

FILMHISTORISKA SAMLINGARNA

SVENSKA FILM-
SAMFUNDET

ADDRESS: TEKNISKA MUSEET
STOCKHOLM O - TEL. 670855

Lauritzen

Paris 28 14436

*Compliment au rapport
d'anthropologie cinématographique*

The Swedish Film Museum.

The collections comprise on one hand museum exhibits, and on the other a department of records.

The most important exhibits in the first group are the cameras, projection apparatus etc. of technical historical interest, besides which there are models, mounted displays and tables showing firstly the growth and development of the film industry and secondly, the creation of the picture itself. Herein are also included certain costumes and props used in famous old Swedish pictures of the silent era..

In the second group are to be found, among other things:

A collection of Swedish and foreign film literature, comprising about 1291 volumes and about 538 folders, containing 279 different periodicals, including both trade papers and fan magazines;

about 236 900 stills, photos and reproductions from about 7 723 different pictures (as well as about 26 800 stills from 1750 films never played in Sweden, and approximately 110 000 stills in duplicate), 161 folders containing about 27 000 stills from 138 films, which have been produced in Råsunda between 1930 and 1943;

about 12 500 program sheets and about the same number of posters, covering more than 6 500 pictures;

about 123 135 stills, reproductions and articles, largely illustrated, on approximately 8 250 players, directors, producers etc. (about 41 660 of these are on 498 stars, 39 375 on about 6 200 featured and bit players and 42 100 on various material ~~covered in the attached schedules~~);

588 scenarios, about 1 750 text and dialogue lists, etc.;

and lastly 529 prints of older and newer pictures.

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Lauritzen Road 28
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Report of the Swedish Film Library

Yesterday I made a very short speech concerning film research in Sweden, but to-day I shall be more longwinded I am afraid. The reason is this: I have not been able to attend any F.I.A.F. congress since Copenhagen 1948 and I believe that there are now many among you who are not familiar with Filmhistoriska Samlingarna or as we call it in English The Swedish Film Library. So I'll start by giving you a small history of its origin and growth.

The Library is a ^{entirely} ~~completely~~ private institution, that is to say so far the Government has taken no interest in it and it has not contributed any money for it. The Swedish Film Library was founded in 1933 by the Swedish Film Academy, a body of active film people, and among them I must particularly mention Mr. Idestam-Almquist better known perhaps as Robin Hood, his "nom de plume". Robin Hood is not only our leading authority on Swedish and Russian films, he is also the man who inspired the Film Academy to start a real film library. However, in 1938 this library, which then contained many valuable things, was in danger of falling apart and perhaps even be destroyed because there were no longer any funds. Then again Robin Hood came as saviour to the Library by persuding the Museum of Technology in Stockholm to open its doors to the Library.

Mr. Torsten Althin, who is the creator of this Museum and its director, agreed with Robin Hood that saving old films and all that which pertained to films was indeed a worthwhile thing to do. I do not believe that at that time there were many persons outside a few members of the Swedish Film Academy who had that conviction. Without these two men of vision, Torsten Althin and Robin Hood, there would not exist a film library of any importance in Sweden to-day. And without the initiative and stubbornness of Mr. Althin and a third man there would not be any money for running the Library. "The third man" in this case is not Orson Welles but Dr. Dymling, the president of Svensk Film, who is also president of the board of directors of the Swedish Film Library.

Dr. Dymling succeeded in 1946 to get a resolution passed which gives the Library the support of the whole film industry in Sweden. Almost all the producers, distributors and exhibitors every year put up something to keep the Library going.

The sum total of these contributions is not a large one -

about 16000 Swedish crowns per year (in Dutch florins it would now be about 12.5000.-) and thanks to the inflation that has taken place in the last two years in Sweden it is not worth more than approximately two thirds of what it represented in 1945. So you will easily see that, financially speaking, the Swedish Film Library is a very poor Library indeed. As a matter of fact at this moment - although the Film Library pays no rent for the large space it now occupies at the Museum of Technology - it owes money to the Museum. And the Museum too is a private institution which gets all its money from private sources and it can ill afford to lend anyone any large sums of money. Fortunately I believe that the great financial difficulties the Library has had and still has are now nearly at an end.

In this year something very gratifying happened. There has been created a foundation for the explicit purpose of aiding all kinds of activities of value to film history and specifically the work that is being done at the Swedish Film Library. This foundation that has been made by Holger and Thyra Lauritzen, my parents. Sadly enough my father, who had taken an interest in the work of the Swedish Film Library and himself worked very hard to find the best manner in which to help the Library, passed away very suddenly in February last year and so he was not able to see the fulfilment of the plans he had made. I do hope however that the uses to which the Swedish Film Library shall put the money that it will receive from the Foundation shall be in full accordance with my father's wishes.

I also hope that eventually the Swedish government shall at last awake to the fact that a film library is of value to its country and make some contributions to further that value. When that happens I am sure that a part of the money that the Foundation will give away each year shall be used for such purposes as were indicated at the meeting on Monday, when the research of film history was on the agenda.

I have talked a great deal about financial matters, which is, I admit, not a particularly uplifting subject, but which is helas a very essential thing for most Film Libraries. I will now leave this subject and turn to a short account of the accomplishments of the Swedish Film Library in the last three years. ~~But as the time is short I will leave out the greater part. It will later be put into the written text, I am told.~~

1. EXHIBITIONS

The Swedish Film Library was given the task to arrange the film exhibit at a very large exhibition about the Swedish stage, film and radio, which was held in the spring of 1951 in Stockholm. This exhibit was not a popular success although it was very well received by the press and the King and other members of the royal family visited it. However the Library got some good publicity and without any outlay the Library got many excellent new additions to the permanent film museum that it is planning for the future.

2. SCREENINGS OF FILMS

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In 1950 the National Art Gallery of Sweden arranged, as some of you may know, an exhibition on Viking Eggeling, the Swedish painter who worked in Switzerland and Germany and in ~~1947~~ made "Diagonalsymphonie", the first film of its kind. In connection with this art exhibition The Art Gallery had received from Hans Richter a good 16 mm print of this film and also a part of the film "Dreams that money can buy". The Art Gallery turned to the Swedish Film Library for help to arrange showings of other experimental films. In the end eight very good and successful showings of such films took place. The Danish Film Museum very kindly as always helped out. The catalogue and the programs of these showings I sent to all the FIAF members. I hope you received them. In November last year through the great courtesy of the National Film Library in London The Swedish Film Library was able to arrange a series of showings at the cinema in the Museum of Technology. It was called "Four Classics of the Cinema" and included "Intolerance" by Griffith, "Metropolis" by Lang, "The general line" by Eisenstein and "Blackmail" by Hitchcock. As the Library was able to lend these films also to the Academic Film Societies in Sweden these showings did make a small profit (20 or 25 crowns I think). From another point of view they were a great success. The newspapers in Stockholm wrote much more interesting and longer reviews on these old films than on the films current at the ordinary cinemas. And they proved that there existed in Stockholm a comparatively large audience for old films, even silents. So this year in May the Library continued with a third serie - the first one was the one on Eggeling and consortes. The Danish Film Museum and the Cinémathèque Suisse of Lausanne helped out this time by lending us "Don Q" with Fairbanks, "The Clown" by Sandberg and "The Road to Life" by Nikolai Ekk. The Sjöström classic "Les Proscrits" was also shown. This time we made a profit of about 800 crowns, although only two of the films could be lent to the Film Societies.

This fall the Library has not been able due to special reasons to present a serie at the Museum. But it has continued to borrow films from FIAF members, Denmark again and

England and in particular the Film Museum whose guests we all are at present. These films have been or are being shown in the Academic Film Societies.

Of course in return for the films The Swedish Film Library borrows from other FIAF members it is lending its own films. And I am happy to be able to tell you that in the near future two brand new 35 mm prints of "La Charette Fatôme" and "Arne's treasure" with English subtitles will be ready for lending purposes. (At least the deadlock between Svensk Film and the Lagerlöf estate has come to an end. This should I believe make it possible for La Cinémathèque Française, if it so wishes, to lend their prints of these two Swedish films to the ciné clubs of France).

3. BOOKS AND PUBLICATIONS

There have been several new books on films published in Sweden recently. To those who are interested in them I can privately give more information. They are all illustrated except one - Robin Hood's book on Eisenstein. Biografbladet, the large cinema quaterly, has unfortunately seized to be published. A rebirth is contemplated.

4. RESEARCH

Here I have a bit of news that I think will make M. Langlois especially happy because he has asked me about this several times. One of my assistants and I have finally been able to find out many of the details about the fate of the films made by Svensk Film between the years 1909 and 1929. I have now a list which indicates what films have been entirely lost, what films still exists and if so in what way: negative, original, positive, footage and many other technical specifications are also to be found in this list. I have not brought the list with me because it is in Swedish but I am prepared to make the list available to all FIAF members who are interested in it, provided that they will give me a corresponding list on Swedish films from the same period - the silent period that is - which they know something definite about. My list will then of course indicate the films in a way that make them recognizable to anyone familiar with the Swedish silents.

I can tell you one thing: Gösta Berlings saga has been found (the complete original negative) and at the moment when I left Stockholm a complete print had been reconstructed by Julius Jaenson who photographed the film.

To conclude this long "exposé". I shall let you have at the end of this afternoon a little leaf of paper by which you will be able to know the actual contents of the Swedish Film Library at the moment. There are English, French and German versions to choose from. I hope that there will be enough for all of you.

I thank you for having listened and Mr. Gaffary for his excellent translation in French.