Tribuna aperta. De minimis. In: *La Cinematografia italiana ed estera*, 15.–30.11.1911.

1912

Annonce: *El Diario* (Mexico), 28.6.1912, p. 5.

Anon.: Briciole di filosofia. Pregiudizi. In: *L'Illustrazione cinematografica*, 20.–25.6.1912.

Archivo historico del Ayuntamiento de la Ciudad de Mexico, Gobierno del Distrito, Diversiones, fascicolo 17, pratica 1119, 13.12.1912.

Chiosso, Renzo: I quadri inutili. In: *L'Illustrazione cinematografica*, 5.–10.7.1912.

Chiosso, Renzo: L'abuso dei sottotitoli in cinematografia. In: *Cinema*, 10.11.1912.

Hellwig, Albert: Ist das Zensurverbot von Filmtiteln rechtlich zulässig?. In: *Preussisches Verwaltungsblatt* 23, 1912, p. 718.

Löbel, Léopold: *La technique cinématographique: projection, fabrication des films*. Paris: H. Dunod et E. Pinat, 1912, chapitre VIII: Les titres, pp. 233–242.

Reed.: *La technique cinématographique: projection et fabrication des films muets et sonores*. Paris: Dunod 1934.

May: Zensurverbot von Filmtitel. In: *Preussisches Verwaltungsblatt* 23, 1912, p. 135.

Perego, Eugenio: Titoli e sottotitoli. In: *L'Illustrazione cinematografica*, 20.–25.11.1912.

Sargent, Epes Winthrop: *Technique of the Photoplay* [1912]. 2nd ed. New York: Chalmers 1913.

Slevin, James: *On Picture-Play Writing. A Hand Book of Workmanship*. Cedar Grove N.J.: Farmer Smith Incorporated 1912, pp. 89–91.

Wolf, N.H.: Explicatie. In: *De Kunst* (Amsterdam), 257, 29.12.1912, pp. 221–223.

1913

Allen, Lewis: How a Moving-Picture Play is Written. In: *Collier's – The National Weekly*, 52,7, 1.11.1913, pp. 24, 26–27.

Anon. Binnenlandsce berichten. In: *De Kinematograaf*, 36, 1913, p. 265.

Anon.: Uit Den Haag V. In: *De Kinematograaf*, 21, 1913, p. 126.

Anon.: Vermaning: het aan het publiek overlaten filmtitels te lezen moet ophouden! In: *De Kinematograaf*, 35, 1913, p. 246.

Ball, Eustace Hale: *The Art of Photoplay*, New York, Veritas Pub. Co, 1913, 124 pp.
2nd ed. New York: Dillingham 1913.

Bleibtreu, Karl: Filmkritik. In: *Die Ahre* 1,26, 20.7. 1913, p. 10.

C.B.: Filmtitels. In: *De Kinematograaf*, 23, 1913, pp. 137–138.

C.B.: Uit de geschiedenis van de film. In: *De Kinematograaf*, 44, 1913, p. 375.

Köhrer: Literarische Films. In: *Die Gegenwart* 42, 47, 22.11.1913, p. 741.

Möller, Marx: Film und Schauspielkunst. In: *Die Gartenlaube*, 13, 1913, p. 274.

Onzen, N. van: Een Filmvertall-Bureau. In: *De Kinematograaf*, 28, 1913, pp. 173–174.

Reglamento de cinematógrafos. México: Impr. del Gobierno Federal 1913.

Wolff, N.H.: Explicatie II. In: *De Kunst*, 258, Jan. 1913, pp. 255–256.

1914

Bambilla, R.: L'orribile italiano di alcune films nazionali ed estere. In: *La Cinematografia italiana ed estera*, 15.–30.7.1914.

1915

Lindsay, Vachel, *The Art of the Moving Picture*. New York: Macmillan 1915, viii, 289 pp.

Repr., rev. with new material. New York: Macmillan Comp. 1922, xliii, 289 pp.

Repr. and enlarged ed.: *The Art of the Moving Picture*. Intended, first of all, for the new art museums springing up all over the country [...] being the 1922 revision of the book first issued in 1915, and beginning with and ample discourse on the great new prospects of 1922. Introd. by Stanley Kauffmann. New York: Live-right 1970, xxv, 324 pp.

New York, The Modern Library 2000, xxvii, 201 pp.

1916

Anon.: Artistic Subtitles, Exemplification of Recent Development Seen in Triangle-Kay Bee Work by Irvin Willat. In: *The Moving Picture World*, 30.12. 1916, p. 1966.

Anon.: 'Cabiria' door Albert Frères verkort! In: *De Kinematograaf*, 168, 1916, p. 2269.

Baroncelli, Jacques de: Les sous-titres sont-ils nécessaires? In: *Ciné-journal*, 358, 24.6.1916.

Brennert, Hans: Kilometerdichter. In: Max Mack (dir.), *Die zappelnde Leinwand*. Berlin 1916, pp. 19–28.

Ec.: Entr'acte. In: *Cinéma*, 9.4.1916.

Münsterberg, Hugo: *The Photoplay. A Psychological Study*. New York/London: Appleton 1916, 232 pp.

Reedit.: *The Film, a Psychological Study. The Silent Photoplay in 1916*. With a New Forew. by Richard Griffith. Unabridged and Unaltered Republ. of the 1916 ed. New York: Dover Press 1970, xv, 100 pp.

Repr. in: *Hugo Münsterberg on film: The photoplay – a psychological study and other writings*. Ed. by Allan Langdale. New York [...]: Routledge 2002, v, 210 pp. Repr.: [West Stockbridge, Mass.]: Hard Press [2006], 86 pp.

German: *Das Lichtspiel. Eine psychologische Studie (1916) und andere Schriften zum Kino*. Hrsg. von Jörg Schweinitz, vom Hrsg. aus dem Amerikan. übers., kommentiert und mit einem Vorw. vers. Wien: Synema 1996, 152 pp.

French: *Psychologie du cinématographe*, Traduit de l'anglais et présenté par Benard Genton, Grenoble, De l'incidence éditeur, 2010, 172 pp.

Nakura, Bun'ichi: Katsudogeki no kyakuhon no kakikata [=How to Write a Moving Picture Scenario]. *Katsudo no sekai* [February, 1916], *Nihon eiga shoki shiryō shusei*, 3, pp. 314–321.

Peacocke, Captain Leslie T., *Hints on Photoplay Writing*, compiled from the series of articles written by, Chicago, Photoplay publishing company, July 1916, pp. 23–28 (see also "subtitle" in the Glossary pp. 138–146).

1917

González Peña, Carlos: Sensación de la hora que pasa. La inspección de los cines. In: *Arkel, El Universal* (Mexico), 7.2.1917.

Macpherson, Jeanie: [...]. In: *Moving Picture World*, 21.7. 1917.

Schmidt, Karl: The handwriting on the screen. In: *Everybody's Magazine* 36, 1917, pp. 622–623.

1918

Anon.: Het gebruik van Brieven. In: *De Filmwereld*, 29, 1918, p. 7.

Anon.: Filmtextierung. In: *Lichtbildbühne*, 21, 1918.

Anon.: Proefdraaien en programmamekus. In: *De Filmwereld*, 7, 1918, p. 4.

Emerson, John / Loos, Anita: Photoplay Writing. In: *Photoplay*, June 1918.

Erdmann, Karl-Otto: Das reine Sehen und der Kine-
matograph als Erzieher. In: *Preussische Jahrbücher*
172, 2, Mai 1918, p. 216.

Freeburg, Victor Oscar: Words on the screen. In: *The art of photoplay making*. New York: Macmillan
1918, pp. 166–178.
Réédition, New York, 1970.

1919

Anon.: Randversieringen van tussentitels. In: *De Filmwereld*, 32, 1919, p. 2.

Anon.: Philologie bij de verklarende bijschriften. In: *De Film*, 19, 1919, p. 523.

Diamant-Berger, Henri: *Le Cinéma*. Paris: Renais-
sance du Livre 1919, pp. 201–203, 206–207.

Dupont, Ewald André / Podehl, F.: *Wie ein Film ge-
schrieben wird und wie man ihn verwertet*. Berlin:
Kühn 1919, 94 pp.
2. völlig neu bearb. Aufl. 1926, pp. 79ff.

Gariazzo, Antonio: *Il teatro muto*. Turin: Lattes,
1919, pp. 237–241.

Hagemans, Felix: De Titels. In: *De Filmwereld*, 40,
1919, p. 2.

Hauptamm, Carl: Film und Theater. In: *Die neue
Schaubühne* 1,6, 1.6.1919, p. 170.

Jacobsohn, Egon: Zwischentitel. In: *Der Film*, 33,
16.8.1919, p. 28–30.

Mack, Max: Filmdichtung. In seinem: *Wie komme
ich zum Film?* Berlin: Kühn 1919, pp. 82–96.

[?] Mori, Iwao / Tomorani, Yozo: *Katsudo Shashin
taikan* [=A Survey of the Moving Pictures], 1919–
1920, 4 vols, suppl. to *Nihon eiga shi soko* [=Notes
on Japanese Film History]. Ed. by Okabe Ryu. To-
kyo: Tokyo Film Library Council 1976–78.

Schmidl, Poldi: Schriftgeheimnisse auf der weissen
Wand. In: *Film-Kurier*, 9, 2.6.1919.

Smith, Agnes: The Girl who Made the Subtitle Fa-
mous. In: *Picture Play Magazine*, Oct. 1919.

Williams, Lawrence: The making of photoplay titles.
In: *Motion Picture Magazine* 17, March 1919, p. 86.

1920

Anon.: The Emerson-Loos way. In: *New York Times*,
29.1.1920.

Berg, Clara DeLissa: The title editor. In: *Careers for
women*. Ed. by Catherine Filene. Boston: Houghton
Mifflin 1920, pp. 337–339.

Emerson, John / Loos, Anita: How to Write Movies.
In: *Photoplay*, Febr. 1920.

Emerson, John / Loos, Anita: *How to Write Photo-
plays*. New York: The James McCann Company
1920.

Chapter IX “The Continuity”, pp. 34–37, chapter X
“Titles and Sub-Titles”, pp. 38–42, chapter XX “Cut-
ting the Picture”, pp. 79–81.

Jacob-Boy, Marti: Der Künstlerische Schrifttitel im
Film. In: *Film-Kurier*, 6.9.1920.

Proschkauer, M.: Der Zwischentitel. In: *Film-Kurier*,
2.3.1920.

Proschkauer, M.: Die Kunst des Titels. In: *Film-Kurier*, 4.2.1920.

Tarleaw, Ellen D.: The Illustrated Title. In: *The Motion Picture Magazine*, March 1920.

1921

Anon.: Einiges zur Film-Titel-Fabrikation. In: *Fototechnische Rundschau des Film-Kurier*, 272, 12.11.1921.

Gad, Urban: Titelwahl. In seinem: *Der Film. Seine Mittel – seine Ziele*. Übers. v. Julia Koppel. Berlin: Schuster & Loeffler 1921, pp. 243–246.

Gebhart, Paul: Die Schrift im Film. In: *Fototechnische Rundschau des Film-Kurier*, 286, 8.12.1921.

Maugham, W. Somerset: On Writing for the Films. In: *North American Review* 213, Mai 1921, pp. 670–675.

1922

Delluc, Louis: L'écran fascinateur. In: *Cinéa*, 41, 17.2.1922.

Hilliker, Katherine: Writing the titles. In: Photoplay Research Society, Los Angeles (ed.): *Opportunities in the motion picture industry – and how to qualify for positions in its many branches*. Los Angeles: The Society 1922, Book 2, pp. 49–53.

Loan, Herbert Hartwell van: *How I did it*. Los Angeles 1922, 160 pp.

Moussinac, Léon: Titres et sous-titres. In: *Cinémagazine*, 7, 17.2.1922, pp. 205–207.

Reimann, Bruno: Die Sprache im Filmbild. In: *Film-Kurier*, 54, 8.3.1922.

Taylor, Loren E.: Art Titles. In: *Opportunities in the Motion Picture Industry, and how to qualify for positions in its many branches*. Los Angeles: Photoplay Research Society 1922.

Repr.: New York: Arno Press 1970, pp. 65–67.

1923

Anon.: Read Film Titles Aloud, Is Killed. [= Special Despatch to *The Morning Telegraph*, Nashville, Tenn., October 9, 1923.] In: *New York Morning Telegraph*, 10.10.1923.

Sklovskij, Viktor: *Literatura i kinematograf*. Berlin: Russkoe Universal'noe Izdatel'stvo 1923, 60 pp. (Vseobsčaja Biblioteka. 51.).

German [=excerpted, pp. 3–33.] Literatur und Kinematograph. In: Flaker, Aleksandar / Zmegac, Viktor (Hrsg.): *Formalismus, Strukturalismus und Geschichte. Zur Literaturtheorie und Methodologie in der Sowjetunion, CSSR, Polen und Jugoslawien*. Kronberg, Ts.: Scriptor 1974, pp. 22–41 (Scriptor-Taschenbücher. Literaturwissenschaft. S22.).

French: Littérature et cinématographe. In: Victor Chlovski: *Résurrection du mot*. Paris: Eds. Gérard Lebovici 1985, pp. 91–146.

Delluc, Louis: Abel Gance par Louis Delluc. In: *Le crapouillot*, no. spécial, 16.3.1923.

Desnos, Robert: Musique et sous-titres. In: *Paris-Journal*, 13.4.1923.

Repr. in: Pierre Tchernia (dir.): *Cinéma*. Paris: Gallimard, 1966, pp. 98–100.

Landry, Lionel: L'image et le texte. In: *Cinemagazine*, 5.1.1923, p. 26.

Mariani, V.: *Guida pratica della cinematografia*. Milano: Hoepli 1923.

Pander, Hans: Zwischentitel. In: *Der Bildwart* 1,1, Jan.–Febr. 1923, p. 19.

Staude, Erich: Der Kampf um den Zwischentitel. In: *Monatsheft Kinemathek*, April 1923.

Stindt, Georg: Der Titel im Film. In: *Der Film*, 12, 23.3.1923, pp. 20–22.

1924

Arroy, Jean: Sous-titres. In: *Cinémagazine*, 34, 22.8.1924.

Balazs, Béla [1924]: Titel. In seinem: *Der sichtbare Mensch oder die Kultur des Films*. In: Diederichs, Helmut H. / Gersch, Wolfgang / Nagy, Magda (Hrsg.): *Béla Balázs. Schriften zum Film. Erster Band*. Berlin: Henschel 1982, pp. 125–127.

French :Balazs, Béla, *L'homme visible et l'esprit du cinéma (Der sichtbare Mensch [L'homme visible], 1924)*, traduit de l'Allemand par Claude Maillard, Belva, éditions Circé, 2010, pp. 33–34 “De la continuité visuelle” et pp. 121–123 “Les sous-titres”.

Beyfuss, Edgar: Filmdramaturgische Skizzen II: Titel im Film. In: *Film-Kurier*, 24, 8.11.1924.

Chpikovskiy, Nikolai: Nadpisi v kino [Les surtitres dans le cinéma]. In: *Kino-gazeta*, 22, 1924.

Desnos, Robert: Fait divers. In: *Journal littéraire*, 6. 12.1924.

Repr. in: Robert Desnos: *Les rayons et les ombres. Cinéma*. Édition établie et présentée par Marie-Claire Dumas avec la collaboration de Nicole Cervelle-Zonca. Paris: Gallimard 1992.

Eckstein, Ernst: *Deutsches Film- und Kinorecht. Nebst Anhang. Vertragsmuster. Verbandsbestimmungen*. Mannheim/Berlin/Leipzig: Bensheimer 1924, p. 133.

Gabrielli, Aldo: I titoli come sono, come dovrebbero essere, e come non saranno mai. In: *La Rivista cinematografica*, 25.3.1924.

Galindo, Marco Aurelio: Los títulos de la pantalla. In: *El Universal Ilustrado* (Mexico), 4.12.1924, p. 17.

Galindo, Marco Aurelio: Tres mujeres y una atenta carta al señor Elias. In: *El Universal Ilustrado* (Mexico), 16.10.1924, p. 23.

Haas, Willy: Der titellose Film. In: *Film-Kurier*, 3.1. 1924.

Haas, Willy: Wie Schriebe ich ein Filmmanuskript? In: *Film-Kurier*, 196, 3. Beiblatt, 3.1.1924.

Jonas, Walter: Nochmals der titellose Film. In: *Film-Kurier*, 23.1.1924.

Jonas, Walter: Warum keine Titel? In: *Film-Kurier*, 14.1.1924.

Krieger, E.: Die Titel beim Kulturfilm. In: Beyfuss, E. / Kossowsky, A.: *Das Kulturfilmbuch*. Berlin: Chryselius und Schulz 1924, pp. 261–263.

Robison, Arthur: Warum kein titelloser Film? In: *Film-Kurier*, 19.1.1924.

Silver, Marcel: Du film sans sous-titre. In: *Cinéa-ciné*, 25, 15.11.1924.

Tynianov, Yuri: Kino, slovo, muzika. In: *Zizn' iskusstva*, 1, 1924.

Publ. under the pseudonym Ji. Van Vezén.

French: Le cinéma – le mot – la musique. *Les formalistes russes et le cinéma*. Présenté par François Albéra. Paris: Nathan, 1996, pp. 187–191.

1925

Anoschtchenko, Nikolai: K voprosou o postroenii scenariy [= La question des scénarios construits]. In: *Kino-Journal A.R.K.*, 1925, 11–12.

Beyfuss, Edgar: Das Film-Manuskript. Briefe im Film. In: *Filmtechnik*, 6, 5.8.1925, pp. 106–107.

Chklovskiy, Victor: Gore ot chpagi. In: *Kino*, 40, 25.12.1925.

Chklovskiy, Victor: Neobkhodimoe zlo [= Un mal nécessaire]. In: *Kino*, 34, 10.11.1925.

Repr. in Shkloskij's *Motalka. O kinoremesle. Knizka ne dlia kinematografistov*. Moscou/Leningrad: Ed. Kinopetchat 1926.

Goldobine: *Kak pisat' scenary dlia kino-kartin. Prakticheskoe rukovodstvo* [= Comment écrire des scénarios pour le cinéma. Direction pratique]. [N.I.]: Ed. Moskovskoe teatralnoe izdatelstvo 1925.

Pohl, Gerhart: Der Film ohn Wort. In: *Film-Kurier*, 24.1.1925.

Reimann, Walter: Filmtexte. In: *Filmtechnik*, 6, 1925.

Robison, Arthur: Warum kein titelloser Film? In: *Film-Kurier*, 19.1.1924.

Stindt, Georg: Der Titel im Film. In: *Filmtechnik*, 18, 25.12.1925, pp. 374–375.

1926

Aseev, Nikolai: Ne skoutchaite na titrakh [= Ne vous ennuyez pas sur les titres]. In: *Sovetsky Ekran*, 8, 1926.

Barry, Iris: The sub-title. In ihrem: *Let's go to the movies*. o.O.: Payson and Clark / London: Chatto &

- Windus 1926, Chapter V : «The Sub-title: The necessity for the sub-title – Its true function – «His hat and stick!» – Good and shocking sub-titles – How to make them », pp. 75–84.
- Buckle, Gerard Fort: Titles. In seinem: *The mind and the film. A treatise on the psychological factors in the film*. London: Routledge & Sons 1926, pp. 97–111.
- Chklovsky, Victor: [...] [= Le Ciné-Oeil et les intertitres]. In: *Kino*, 30.10.1926.
Engl. in: Richard Taylord and Ian Christie (eds.), *The Film Factory*. London: Routledge & Kegan Paul 1988.
- Eikhenbaum, Boris: K voprosou i titrakh. In: *Kino* (Leningrad), 49, 7.12.1926, p. 2.
French: La question des intertitres. In: François Albéra (dir.): *Les formalistes russes et le cinéma. Poétique du film*. Paris: Nathan 1996, pp. 217–218.
- Eikhenbaum, Boris: Literatoura i kino. In: *Sovetsky Ekran*, 47, 1926.
French: Littérature et cinéma. In: *Ca/Cinéma*, 4, Mai 1974.
Repr. in: François Albéra (dir.): *Les formalistes russes et le cinéma*. Paris: Nathan 1996, pp. 203–208.
- Eikhenbaum, Boris: Slovo i kino. In: *Kino* (Leningrad), 10, 16.3.1926.
French: Le mot et le cinéma. In: François Albéra (dir.): *Les formalistes russes et le cinéma*. Paris: Nathan 1996, pp. 209–211.
German: Probleme der Filmstilistik. In: Albersmeier, Franz-Josef: *Texte zur Theorie des Films*. Stuttgart: Reclam 1979, pp. 100–140 [esp. pp. 111–112].
- Epstein, Jean: *Le cinématographe vu de l'Etna*. Paris: Les Écrivains réunis 1926, pp. 57–58 (Conférence au Théâtre du Vieux Colombier, 14 décembre 1924).
- Harms, Rudolf: Die Titel im Film. In his: *Philosophie des Films. Seine ästhetischen und metaphysischen Grundlagen*. Leipzig: Meiner 1926, pp. 92–98.
- Herring, Robert: The movies. In: *London Mercury* 14, July 1926, pp. 303–305.
- Hutter, Richard: Der Titelmann. In: *Der Film*, 15, 11.4.1926, pp. 13–14.
- Kuhn-Foelix, August: Künstlerische Filmschnitt-Gestaltung. In: *Filmtechnik*, 7, 1926.
- Larsky, Leonid: Noujny li vooebe nadpisi? [= Faut-il des surtitres en général]. In: *Sovetsky Ekran*, 10, 1926.
- Millet, Raymond: Apologie des sous-titres. In: *Comœdia*, 4940, 6.7.1926.
- Miringof, M.: O nadpisiakh. In: *Sovetsky ekran*, 12, 1926.
- Nikitin, Nikolaï: [...] In: *Sovetsky Ekran*, 6, 1926.
- Pudovkine, Vsevolod: *Kino-scenary (teoriia scenariia)* [= Ciné-scénarios (théorie du scénario)]. Moskau: Ed. Kinopetchat 1926.
- Ramsay, Terry, *A Million and One Nights. A History of the Motion Pictures Through 1925*. New York: Simon and Schuster 1926, pp. 267–268, 372, 514.
Réédité en facsimilé, New York: Simon and Schuster 1986.
- Sokolov, Ipolit: *Kino-scenary, teoriia i tekhnika* [= Ciné-scénarios, théorie et technique]. Moskau: Ed. Kinopetchat 1926.
- Tchuriline, Tikhon: O nadpisiakh [= A propos des surtitres]. In: *Sovetsky Ekran*, 12, 1926.
- Vertov, Dziga: *Articles, journaux, projets*. [Thèses d'articles datés du 15 juillet 1926.] Paris: Cahiers du Cinéma / 10/18 1972.

1927

Campanile-Mancini, Gaetano: [Lettre.] In: *Il Torchio* (Milano), 1.5.1927.

Crebas, H.W.: Blockschrift zum Suggestivtitel. In: *Filmtechnik*, 24, 1927.

Ejchenbaum, Boris M.: Problemy kinostilistiki. In: *Poetika Kino*. Moskwa/Leningrad: Kinocepat 1927, pp. 11–52.

[French:] Problèmes de ciné-stylistique. In: *Cahiers du Cinéma* 220–221, 1970, pp. 70–78.

Et François Albéra (dir.): *Les formalistes russes et le cinéma*. Paris, Nathan 1996, p. 37–71.

[German:] Probleme der Filmstilistik. In: *Poetik des Films*. Hrsg. v. Wolfgang Beilenhoff. Deutsche Erstausgabe der filmtheoretischen Texte der russischen Formalisten mit einem Nachw. u. Anmerkungen. Mün-

chen: Fink 1974, pp. 12–39 (Kritische Information. 10.).

Repr. in: Albersmeier, Franz-Josef (Hrsg.): *Texte zur Theorie des Films*. Stuttgart: Reclam 1979, pp. 100–140 (Universal-Bibliothek. 9943.).

[Abbreviated:] In: *Film- und Fernsehsprache. 1. Texte zur Entwicklung, Struktur und Analyse der Film- und Fernsehsprache*. Hrsg. v. Joachim Paech. Frankfurt/Berlin/München: Diesterweg 1978, pp. 33–37.

Gekürzt u.d.T. “Vom Aufbau der inneren Rede” in: Denk, Rudolf (Hrsg.) (1978) *Texte zur Poetik des Films*. Stuttgart: Reclam 1978, pp. 47–50 (Arbeitstexte für den Unterricht. / Universal-Bibliothek. 9541.).

[Engl.:] Problems of film stylistics. In: *Screen* 15,3, 1974, pp. 7–32.

Repr. in: Eagle, Herbert (ed.): *Russian formalist film theory*. Ann Arbor, Mich.: University of Michigan Slavic Publications 1981, pp. 55–80 (Michigan Slavic Materials. 19.).

Gianini, Guglielmo: I riduttori di film. In: *Kines*, 27. 8.1927.

Holland, Lothar: Von der Blockschrift zum Suggestivtitel. In: *Filmtechnik*, 24, 26.11.1927, pp. 424–426.

Kobitzsch, Adolf: Das Einschneiden der Titel. In: *Filmtechnik*, 21, 15.10.1927, pp. 374–375.

Kuhn-Foelix, August: Suggestiv-Titel. In: *Film-Kurier*, 9.8.1927.

Moussinac, Léon: Des textes au cinéma. In: *Arts et métiers graphiques*, 1, 15.9.1927, pp. 21–24.

Murnau, Friedrich Wilhelm: The ideal picture needs no titles. In: *The Musical Digest* 12,13, Dec. 1927.
Ital.: Il film ideale non ha bisogno di sottotitoli. In: *Vienna – Berlino – Hollywood. Il cinema della grande emigrazione*. Venezia: La Biennale 1981, pp. 89–90.
German: Der ideale Film benötigt keine Untertitel. In: *Filmfaust* 12, Febr. 1979, pp. 30–33.

Persov, Vladimir: Literatoura i kino [=Littérature et cinéma]. In: *Sovetskoe kino*, 5–6, 1927.

Richardson, Dorothy M.: Continuous performance: captions. In: *Close Up*, Sept. 1927, pp. 52–56.

Skklovskij, Viktor: *Motalka. O kinoremesle. Knijka ne dlja kinematografistov*. Moskva-Leningrad: “Kinopecat” 1927, 39 pp.

1928

Desnos, Robert: Sous-titres. In: *Le Soir*, 15.6.1928.
Reproduit dans: Robert Desnos: *Les rayons et les ombres. Cinéma*. Édition établie et présentée par Marie-Claire Dumas avec la collaboration de Nicole Cervelle-Zonca. Paris: Gallimard 1992.

lliott, Eric: Titles and close-ups. In seinem: *Anatomy of motion-picture art*. Territet, Schweiz (Riant Château): Pool 1928, pp. 74–85.

Gianini, Guglielmo: Della ‘riduzione italiana’ dei film. In: *Kines*, 29.4.1928.

Luciani, Sebastiano Arturo: *L’antiteatro. Il cinematografo come arte*. Roma: La Voce 1928, pp. 19–20.

Pudowkin, Wsewolod: Rhythmus des Filmtitels. In: *Der Film*, 5, 15.3.1928, p. 23.

Pudowkin, Wsewolod, I.: Der Filmtitel. In seinem: *Filmtechnik. Filmmanuskript und Filmregie*. Übers. v. Leonore Kündig. Zürich: Arche 1961, pp. 57–61 (Sammlung Cinema. 1.).

German. At first: Berlin: Vlg. d. Lichtbildbühne 1928.

Taylor Patterson, Frances [Instructor in photoplay composition, Columbia University, author of “Cinema Craftmanship”]: *Scenario and Screen*. New York: Harcourt, Brace and Company 1928, ch. IV “The Titles”, pp. 58–80.

1929

Green, Fitzhugh: *The Film Finds Its Tongue*. New York: G.P. Putnam Sons 1929.

Reissue: New York: Blom 1971, vi, 316 pp.

Kaufman, Naum: [???]. In: *Sovetskii Ekran*, 7, 1929.
Engl.: The Intertitle and Its Evolution in the Work of the Kinocs. In: *Lines of resistance. Dziga Vertov and the Twenties*. [Published on the occasion of the first comprehensive retrospective of the films of Dziga Vertov, presented at the 23rd edition of Le Giornate del Cinema Muto (Sacile/Pordenone, 9–16 October 2004)]. Ed. and with an introd. by Yuri Tsivian. Russian texts transl. by Julian Graffy. Filmographic and biographical research: Aleksandr Deriabin Gemon: Le . Giornate del Cinema Muto 2004, pp. 324–326.

Weltmann, Lutz: Die Physiognomie spricht. In: *Die Literatur* 31,5, Febr. 1929, p. 247.

1930

Balazs, Béla [1930]: Titelschrift. In his: *Der Geist des Films*. Diederichs, Helmut H. / Gersch, Wolfgang / Nagy, Magda (Hrsg.): *Béla Balázs. Schriften zum Film. Zweiter Band*. Berlin: Henschel 1984, pp. 141–142.

French : Balazs, Béla, *L'esprit du cinéma (Der Geist des Films, 1930)*, traduit de l'Allemand par Jacques Chavy et présenté par Jean-Michel Palmier, Paris, Payot, 1977, p. 122 "L'écriture du sous-titre" et p. 258 "Et les sous-titres ?".

Barry, Iris: The sub-title. In her: *Let's go to the movies*. O.O.: Payson and Clark / London: Chatto & Windus 1930, pp. 77–84.

Crebas, H.W.: Die Zwischentitel stören. In: *Filmwoche*, 24.2.1930.

Rotha, Paul [1930]: The placing of titles. In seinem: *The film till now. A survey*. Rev. and enl. ed. London: Spring Books 1949, pp. 395–398.

1932

Arnheim, Rudolf: *Film als Kunst*. Berlin: Ernst Rowohlt Verlag 1932, 344 pp.

New ed. 1957.

[Engl., abbr.:] *Film as Art*. Berkeley/Los Angeles: University of California Press 1957. 8th printing 1971. *Film as art*. London: Faber & Faber 1958. Repr. 1969 and 1983.

Many other transl. and eds.

1933

Eastman Kodak Co.: *The Motion Picture Laboratory Practice and Characteristics of Eastman Motion Picture Films*. N.I.: Eastman Kodak 1933, ch. XI "Making Motion Picture Titles", pp. 226–242.

1936

Tobin, Richard L.: Turning Time Back to the Subtitle. In: *New York Herald Tribune*, 14.6.1936.

1939

Jacobs, Lewis: *The Rise of American Film; a Critical History*. New York: Teachers College Press 1939. Repr. 1968.

1941

Kucera, Jan: *Kniha o filmu* [=Book on film]. Prague: Orbis 1941, pp. 182–188.

2nd ed. 1946.

1942

Barbaro, Umberto: Il problema della prosa cinematografica. In: *Bianco e nero*, Aug. 1942, pp. 3–13.

1944

Bleyman, Michail: Griffit i drama [=Griffith and Drama]. In his: *O kino – svidetelskiye pokazaniya*. [=On cinema – depositions of a witness]. Moscow: Iskusstvo 1973, pp. 235–242.

Originally in: *D.U. Griffit* [=D.W. Griffith]. Moscow: Goskinoizdat 1944.

1946

Arnoux, Alexandre: *Du muet au parlant. Souvenir d'un témoin*. Paris: la Nouvelle édition 1946.

1947

Dafcik, Jan Marian Michael: *Der Dialog im Film*. Diss. Wien 1947, pp. 28–46.

1948

Balazs, Béla: *Le cinéma. Nature et évolution d'un art nouveau (Der Film, 1948)*. Traduit de l'Allemand par Jacques Chavy. Paris: Payot 1979, p. 176 "Graphies des sous-titres"

Brunel, Adrian: *Film script. The technique of writing for the screen*. London: Burke 1948, pp. 118–122.

Verdone, Mario: I poeti nel cinema e il cinema nei poeti. In: *La Critica cinematografica*, août–sept. 1948, p. 12.

1949

Rotha, Paul: The placing of titles. In seinem: *The film till now. A survey*. Revised and enlarged edition. London: Spring Books 1949, pp. 395–398.

1952

Clair, René: Der Zwischentext – zwei antithetische Filme. In seinem: *Vom Stummfilm zum Tonfilm. Kritische Notizen zur Entwicklungsgeschichte des Films. 1920–1950*. München: Beck 1952, pp. 32–33.

Jeanne, René / Ford, Charles: *Histoire du cinéma 1895–1929. 2. Le cinéma muet (suite)*. Paris: S.E.D.E. 1952.

1955

Menarini, Alberto: *Il cinema nella lingua, la lingua nel cinema*. Torino: Bocca 1955.

1956

Dovjenko, Alexandre: La parole dans le scénario. In: *Recherches soviétiques*, 3, avril 1956, pp. 81–102.

Savio, F.; Didascalìa. Cinema. In: *Enciclopedia dello Spettacolo*, coll. 659–61, Roma: Le Maschere 1956.

1957

Paoletta, Roberto: *Storia del cinema muto*. Napoli: Giannini 1957.

Venturini, Franco: Appunti per una storia della didascalìa cinematografica. In: *Ferrania*, 11, marzia 1957, pp. 22–25.

1958

Eisner, Lotte H.: Filmdialog und Zwischentitel. In: Eisner, Lotte H. / Friedrich, Heinz (Hrsg.): *Film – Rundfunk – Fernsehen*. Frankfurt: Fischer 1958, pp. 57–59 (Das Fischer-Lexikon. 9.).

1961

Leprohon, Pierre: *Histoire du cinéma muet*. Paris: Cerf 1961.

Rééd.: Paris: D’Aujourd’hui 1982, pp. 86 et 207.

Plazewski, Jerzy: *Jezyk filmu* [=Film Language]. Warszawa: Wydawnictwa Artystyczne i Filmowe 1961.

2nd ed. 1982, pp. 358–362.

[Czech:] *Filmová rec* [=Film Language]. Prague: Orbis 1967, pp. 298–301.

1962

Wagenknecht, Edward: *The Movies in the Age of Innocence*. New York: Limelight Editions 1962, pp. 9–11.

1965

MacGowan, Kenneth: *Behind the Screen. The History and Techniques of the Motion Picture*. New York: Dell Publishing 1965, pp. 117, 130, 188–189, 197, 271, 293.

1966

Desnos, Robert: Musique et sous-titres. In: *Cinéma*, textes réunis et présentés par Pierre Tchernia, coll. NRF, Paris, Gallimard, 1966, pp. 98–100.

Loos, Anita: *A Girl Like I*. New York: Viking Press 1966, pp. 102–104.

Schklowskij, Viktor: Über Zwischentitel. In seinem: *Schriften zum Film*. Frankfurt: Suhrkamp 1966, pp. 36–37.

1968

Brownlow, Kevin: *The Parade’s Gone by*. New York: Knopf 1968, ch. 24: “Two unique Processes: Tinting and Titling”, on titling, see pp. 294–299.

Chevassu, François: Le cinéma est sonore. In: *Image et son*, 215, Paris, mars 1968.

Gauthier, Guy: Quand le son était muet. In: *Image et son*, 215, Paris, mars 1968.

Lefèbvre, Raymond: Les mots et les lettres. In: *Image et son*, 215, mars 1968.

1970

Carey, Gary: Prehistory: Anita Loos. In: Richard Corliss (ed.): *The Hollywood Screenwriters*. New York: Avon 1970, pp. 37–50.

Kaul, Walter (Red.): *Caligari und Caligarismus*. Berlin: Deutsche Kinemathek 1970, 82 pp. (Deutsche Kinemathek Berlin. 17.).
 “Zwischentitel mit ‘Zwischentönen’”, pp. 40–57.

Rosentswieg, Gerry: The Titles. In: *Show*, Febr. 1970.

1971

Amengual, Barthélémy: *Clefs pour le cinéma*. Paris: Seghers 1971, pp. 169–178.

1972

Brunetta, Gian Piero: *Intellettuali, cinema e propaganda tra le due guerre*. Bologna: Pàtron 1972, ch. “Evoluzione della lingua delle didascalie”, pp. 63–77.

1975

Albéra, François: Écriture et image: note sur les intertitres dans le cinéma muet. In: *Dialectiques*, 9, été 1975, pp. 21–35.

Berg, Charles: The Human Voice and the Silent Cinema. In: *Journal of Popular Film* 4,2, 1975, pp. 165–177.

Bitomsky, Hartmut: Sprache: Zwischentitel, Dialogue, Inserts. In: *Filmkritik* 19,220, 1975, pp. 165–166.

Marie, Michel: Le “verbal” dans le muet: fonctions des intertitres. In: Jean Collet, Michel Marie, Daniel Percheron, Jean-Paul Simon et Marc Vernet: *Lecture du film*. Paris: Albatros 1975, pp. 168–172.

Pitera, Zbigniew: *Mile kina poczatki* [=Nice Beginnings of Cinema]. Warszawa: Wydawnictwa Artystyczne i Filmowe 1979, ch. “Epopeja napisu filmowego” [= Epopee of Film Title], pp. 26–36.

Orig.: Epopeja napisu filmowego czyli Zapoznana karta historii kina [=Epopee of Film Title or a Neglected Page in the History of Cinema]. In: *Kino* 10,9, 1975, pp. 61–64.

1976

Marie, Michel: *Intertitres et sons au cinéma*. Thèse de troisième cycle (unpublished), Université de Paris VIII, 1976.

Mori, Iwao / Tomorani, Yozo: *Katsudo Shashin taikan* [=A Survey of the Moving Pictures], 1919–1920. 1–4. Suppl. to: Okabe Ryu (dir.): *Nihon eiga shi soko* [=Notes on Japanese Film History]. Tokyo: Tokyo Film Library Council 1976–78.

1977

Audibert, Louis: Cinéma, langage, écriture. In: *Cinématographe*, 32, novembre 1977, pp. 22–23.

Chevassu, François: *L’expression cinématographique. Les éléments du film et leurs fonctions*. Paris: l’Herminier 1977.

Fieschi, Jacques: Cartons, chiffres et lettres, *Cinématographe*, 32, novembre, 1977, p. 18–21.

Marie, Michel: Intertitres et autres mentions graphiques dans le cinéma muet. In: *La Revue du Cinéma. Image et Son*, 316, Paris, avril 1977, pp. 68–74.

Pailliez, Rodolphe : La lettre et le cinématographe. In: *La Revue du Cinéma. Image et Son* 316, Avril 1977, p. 67.

Raffaelli, Sergio: Il D’Annunzio prosatore nelle didascalie dei suoi film. In: *Quaderni del Vittoriale*, 4, 1977, pp. 45–53.

1978

Everson, William K.: *American Silent Film*. New York: Oxford University Press 1978, ch. “The Art of the Subtitle”, pp. 126–141.

Slide, Anthony: *Aspects of American Film History Prior to 1920*. Metuchen, N.J./London: Scarecrow Press 1978, pp. 130–133.

1979

Marchese, Alfonso: La didascalia come chiave semantica del film. In: *Bianco e Nero* 40, Iann./Febb. 1979, pp. 60–69.

Sitney, P. Adams: Image and Title in Avant-Garde Cinema. In: *October*, 11, Autumn 1979, pp. 97–112.

1980

Camerini, Claudio / Redi, Riccardo (sous la direction de): *Tra una film e l'altra. Materiali sul cinema muto italiano*. Venezia: Marsilio 1980.

van Wert, William F.: Intertitles. In: *Sight & Sound* 49,2, 1980, pp. 98–105.

1981

Beylie, Claude / Lacassin, Francis: Entretiens avec Louis Bouquet, Henri Fescourt, Joë Hamman et Gaston Modot. In: *Cahiers de la Cinémathèque*, Dossier "Le cinéma des années folles", 33–34, automne 1981, pp. 18 et suivantes.

1982

Hendrykowski, Marek: *Slowo w filmie. Historia, teoria, interpretacja* [=Word in film. History, theory, interpretation]. Warszawa: Panstwowe Wydawnictwo Naukowe 1982, pp. 29–55.

1983

Aumont, Jacques / Bergala, Alain / Marie, Michel / Vernet, Marc: *Esthétique du film*. Paris: Nathan 1983, pp. 138–139.

Bowser, Eileen: Toward Narrative, 1907: *The Mill Girl*. In: John L. Fell (dir.): *Film before Griffith*. Los Angeles/Berkeley: University of California Press 1983, p. 338.

Mitry, Jean: Thomas H. Ince: his esthetic, his films, his legacy. In: *Cinema Journal* (Chicago) 22,2, 1983, S. 2–25.

Salt, Barry: The Early Development of Film Form. In: John L. Fell (dir.): *Film before Griffith*. Los Angeles: University of California Press 1983, p. 291.

Salt, Barry: *Film Style and Technology: History and Analysis*. London: Starword 1983, pp. 56, 67, 120–121, 161.

2nd édition, revue et augmentée, 1992.

1984

Brownlow, Kevin: The Art of Title Writing. In: *Home Movie Quarterly*, May 1984.

King, K.: The Sound of Silents. In: *Screen* 25,3, May–June 1984, pp. 2–15.

1985

Bordwell, David / Staiger, Janet / Thompson, Kristin: *The Classical Hollywood Cinema*. New York: Columbia University Press 1985, see index and ch. "Narration: the Functions of Inter-Titles", pp. 183–189.

Deleuze, Gilles: *Cinéma 2 – L'image temps*. Paris: Minuit 1985, ch. 9 : "Les composantes de l'image sur l'acte de la parole au cinéma" [Sur l'acte de parole au cinéma, très très peu de choses sur l'intertitre].

1986

Dupré la Tour, Claire: *Intertitre et film: agencement et perception de la parole dans La passion de Jeanne d'Arc de C. Dreyer*, Diplôme d'Études Approfondies (non publié), sous la direction de Michel Colin. Paris III Sorbonne Nouvelle, 1986, 166 pp.

Gunning Tom: *D.W. Griffith and the "Narrator-System". Narrative Structure and Industry Organization in Biograph Films. 1908–1909*. Thèse de doctorat non publiée, New York University, 1986.

See: Inter-titles at Biograph, pp. 611–621.

Slide, Anthony: Subtitles. In: *The American Film Industry. A historical dictionary*. New York: Greenwood 1986, pp. 331–332.

1987

Bédard Yves: *Images écrites. Étude de l'écriture dans le cinéma de 1895 à 1912*. Mémoire de Maîtrise (non publié), Québec, Université Laval 1987, 247 pp.

Benedikovic, Vojtech: Funkcia titulku ako tlmocnika filmového dialógu [= The Function of Title as Interpreter of Film Dialogue]. In: *Slovenské divadlo* [= Slovak theatre], 35, 1987, pp. 291–326. (English summary, p. 326.)

Chisholm, Brad: Reading Intertitles. In: *Journal of Popular Film and Television* 15,3, Fall 1987, pp. 137–142.

Walsh, Michael: Sounds of silents. In: *Film Comment* 23, July/Aug. 1987, pp. 66–69.

1988

Bollag, Brenda: Words on the Screen: The Problem of the Linguistic Sign in the Cinema. In: *Semiotica* 72,1/2, 1988, pp. 71–90.

Gaudreault, André: *Du littéraire au filmique, système du récit*. Paris/Québec: Méridiens Klincksieck/Presses de l'Université Laval 1988.

Rééd., revue, corrigée et augmentée. Paris/Québec: Armand Colin/ Editions Nota Bene 1999, see ch. “Un spectacle monstratif, assisté de narration”, p. 150–153, and “Le cinéma, entre intermédialité et littérarité”.

English: *From Plato to Lumière: Narration and Monstration in Literature and Cinema*, Toronto: University of Toronto Press 2009, xxix, 225 pp.

Orosz, Susanne: Weiße Schrift auf schwarzem Grund. Die Funktion von Zwischentiteln, dargestellt an Beispielen aus *Der Student von Prag* (1913). In: *Der Stummfilm. Konstruktion und Rekonstruktion*. München: Schaudig, Bauer, Ledig 1988, pp. 135–151.

Stempel, Tom: *Framework: A History of Screenwriting in the American Film*. New York: Ungar Book / Continuum 1991 [at first 1988], ch. 5 “Titles”, pp. 35–40.

Tsivian, Yuri: The Semiotics of Intertitles in Early Films. In: *Trudi po znakovim systemam* [=Works on Sign System] (Tartu) 22, 1988, pp. 143–154.

[Polish:] O semyotyce napisu w filmie niemy. In: *Film: Język–Rzeczywistość–Osoba*, Warszawa: Zakład Semiotyki Logicznej Uniwersytetu Warszawskiego 1992, pp. 207–216.

1989

Abel Richard: Scenes from Domestic Life in Early French Film. In: *Screen* 30,3, Summer 1989, pp. 4–28.

Masson Alain: *L'image et la parole. L'avènement du cinéma parlant*. Paris: La Différence 1989, pp. 110–113.

1990

Bowser, Eileen: *The Transformation of Cinema, 1907–1915*. [= Charles Harpole (General Editor), *History of the American Cinema*. 2.] Berkeley/Los Angeles/London: University of California Press 1990, see index and ch. “Trademark, Titles, Introductions”, pp. 137–147.

Brownlow, Kevin / Guneratne, Anthony R.: Footnotes and fancies: the lighter side of the screen. In: *Cinefocus* 1,1, 1990, pp. 43–44.

Burch, Noël: *La lucarne de l'infini, naissance du langage cinématographique*. Paris: Nathan Université 1990, pp. 133–134, 182–183, 228–231.

[Engl.:] *Life to those Shadows*. Los Angeles: University of California Press 1990, pp. 134–136, 151, 188–189, 193, 238, 240, 246, 248, 253, 265.

Fullerton, John: Spatial and Temporal Articulation in Pre-Classical Swedish Film. In: Thomas Elsaesser with Adam Barker (eds.): *Early Cinema. Space Frame Narrative*. London: British Film Institute 1990, pp. 375–389.

Gaudreault, André / Jost, François: *Cinéma et récit II. Le récit cinématographique*. Paris: Nathan 1990, ch. 3, “Le mot et l'image”, pp. 63–71.

Gaudreault, André: Showing and Telling: Image and Word in Early Cinema. In: Thomas Elsaesser with Adam Barker (dir.): *Early Cinema. Space Frame Narrative*. London: British Film Institute 1990, pp. 274–281.

Keil, C.: Reframing the Italian: Questions of audiences Adress in Early Cinema. In: *Journal of Film and Video* 17,1–4, 1990–91, pp. 36–48.

Koszarski, Richard: *An Evening Entertainment. The Age of the Silent Feature Picture, 1915–1928*. In: Charles Harpole (General Editor), *History of the American Cinema*. 3. Berkeley/Los Angeles/London: University of California Press 1990, see the index.

Michelson, Annette: Intertitles to Three Songs of Lenin, 1934. In: *October*, 52, Spring 1990, pp. 40–51.

Musser, Charles: *The Emergence of Cinema, The American Screen to 1907*. [= Charles Harpole (General Editor), *History of the American Cinema*. 1.]

Berkeley/Los Angeles/London: University of California Press 1990, see the index.

Slide, Anthony: *The American Film Industry. A Historical Dictionary*. New York: Limelight Editions 1990, pp. 331–332.

1991

Hansen, Myriam: *Babel & Babylone. Spectatorship in American Silent Film*. Cambridge, Mass./London: Harvard University Press 1991, “Hieroglyphics, Figurations of Writing”, pp. 188–199.

Metz, Christian: *L'énonciation impersonnelle ou le site du film*. Paris: Méridiens Klincksieck 1991, ch. “Adresses écrites, cartons d'adresse”, pp. 63–69.
[German:] Schriftliche Adressierungen – Adressierende Titel. In his: *Die unpersönliche Enunziation oder der Ort des Films*. Münster: Nodus-Publikationen 1997, pp. 51–56 (Film und Medien in der Diskussion. 6.).

Meyer, Mark-Paul: Los intertitulos de *Lucky Star* (1929). In: *Archivos de la Filmoteca: Revista de Estudios Históricos sobre la Imagen* 25–26, Feb. 1997, pp. 100–101.
[Orig.:] De Tussentitels van *Lucky Star*. In: *Skrien*, 176, 1991.

Musser, Charles: *Before the Nickelodeon. Edwin S. Porter and the Edison Manufacturing Company*. Berkeley/Los Angeles/London: University of California Press 1991, see the index.

Raffaelli, Sergio: La didascalia italiana. In: Renzo Renzi (a cura di): *Sperduto nel buio. Il cinema italiano e il suo tempo (1905–1930)*. Bologna: Cappelli 1991, pp. 81–86.

Renzi, Renzo (dir.): *Sperduto nel buio. Il cinema italiano e il suo tempo (1905–1930)*. Bologna: Cappelli 1991, pp. 9–12.

Tsivian, Yuri: *Istoritcheskaya retseptsiya kino. Kinetograf v Rossii, 1896–1930* [=Historical Reception of Cinema. Cinematograph in Russia, 1896–1930]. Riga: Zinatue 1991, pp. 274–321.

1992

Dupré la Tour, Claire: Pour élargir la problématique de l'intertitre: intertitres et film. In: Charles Tesson

(dir.): *Cahiers du CIRCAV*, 2, Université de Lille III, 1992, pp. 25–45.

Honka-Hallila, Ari: Pintaa, kirjoitusta suomalaisten mykkaelokuvien valiteksteista. In: *Lahikuva*, 4, 1992, pp. 5–17.

Kuyper, Eric de: Le cinéma de la seconde époque. Le muet des années dix. In: *Cinémathèque*, 1, 1992, pp. 28–35.

Raffaelli, Sergio: *La lingua filmata: didascalie e dialoghi nel cinema italiano*. Florenz: Le Lettere 1992, pp. 163–165.

Stam, Robert: *Reflexivity in Film and Literature: from Don Quixote to Jean-Luc Godard*. New York: Columbia University Press 1992, “Titles and Intertitles”, pp. 147–148.

1993

Mares, Petr: Film a verbální komunikace. K uplatnění verbálního jazyka ve filmu [= Film and Verbal Communication. On the Functioning of Verbal Language in Film]. In: Alena Macurová et Petr Mares (ed.): *Text a komunikace. Jazyk v literárním díle a ve filmu* [= Text and Communication. Language in Literary Work and in Film]. Prague: Karolinum 1993, pp. 85–100.

1994

Birett, Herbert: Zwischentitel. In seinem: *Lichtspiele: Der Kino in Deutschland bis 1914*. München: Q-Verlag 1994, p. LII/52.

Card, James: *Seductive Cinema. The Art of Silent Film*. New York: Alfred A. Knopf 1994, pp. 56–61.

Prümm, Karl: Bilderschrift für das Ohr. In: Wolfgang Jacobsen, Helga Belach, Norbert Grob (Hrsg.), *Erich von Stroheim*. Berlin: Stiftung Deutsche Kinemathek / Argon Verlag 1994, pp. 231–242.

Raffaelli, Sergio: Didascalie tra vecchio e nuovo. In: Ricardo Reddi (dir.): *Gli ultimi giorni de Pompei*. Napoli: Electa 1994, pp. 85–95.

Schwarz, Alexander: Das sichtbare Wort – Der Zwischentitel als literaler Sonderfall. In: *Der geschriebene Film: Drehbücher des deutschen und russi-*

schen Stummfilms. München: Schaudig, Bauer, Ledig 1994, pp. 83–103 (Diskurs FilmBibliothek. 6.).

Vanderplank, R.: Subtitles, Silent Film to Teletext. In: R. E. Asher et al (eds.): *The Encyclopedia of Language and Linguistics*. Oxford: Pergamon Press 1994, pp. 4398–4401.

1995

Dupré la Tour, Claire: The Written Word and Memory in Griffith's *Intolerance* and Dreyer's *La Passion de Jeanne d'Arc*. In: Dominique Blüher, Claire Dupré la Tour, Anne Goliot-Lété, Margrit Tröhler (dir.): *Cinéma, souvenir, film / Memory in Cinema and Films = Iris*, 19, 1995, pp. 55–75.

French: "Écrit et mémoire dans *Intolerance* (D.W. Griffith, 1916) et *La Passion de Jeanne d'Arc* (Carl Th. Dreyer, 1928). In: Nathalie de Voghelaer (dir.): *Cinéma et télévision; jeunes chercheurs d'ici et d'ailleurs = Cahiers du CIRCAV*, 11, Université de Lille III, 1999, pp. 29–49.

Raffaelli, Sergio: N.t. In: *Produzione e cultura*, luglio–ottobre 1995.

Schwab, Lothar: Annäherungen: Arbeitsbericht zur Rekonstruktion von Zwischentiteln / Approaches: A Working Report on the Intertitle Reconstruction. In: Daniela Sannwald (Hrsg.): *Rot für Gefahr, Feuer und Liebe: Frühe deutsche Stummfilme. / Red for Danger, Fire, and Love. Early German Silent Films*. Berlin: Henschel 1995, pp. 70–74.

Snoek, Sonja: De tussentitel. In: *Skrien*, 205, Dec./Jan. 1995, pp. 58–61.

1996

Belloi, Livio: "Vielen Dank und auf Wiedersehen". Mitteilungen an das Publikum in den Kinoprogrammen der Frühzeit. In: *KINtop* 5, 1996, pp. 117–131.

Le Forestier, Laurent: Les limites de l'analyse. Les bandes comiques Gaumont. In: Thierry Lefèbvre et Laurent Mannoni (dir.): *Cinéma des premiers temps, nouvelles contributions françaises*. Paris: Presses de la Sorbonne Nouvelle 1996, pp. 83–95 (*Théorème*. 4.).

Nebesio, Bohdan Y.: A Compromise with Literature? Making Sense of Intertitles in the Silent Films of Alexander Dovzhenko. In: *Canadian Review of*

Comparative Literature / Revue Canadienne de Littérature Comparée 23,3, 1996, pp. 679–700.

Raffaelli, Sergio: La lingua dantesca nel cinema muto italiano. In: *Dante nel cinema*. A cura di Gianfranco Laudadio. Ravenna: Longo 1996, pp. 59–75.

Redi, Riccardo: Il doppiaggio del muto. In: *Immagine*, 34, Spring 1996, pp. 9–11.

Sopocy, Martin: The Role of the Intertitle in Film Exhibition, 1904–1910. In: Williams, Christopher (ed.): *Cinema: The beginnings and the future. Essays marking the centenary of the first film show projected to a paying audience in Britain*. London: University of Westminster Press 1996, pp. 123–134.

1997

Blom, Ivo / Yperen, P. van: De Witte, een katholieke familiebioscoop. Tegen smaakbedervende en zedenkwetsende films. In: *Ons Amsterdam*, 3, 1997.

Fullerton, John: Relationen mellan text och bild i en förklassisk svensk film. In: *Aura: Filmvetenskaplig tidskrift* 3,1/2, 1997, pp. 24–65.

Kaufmann, Claudine: Au commencement, il y a l'image... Journal de la restauration (1). In: *Cinéma-thèque*, 11, 1997, pp. 108–115.

Kaufmann, Claudine: Le silence sied à l'indien. Journal de la restauration (2). In: *Cinéma-thèque*, 12, 1997, pp. 121–132.

Kessler, Frank: Brieven uit de verte. Een analyse van de film *Een telegram uit Mexico*. In: *Jaarboek Mediageschiedenis*, 8, 1997, pp. 201–213.

Lobsien, Katharina: *Dramaturgie des Zwischentitels im Stummfilm*. Magisterarbeit, Freie Universität Berlin 1997.

Meyer, Mark-Paul: La restauracion de *Raskolnikov*. In: *Archivos de la Filmoteca* (Valencia), 25–26, Febr.–Junio 1997, pp. 75–80.

Restauration d'un film et questions pour certains intertitres.

Scheunemann, Dietrich: *Intolerance – Caligari – Potemkin: Zur ästhetischen Funktion der Zwischentitel im frühen Film*. In: *Text und Ton im Film*. Hrsg. v.

Paul Goetsch u. Dietrich Scheunemann. Tübingen: Narr 1997, pp. 11–45 (ScriptOra. 102.).

1998

Pitassio, Francesco / Quresima, Leonardo (dir.): *Scrittura e immagine: La didascalie nel cinema muto/Writing and Image: Titles in Silent Cinema*. Proceedings of the IV International Udine Conference on Film Studies (1997). Udine: Forum 1998.

Albéra, François: Oralité des intertitres: Vertov bonimenteur, pp. 347–368.

Alonge, Giaime: La parola scritta nei film di animazione di propaganda negli anni della Grande Guerra, pp. 265–270.

Beusekom, Ansje van: Written Images / Spoken Words: Modified Images in Early Cinema Exhibition, pp. 283–291.

Bordewijk, Cobi: ‘...And she wept for her lost happiness’: Seeming Redundancy of Prospective and Retrospective Intertitles in Early Silent Films, pp. 159–165.

Brunetta, Gian Piero: Il lettore ottico, pp. 19–28.

Cherchi Usai, Paolo: Modelli percettivi nelle didascalie del cinema muto, pp. 167–171.

Costa, Antonio: Iconizzazione, narrazione, commento. Materiali per uno studio delle didascalie nel cinema muto italiano, pp. 199–210.

Dagrada, Elena: Le film épistolaire, pp. 255–264.

Dakovic, Nevena: *Non è resurrezione senza morte* or Reading and Writing Nation, pp. 431–439.

Degenhardt, Inge: Writing in Silen Movie: Magic or Loss?, pp. 127–143.

Dubois, Philippe: L’écriture figurale dans le cinéma muet des années 20, pp. 71–93.

Dupré la Tour, Claire: Les intertitres réduits au silence, aperçus et remises en perspective, pp. 39–51.

Dupré la Tour, Claire: Intertitres et cinéma muet. Essai de bibliographie. Une coopération internationale, pp. 441–455.

Farinelli, Gian Luca e Nicola Mazzanti: Il restauro delle didascalie, pp. 317–331.

Folisi, Enrico: Le didascalie nei cinegiornali della prima guerra mondiale, pp. 271–282.

Gaudreault, André: Des cris du bonimenteur aux chuchotements des intertitres..., pp. 53–69.

Jost, François: Les mots pour le voir, pp. 29–37.

Lewinsky, Mariann: In die Ferne schweifen, um der Nähe näher zu kommen: Von den Zwischentiteln im Japanischen Stummfilm zum europäischen ‘Erzählungsfilm’, pp. 293–303.

los Reyes, Aurelio de: Le didascalie nel cinema messicano, pp. 305–315.

Mares, Petr: Two Czech Silent Films: Narration and Intertitles, pp. 423–429.

Muscio, Giuliana: Le didascalie di Anita Loos, pp. 381–391.

Noussinova, Natalia: Parola e immagine in *Giocattoli sovietici* di Dziga Vertov, pp. 369–376.

Pithon, Rémy: Une tentative de multi-fonctionnalité des intertitres : Jean Choux, *La vocation d’André Carrel*, pp. 409–416.

Posener, Valérie: La dimension littéraire des intertitres dans le cinéma muet soviétique des années 20, pp. 211–224.

Quaresima, Leonardo: La parte scritta del film, pp. 15–17.

Raffaelli, Sergio: Sulla lingua dei film muti in Italia, pp. 187–198.

Redi, Ricardo: La fabbrica delle didascalie. Chi, come e dove, pp. 339–344.

Rondolino, Gianni: Cinema scritto e cinema orale, pp. 113–125.

Schenk, Irmbert: ‘Titelloser Film’ im deutschen Kino der Zwanziger Jahre, pp. 225–246.

Sorlin, Pierre: Le didascalie ‘inutili’ e il sistema filmico, pp. 105–111.

Tsivian, Yuri: Spoken Titles in Russian Films, pp. 247–254.

Verdone, Mario: Appunti su Richard Teschner, pp. 405–407.

Wagner, Glenda: Sur les traces d’un narrateur, en particulier dans *Nosferatu* de Murnau, pp. 393–403.

1999

Chion, Michel: Caption. In: *Positif*, 464, Oct. 1999, pp. 95–98.

Dupré la Tour, Claire: Des systèmes de l’illustration et de la légende à celui des intertitres au cinématographe. In: Claire Dupré la Tour, André Gaudreault et Roberta Pearson (dir.): *Le cinéma au tournant du siècle / Cinema at the Turn of the Century*. Proceedings of the III *Domitor* Conference (New York, 1994). Québec: Nota Bene / Lausanne: Payot 1999, pp. 101–115.

Kessler, Frank: Intertitre et Film. Histoire, théorie, restauration. / Intertitle and film. History, Theory, Restoration. (Review). In: *Iris* 28, 2000, pp. 171–174.

Salmi, Hannu: “Selitykset suomea”: valitekstien ongelma suomalaisessa naytelmaelokuvassa 1907–16. In: *Lahikuva*, 4, 1999, pp. 52–67.

Sánchez Salas, Daniel, « Los rótulos y el cine español de los 20 », *Actas del VII Congreso de la A.E.H.C.*, Madrid, Academia de las Artes y Ciencias Cinematográficas de España, 1999, pp. 429–446.

Et reproduit dans: Alicante, Biblioteca Virtual Miguel de Cervantes, 2002, URL: <http://www.cervantesvirtual.com/obra/los-rotulos-y-el-cine-espanol-de-los-20--0/>

2000

Anger, Cedric: Le retour du muet. In: *Cahiers du Cinema, Hors-Série*, Nov. 2000, pp. 34–36.

Dupré la Tour, Claire: Didascalie e narrazione. In: *Bianco e Nero* [La parola scritta nel cinema], 1–2, 2000, pp. 58–73.

Dupré la Tour, Claire: La Restauration des intertitres: pratiques et enjeux. In: Philippe Roger / Michel Serceau (dir.), *Les Archives du cinéma et de la télévision*. Condé-sur-Noireau: Corlet 2000 / = *CinémaAction*, 97, 2000, pp. 178–185.

Hayes, Kevin: Bookcover as Intertitle in the Cinema of Jean-Luc Godard. In: *Visible Language* 34,1, 2000, pp. 14–29.

2001

Fullerton, John: Notes on the cultural context of reception: The Girl From the Marsh Croft, 1917. In: *Film History* 13,1, 2001, pp. 58–64.

Keil, Charlie: *Early American Cinema in Transition: Story, Style, and Filmmaking, 1907–1913*. Madison: The University of Wisconsin Press 2001, xiii, 306 pp.

Includes: Titles and Inserts as Narrational Aids, pp. 60–69.

Quaresima, Leonardo: Absolument muet. Le débat sur le *titeloser film* allemand. In: François Jost (éd.), *Where Next? / Par où continuer? = Cinéma & Cie*, 1, 2001, pp. 42–58.

Réédition dans *Iris*, 31–32, 2013 [forthcoming].

2002

Anon.: Letters – the great silent intertitle debate. In: *Sight & Sound* 12,4, 2002, p. 72.

Dupré la Tour, Claire: Un procédé filmique: l'intertitre. Retour aux sources. In: Laurence Schifano (dir.), *Cinéma et littérature: d'une écriture l'autre*. Proceedings of the Paris X Nanterre University *Journées écriture et cinéma* (2001), *RITM Recherches interdisciplinaires sur les textes modernes*, hors série n°6, Université Paris X Nanterre 2002, pp. 11–36.

Garncarz, Joseph: Schrift, Visualität, Erzählung. Zur Funktion der Zwischentitel in Hitchcocks deutschen Stummfilmen. In: *Schrift und Bild im Film*. Hrsg. v. Hans-Edwin Friedrich u. Uli Jung. Bielefeld: Aisthesis 2002, pp. 33–45 (Schrift und Bild in Bewegung. 3.).

Patalas, Enno: On the Way to Nosferatu. In: *Film History: An International Journal* 14,1, 2002, pp. 25–31.

2003

Elliott, Kamilla: *Rethinking the novel/film debate*. Cambridge [...]: Cambridge University Press, 2003, pp. 87–96.

Pozner, Valérie: Les cartons du parlant. Quelques cas d'expériences soviétiques d'intertitres dans les films sonores du début des années trente. (= Version remaniée de l'intervention au colloque *Intertitre et film. Histoire, Théorie, Restauration – Cinéma-thèque française* 1999). In: *1895*, 40, 2003, pp. 41–57.

Version originale dans *Iris*, 31–32, 2013 [forthcoming].

2004

Altman Rick: *Silent Film Sound*. New York: Columbia University Press 2004, see the index.

Dupré la Tour, Claire: Les 540 premiers titres de la firme Pathé, un aperçu lexical. Pour une étude des titres des films des premiers temps. In: Michel Marie et Laurent Le Forestier (dir.): *La Firme Pathé Frères, 1896–1914*. Proceedings of the IV Domitor Conference (Paris, 1996). Paris: AFRHC et Presses de la Sorbonne Nouvelle 2004, pp. 253–259.

Elliott, Kamilla: Novels, and the Word/Image Wars. In: Robert Stam & Alessandra Raengo (eds.): *A Companion to Literature and Film*. Malden/Oxford: Blackwell, 2004, pp. 1–22.

2005

Dupré la Tour, Claire: Intertitles in *Intolerance*. In: Paolo Cherchi-Usai (dir.): *The D.W. Griffith Project*. London: British Film Institute 2005, pp. 81–88.

Dupré la Tour, Claire: Titles and Intertitles. Richard Abel (ed.): *The Encyclopedia of Early Cinema*. London: Routledge 2005, pp. 326–331.

Grundmann, Roy: Subtitles: On the Foreignness of Film. In: *Cineaste* 30,3, Fall 2005, pp. 48–50.

Rossholm, Anna Sofia: *Reproducing Languages, Translating Bodies. Approaches to Speech, Translation and Cultural Identity in Early European Sound Film*. Doctoral Thesis, University of Stockholm 2006.

Chapter four offers a general discussion of film translation in the period of transition to sound with a focus on dubbing, subtitles and inter-titling.

2007

Sánchez Salas, Daniel: *Historias de luz y papel. El cine español de los años veinte, a través de su adaptación de narrativa literaria española*, Murcia: Filmoteca Regional Francisco Rabal 2007, « Los rótulos », pp. 384–397.

Stokes, Melvin: The Use of Intertitles in D.W. Griffith's *The Birth of a Nation*. In: Cloarec, Nicole, (ed.): *Le cinéma en toutes lettres: jeux d'écritures à l'écran*. Paris : Michel Houdiard 2007, pp. 15–26.

Wall-Romana, Christophe: Cinégraphie, ou la marge à dérouler. In: *Textimage: Revue d'Étude du Dialogue Texte-Image*, 1, *En marge*, avril 2007.

2008

Beloff, Zoe: Mental Images: The Dramatization of Psychological Disturbance. In: Beckman, Karen / Ma, Jean (eds.): *Still Moving: Between Cinema and Photography*. Durham, NC: Duke University Press 2008, pp. 226–252.

Blos-Jani, Melinda: Is Silence Hereditary? Written Words and Acoustic Events in a Contemporary Silent Film: Esteban Sapir's *La antena* (2007). In: Petho, Agnes (ed.): *Words and Images on the Screen: Language, Literature, Moving Pictures*. Newcastle upon Tyne: Cambridge Scholars 2008, pp. 132–158.

Broeren Joost: *The titles are in Dutch – which makes it quite simple. Intertitles as an Agent of Appropriation in the Netherlands, 1907–1916*, Thesis RMA Media Studies. Under the Direction of Frank Kessler and Nico de Klerk, Utrecht University 2008, URL: http://igitur-archive.library.uu.nl/student-theses/2008-1112-200630/thesis_joostbroeren_0336130.pdf .

Liepa, Torey: Mind-Reading/Mind-Speaking: Dialogue in *The Birth of a Nation* (1915) and the Emergence of Speech in American Silent Cinema. In: Richard Abel, Giorgio Bertellini & Rob King (eds): *Early Cinema and the «National»*. New Barnet: John Libbey 2008, pp. 52–62.

Liepa, Torey: *Figures of Silent Speech: Silent Film Dialogue and the American Vernacular, 1909–1916*. Ph.D. Thesis, New York University 2008.

Abstr.: *Dissertation Abstracts International, Section A: The Humanities and Social Sciences* 69,8, Febr. 2009, p. 2914.

2009

Brouwers Anke: Silent talk: dialogue intertitles in silent film. In: Nico de Klerk (ed.): *Titles and Texts in Silent Film*. Unpubl. Paper, presented at the Nederlands Filmmuseum Seminar Conference, Amsterdam, March 2009.

2010

Bohn, Anna: Kritische Filmedition und Kommentierung. Versuch über einen Zwischentitel aus Sergej M. Eisensteins *Panzerkreuzer Potemkin* (1925). In: *Strategien der Filmanalyse – reloaded*. Festschrift für Klaus Kanzog. Hrsg. v. Michael Schaudig. München: Diskurs Film 2010, pp. 252–276 (Diskurs Film. 11.).

Brouwers, Anke: The Name Behind the Titles: Establishing Authorship through Inter-Titles. In: Sofia Bull & Astrid Söderbergh Widding (eds.): *Not so Silent. Women in Cinema before Sound*. Stockholm: Acta Universitatis Stockholmiensis, Proceedings of the fifth Women and the Silent Screen conference (Stockholm University, 2008), pp. 103–115.

Bull, Sofia: Artistic Titles in Artistic Films! Investigating Swedish Art-Titles and the Case of Alva Lundin. In: Sofia Bull & Astrid Söderbergh Widding (eds.): *Not so Silent. Women in Cinema before Sound*. Stockholm, Acta Universitatis Stockholmiensis, Proceedings of the fifth Women and the Silent Screen conference (Stockholm University, 2008), pp. 115–125.

Denk, Anna : “*Dieses ist der Vafiehrer*”. *Das Ende der Stummfilmklärer im Kontext der Wiener Kinogeschichte*. Diplomarbeit, Universität Wien 2010, URL: http://othes.univie.ac.at/8434/1/2010-02-01_0403810.pdf .

“4.3.1. Der ausschließliche Einsatz von Zwischentiteln”, pp. 75–80.

Frost, Laura: Blondes Have More Fun: Anita Loos and the Language of Silent Cinema. In: *Modernism/Modernity* 17,2, April 2010, pp. 291–311.

Silberman, Marc: Soundless Speech / Wordless Writing: Language and German Silent Cinema. In: *Imaginations: Journal of Cross-Cultural Image Studies / Revue d'Études Interculturelles de l'Image* 1,1, 2010, pp. 40–71.

While some film makers developed the silence of the silent film into a “gestural language” that dramatized light and movement, others reproduced the film figures’ silent speech by means of graphically stylized intertitles.

2011

Dupré la Tour, Claire: Parole d'Évangile: Le Christ dans l'argumentaire d'*Intolérance*. In: Alain Boillat, Jean Kaempfer et Philippe Kaenel (dir.): *Jésus en représentations. De la Belle Époque à la postmodernité*. Proceedings of the conference *Jésus en représentations. Romans, films, arts visuels au XXe siècle*, (Lausanne University, 7–9 May 2009), Gollion: Infolio éditions, pp. 191–220.

Sánchez Salas, Daniel: Intertitulos y rotulistas. In: Emilio Casares Rodicio [et al.]: *Diccionario del cine iberoamericano. España, Portugal y América*. Madrid: Sociedad General de Autores y Editores 2011, pp. 808–809.

2012

Nagels, Katherine: «*Those Funny Subtitles*»: *The Complexities of the Silent Film Intertitle*. Unpublished essay in «Media Archaeology», MA in Preservation and Presentation of the Moving Image, Department of Media Studies, Amsterdam University, 2012.

2013

Dupré la Tour, Claire (ed.): *Intertitle and Film. History, Theory, Restoration / Intertitre et film. Histoire, Théorie, Restauration*, Proceedings of the Cinéma-thèque française Conference (1999). = *Iris*, 31–32, 2013 [forthcoming].

Belloï, Livio: L'écriture figurante.

Bordewijk, Cobi: For the Sake of Interruption. Summary and Moral Subtitles, Conventions and Censorship.

Bowser, Eileen: Reconstruction of Intertitles: Some Ethical, Practical and Historical Considerations.

Brownlow, Kevin: Those Maddening Subtitles.

Cot, Jean-Louis: La transcription des intertitres dans la restauration : méthodologie et problématique illustrée.

Dagrada, Elena, et Frank Kessler: Des films pris à la lettre. Le film épistolaire entre 1908 et 1914 à travers les genres.

Dupré la Tour, Claire: L'intertitre aux débuts du cinéma, de la simple étiquette aux lettres de noblesse: titres, sous-titres, textes.

Fullerton, John: Intertitles in Danish and Swedish film, 1907–17: An Overview.

Gaudreault, André: Titres, sous-titres et intertitres: facteurs d'autonomie, facteurs de concaténation.

Gunning, Tom: The Pathé Coq Meets the Cadum Bebe: The Interpenetration of Word and Image in Intertitles of the Silent Avant-Garde Film.

Lemoigne, Pierrette: Différentes théories et approches du film au regard de la fonction des intertitres à travers les journaux de l'époque.

Lenk, Sabine: Les intertitres – mon beau souci.

Meyer, Mark-Paul: Sloppy Intertitles and the Aesthetics of Authenticity.

Muscio, Giuliana: The Art of the Titles: Anita Loos and Intertitles.

Païni, Dominique: 'Lits et ratures' du cinéma. Notes sur les détournements surréalistes des intertitres.

Posener, Valérie: Les cartons du parlant. Quelques cas d'expérience soviétiques d'intertitres dans les films sonores au début des années 30.