The discovery in Russia of fragments of film belonging to the British Kinemacolor documentary of the 1911 Coronation Durbar in Delhi demonstrates the global reach of this color process. Kinemacolor was a two-color method of filming and projecting invented by George Albert Smith and financed by Charles Urban, an American-born entrepreneur – the first demonstration of this process took place on May 1, 1908 in London, and it is widely regarded by film historians as the most commercially viable natural-color system in world cinema before the outbreak of war in 1914.¹ The fragments in question were identified at the beginning of the millenium in the Russian State Archive of Film and Photo Documents (RGAKFD) in Krasnogorsk by Adrian Wood, a specialist in historical film preservation who was researching material for The British Empire in Colour, a TWI/Carlton production eventually broadcast in September 2002.² The Coronation or Delhi Durbar was the name given to a series of ceremonies which took place in December 1911 and January 1912 to mark the coronation of King George V and his designation as the new Emperor of India. Urban himself traveled to the continent and spent several weeks there with a team of camera operators to record the events: the result of their endeavors, a two-and-a-half hour program entitled With our King and Queen Through India, was premiered on February 2, 1912 in London’s Scala Theatre.³ The popularity of this film with the British public proved a turning point in the commercial fortunes of Kinemacolor: the two-color process rapidly became a household name, and Urban himself acquired the status of overnight celebrity.

The discovery of the footage in Krasnogorsk was a landmark event in the sense that, although a second fragment from the Coronation Durbar also exists and is now publicly available, much of the Kinemacolor archive, which numbered more than one thousand titles at its height, remains untraced, presumed lost.⁴ According to Wood, the fragments in
question, lasting around fourteen minutes in total, had been misidentified by archivists because one of the intertitles in Russian suggested that the Indian troops depicted were currently fighting the Germans as part of the British war effort. This assumption, as we will see, misunderstood the circumstances that had given rise to the Coronation Durbar fragments being exported to Russia. Close inspection of the material, as well as the characteristic flickering when projected at normal speeds for the silent era, revealed that it belonged to ‘Royal Review of 50,000 Troops’, a particular section in *With our King and Queen Through India* which consisted of three parts, lasted around fifty minutes, and included footage of the celebrated ‘charge’ of Royal Horse Artillery and Cavalry divisions at the Badli-Ki-Sarai parade ground in Delhi on December 14, 1912 (fig. 1). As well as being broadcast as part of *The British Empire in Colour*, the fragments of film located in Krasnogorsk have also been digitally restored by Nikolai Maiorov, a Russian camera operator who specializes in color-film preservation, and screened on numerous occasions in Russia, for example as part of the Russian State Film Archive’s annual ‘Festival of Archival Cinema’ programs in Belye Stolby, just outside Moscow. They are now routinely mentioned in studies of the history of color film in Russia, although there has been no investigation into how the footage ended up in Krasnogorsk.

The significance of Wood’s discovery relates only partly to the possibility that Kinemacolor footage may be languishing elsewhere in state archives, film-museums, or private collections. Preservation in Krasnogorsk demonstrates a fact about Kinemacolor which, while tacitly acknowledged by film historians, has received relatively little attention hitherto, namely, its extraordinary global ambition. Russia was one of many countries in the world where the Coronation Durbar and other Kinemacolor films were screened. In fact, the Kinemacolor process was showcased on two separate occasions in pre-revolutionary Russia – in 1910, as part of Urban’s early strategy of seeking to export Kinemacolor across the globe;
and in 1914, as he sought to extract commercial advantage from the fact that Great Britain and Russia were fighting as allies during the early months of the First World War. As well as being exhibited as part of the royal tour program in 1912, sections of ‘Royal Review of 50,000 Troops’ were later recycled by Urban in August 1914 as part of a special program at the Scala dedicated to the armies and navies fighting the war; entitled With the Fighting Forces of Europe, this featured Kinemacolor footage from several countries of the world, including Russia (fig. 2). Furthermore, this program, and many other works deriving from the Kinemacolor back-catalogue, were subsequently dispatched to Russia and screened in metropolitan and provincial film theaters from late 1914 to the early months of 1916. Most interestingly from a Russian perspective, With the Fighting Forces of Europe included images of Tsar Nikolai II, the Tsarina, Aleksandra Fedorovna, and members of the imperial family being transported in horse-drawn carriages along St Petersburg’s Nevskii Prospekt in the company of Cossacks – as will hopefully be demonstrated, this footage was shot by one of Urban’s camera operators on March 6, 1913, the first day of the Romanov dynasty’s tercentenary celebrations. Further investigation reveals that this may not have been the first occasion on which the Russian imperial couple were filmed in Kinemacolor. The event in question was the Tsar and Tsarina’s visit to Britain in early August 1909 on the invitation of King Edward VII and Queen Alexandra, which was filmed by Urban’s film companies both in black and white and color. Both sections of footage, if they were ever to be rediscovered, would be historically significant in the sense that they constitute the only known moving images of the imperial couple and their family in natural color before the Romanov dynasty was overthrown in February 1917.

Kinemacolor’s extensive exhibition in Russia is significant in the sense that the international success of this process formed an intrinsic part of its ‘narrative’, and to some extent shaped the choice of topical and travel-film subject. Although it has been argued that
the demise of Kinemacolor followed almost immediately after the failure to protect its patent in the British law courts and the House of Lords in 1914 and early 1915, the screening of multiple items from Urban’s back-catalogue in Russia from late 1914 onwards suggests that the process enjoyed a modest ‘afterlife’. The exhibitions in 1910 and 1914 also highlight Urban’s persistent interest in Russia and Russian-related subjects. It is known, for example, that his camera operators were dispatched to cover the events of the Russo-Japanese War in 1904-05; that he opened offices in Moscow in 1908 and distributed at least two hundred films produced by Urban-Eclipse-Radios, the Paris-based company that he had created earlier the same year; and that he commissioned the shooting of several topicals and travel films in black and white and color on Russian-related subjects between 1908 and 1915. Although it would be an exaggeration to claim that the Russian film market was a key commercial preoccupation for Urban, it is instructive nevertheless that the launch of Kinemacolor in St Petersburg in 1910 was accompanied by attempts to establish a permanent venue for Kinemacolor showings, like the Palace and Scala theaters in London, and that this launch gave rise to the creation of a film journal in Russian which not only was named after the process, but which employed the Kinemacolor logo in English as its masthead.

Reconstructing the international dimension of Kinemacolor and Urban’s relationship with Russia is a potentially hazardous undertaking in the sense that there is no single, definitive catalog of Kinemacolor works. This undertaking is rendered all the more complex by virtue of Urban’s persistent repackaging and recycling of his library of materials, and the tendency as part of this process to introduce alterations in titling (some titles of Kinemacolor films in Russian, as we will see, also underwent minor adjustment). The main source for film-historians hitherto has been the official catalog produced for advertising and promotional purposes in 1913; an expensively produced volume with hand-painted illustrations, this arranged the material chronologically, with catalog numbers awarded accordingly, but did not
feature works made after 1911. This incomplete record is nevertheless considerably augmented by the archive of Urban’s private papers now housed in Bradford’s National Science and Media Museum. This collection includes a supplement to the 1913 catalog which lists works produced between 1912 and 1913. It also features two further catalogs which Urban compiled just before leaving Britain for the United States in 1916; while neither contains a definitive list of works, and many of them have been repackaged to promote the international dimension of Kinemacolor’s impressive array of travel films (the second catalog is marketed under the maxim ‘The World is the Studio of Urban’), they do nevertheless list many of the works in different generic categories produced and released between 1913 and 1914. The Urban archive includes other documents which are invaluable in terms of tracing the domestic and international trajectory of Kinemacolor: assorted leaflets and booklets listing the contents of screenings at the Palace and Scala theaters; cuttings from the British and foreign film-trade press specifically dedicated to the Kinemacolor process; cuttings of press reviews of programs at the Scala and other film theaters in Britain; and lists of foreign licensing agreements. When combined with reports in Russia’s film-trade press, and film-theater listings which give the details of premieres and other screenings in Russia’s major cities from 1910 onwards, it becomes possible to establish a much more detailed history of Kinemacolor’s international dimension than has been attempted hitherto.

As well as identifying the nature and extent of Urban’s commercial interest in Russia, this article also seeks to assess the reception of Kinemacolor on the part of the general Russian public. This would appear to have been diverse, with reverberations manifesting themselves across the social and political spectrum, and in the diaries, memoirs, and prose fiction of important cultural figures. Kinemacolor is mentioned, for example, in the letters of the Dowager Empress Mar’ia Fedorovna, the mother of Tsar Nikolai, who traveled regularly to Britain from 1910 onwards to attend state ceremonies on behalf of the Russian imperial
family, and to visit her sister, Queen Alexandra, who had been widowed that year after the
death of King Edward. At the diametrically opposite end of the political spectrum,
Kinemacolor would also appear to have captured the imagination of the Bolshevik leader
Vladimir Lenin, who argued that Kinemacolor’s travel and wild-life films were compelling
illustrations of the educational value of documentary film.\textsuperscript{14} It should be pointed out that
Kinemacolor’s ‘afterlife’ in Russia assumed a purely technological dimension as well.
Although the birth of the moving-picture industry spawned numerous attempts on the part of
inventors to create and perfect a natural-color process – very few of them commercially
viable – the very first color process developed in the Soviet Union, Spektrakolor, which was
devised and patented in 1929 by the camera operator Nikolai Anoshchenko, was a variation
on the Kinemacolor system which might well have been made possible by his inspection of
the projectors which had been imported into Russia before 1917 and were presumably
abandoned in the aftermath of the October Revolution.\textsuperscript{15}

\textbf{Kinemacolor in Russia: background and context}

By the time Kinemacolor had reached the point of commercial development, Urban had been
involved in the nascent British film industry for more than ten years, first as a director of the
Warwick Trading Company, and then as director of the Charles Urban Trading Company,
which he established in 1903. From the very beginning of his involvement, as McKernan has
demonstrated, Urban adopted a marketing strategy that promoted the importance of film as an
instrument for public education: his slogan ‘We Put the World Before You’ reflected the
dominance of topicals, travel films, and science or nature films in the early output of his
companies.\textsuperscript{16} Camera operators working for Urban traveled all over the world to film
newsworthy events and ‘exotic’ foreign lands and peoples. Russia was no exception in this
regard. Urban achieved something of a journalistic ‘coup’ by sending two camera operators, Joseph Rosenthal and George Rogers, to cover the Russo-Japanese War: Rosenthal was dispatched to cover the military action from the Japanese side; while Rogers, a fluent Russian and French speaker, and Urban’s erstwhile manager in Paris, was sent to St Petersburg and from there travelled 19,000 km with the Baltic Fleet via the Cape of Good Hope to Mukden, Manchuria, to film regiments commanded by General Aleksei Kuropatkin – according to press reports in Britain, he was the only foreign camera operator to be granted official permission to film the Russian side of the conflict. Although little was filmed in terms of actual military action – Rogers arrived in Manchuria only to find that Kuropatkin had been heavily defeated by the Japanese – he did nevertheless manage to record some topical material and scenic views. Collectively entitled With the Russian Army in Siberia, these included images of Kuropatkin on his ‘famous “white charger”’ (Urban’s 1905 catalog claims that this is ‘the only animated picture of the Russian general in existence’); ‘extraordinary feats’ of horsemanship by Siberian Cossacks; the departure of Baikal, an ice-breaking steamship, as it transported Russian troops across the frozen lake after which it had been named; a panorama of mountains in the Urals, including views of a convict settlement; and a ‘railway panorama’ which had been shot along the banks of a Siberian river. While this footage amounted to only twelve minutes of screen time in total, it can be speculated on the basis of the catalog numbers in the 1909 Urban-Eclipse-Radios catalog that Rogers’s presence in Russia gave rise to additional material: Streets of St. Petersburg before the Revolution (3013, 175ft), which showed several landmark sites later associated with the events of ‘Bloody Sunday’; Noblemen Leaving the Kremlin, Moscow, after Reception by the Czar (3032, 100ft); and Burlesque Russian Dance (3034, 75ft). Three additional Russian-related films are listed as part of this same catalog, although their numbers suggest a later provenance: Moscow under Water (4041, 263ft), which showed ‘[tremendous volumes of
water flowing in constant and rapid streams through the streets of the city’ due to the spring
thaw; Travelling through Russia (4055, 690ft), which included panoramic views of St
Petersburg and Moscow, peasant industries (spinning and weaving), race-course scenes,
‘characteristic Cossack dances and pastimes’, and a ‘folk play performed by Cossacks’; and
A Russian Bear Hunt (3295, 400ft), which claimed to be the first hunting film to show a bear
at the moment it was being shot and killed. Urban clearly appreciated the commercial
potential of the growing Russian market for international films. Urban-Eclipse-Radios
opened offices in Moscow for the distribution of its films on December 15, 1908; at the time,
it was one of only a handful of foreign film companies with branches in Russia, and its films
were regularly advertised in the Russian trade press from 1908 onwards. After the advent of
Kinemacolor, Urban continued to commission films on Russian-related subjects in black and
white. On September 24, 1911, for example, his film company Kineton, which had been
established in 1907 to specialize in scientific and educational films, released Cossack
Dancers and Roughriders (738, 325ft), a topical which had been shot at a ‘Russian
Gymkhana’ and opened with a ‘graceful exhibition of peasants dancing’; and on January
31, 1912 Urban-Eclipse-Radios released Views of St. Petersburg (3787, 350ft), which
included several panoramas of the city. A spate of further topicals and travel films in colour
and black and white were released in the spring and summer of 1913, but because they are
associated with the invention of Kinemacolor and the materials later included in With the
Fighting Forces of Europe, they will be discussed separately.

**Kinemacolor in Russia: the first public presentation**

It is important to bear in mind Urban’s interest in Russia and Russian-related subjects when
examining the history of Kinemacolor and its export abroad. McKernan has given the most
authoritative and detailed account to date of the invention of Kinemacolor and its subsequent commercial exploitation and reception. His account refers to the numerous premieres which took place abroad, in particular in Europe and North America, and discusses the creation of licensed Kinemacolor companies outside Britain, for example in North America and Japan. There is little systematic analysis of Kinemacolor as a global phenomenon, however, and Russia itself as an object of Urban’s commercial interest remains unexplored.

This is curious in view of the fact that Russia was very much part of the international film market in the early twentieth century. The Russian film-trade press, albeit with some delay, reported regularly on cinematic developments abroad, and was particularly attentive to technological innovations in the sphere of applied and natural color. News of George Albert Smith’s presentation at Urbanora House on May 1, 1908, for example, was reported four weeks later. On May 28, ostensibly basing its information on a news item that had appeared in The Morning Post, the leading Russian film-trade gazette of the period, Sine-fono, mentioned the presentation and briefly outlined the scientific principles underpinning the new process. A more detailed article appeared three months later. The author in question, an engineer whose full name was not given, explained the differences between Smith’s invention and earlier experiments in color-film technology. His article refers to Smith’s development of a panchromatic emulsion; the use of two color-filters, red and green, within the camera and projector; the filming and projection speed of 32fps, which was considerably faster than the customary 16-24fps for the silent era; and the high levels of illumination required for successful exposure. It also describes some of the fragments of film screened as part of the presentation and cites from the concluding words of Smith’s lecture. A subsequent article, drawing upon a report which had appeared in the French film journal Phono-Ciné Gazette, gave details of the dispute that had arisen between Smith and representatives of the French film company Pathé Frères, who had sought to discredit the new
invention after its first public demonstration in Paris on July 8, 1908.\textsuperscript{27} The following year, a brief report in \textit{Sine-fono} referred to Urban’s invitation to King Edward to watch Kinemacolor footage of himself and his family at Knowsley House, the private residence of the Earl of Derby, on July 8, 1909.\textsuperscript{28} Further descriptions of the scientific principles underpinning the ‘Urban-Smith’ process, now given its commercial name, Kinemacolor, appeared on March 14, 1910.\textsuperscript{29} A second article by the same author compared the ‘Urban-Smith’ process with that patented by William Friese-Greene, and ventured to predict that the dominance of monochrome in the moving-picture industry would shortly come to an end.\textsuperscript{30} The concluding section of this article, published two weeks later, coincided with the first screenings of Kinemacolor in St Petersburg in the presence of film entrepreneurs, theater owners, and representatives of the press.\textsuperscript{31}

Kinemacolor was first publicly demonstrated in Russia on November 12, 1910 in the Grand Hall of the St Petersburg Conservatoire. Early anticipation of a new color process (the process itself was not named) had been heralded in the trade press as early as May 1910.\textsuperscript{32} This was followed by a full-page advertisement in \textit{Sine-fono} on July 28, which described the new process and gave contact details for renting the special projectors and available Kinemacolor materials (fig. 3).\textsuperscript{33} A trade-news report one month later referred to the creation of a ‘Kinemacolor Society’ in order to purchase the monopoly rights in Russia; in the words of this report, the color process represented a ‘new era’ in the development of moving pictures, and reference was made to plans for touring exhibitions throughout the country.\textsuperscript{34} The first private screening, organized by Urban’s representative in the Russian capital, Alexander Shturmer, took place on August 16 in the theater auditorium which formed part of the Nevskii Prospekt skating rink.\textsuperscript{35} This was followed by a second screening on October 22 in the Casino de Paris for members of the press – the impact of this exhibition, as witnessed by reviews in the capital’s daily newspapers, was ‘dazzling’, although there were mutterings
that the particular licensing system preferred by Urban for distribution may potentially limit its impact.\textsuperscript{36} The advance publicity for the first public demonstration was effusive. Advertisements described Kinemacolor as a ‘world-wide sensation’ and referred to the earlier premieres in London, Paris, New York, and Berlin (fig. 4).\textsuperscript{37} The ‘crème de la crème’ of Petersburg society was reportedly present, and the auditorium was packed.\textsuperscript{38} The program amounted to some four thousand meters of footage in total, and included many of the topicals and travel films that had featured in the European and North American premieres: Carnival at Nice, Children’s ‘Battle of Flowers’, Scenes on the Riviera (Monaco, Monte Carlo), Venice and the Grand Canal, Constantinople and the Bosphorus, Scenes in Algeria, Wansee near Potsdam, The Great Falls of the Potomac, Waves and Spray, Choosing a Wallpaper, Chef’s Preparations, Children Forming the U.S. Flag, and The Tarantella Dance.\textsuperscript{39} These showings were preceded by a lecture on the history and evolution of color-film technology, and the films themselves were given a musical accompaniment by the St Petersburg philharmonic conducted by Aleksandr Aslanov.\textsuperscript{40} Such was the success of the screenings, with spontaneous applause from the audience at regular intervals, that two further demonstrations were hastily arranged on November 15 and 19 at the same venue. Additional materials included Berlin Zoological Gardens, Italian Lake Scenes, Floral Friends, Farmyard Friends, and a Kinemacolor comedy entitled The Lost Ring, Or, Johnson’s Honeymoon.\textsuperscript{41} During the interval for the screening on November 19, a new musical invention (an electric piano) was given its first public demonstration; this may have been related to the fact that tickets for the showings were available at the German and Grossman store on Bol’shaia Morskaia Street, a store which specialized in the sale of imported pianos and fortepianos.\textsuperscript{42}

Despite some initial technical difficulties due to ‘capricious electricity supplies’, the first public demonstration of Kinemacolor would appear to have been a tremendous success.\textsuperscript{43} The daily newspaper Peterburgskaia gazeta described the material as ‘beautiful’,
and drew attention specifically to the artistry of the images, the capturing of ‘imperceptible’
tonal nuances, and the ‘fidelity’ of skin-color.\textsuperscript{44} A special journal, Kinemakolor, was
launched with the company logo in English as its masthead to capitalize on the momentum
generated by the screenings; the editor was V. A. Zabelin, who combined this role with
editorship of the ‘cinematograph’ section of Artist i stsena, a monthly theater gazette.\textsuperscript{45} The
scale of the success was sufficient to prompt the search for a permanent venue for
Kinemacolor showings. Initially, these efforts were focussed on the Sporting Palace on
Kamennnoostrovskii Prospekt, a venue still in the process of construction, which had been
advertised as one of the largest theaters of its kind in the capital, with one thousand seats for
its film auditorium;\textsuperscript{46} indeed, the Sporting Palace had initially been mooted as the venue for
the screenings which eventually took place in the St Petersburg conservatoire.\textsuperscript{47} The failure to
design the interior of the auditorium according to the required specifications – in the event,
only five hundred seats were installed – lead to the search for a permanent venue elsewhere.\textsuperscript{48}
The Casino de Paris, located on the corner of Nevskii Prospekt and Liteinyi Prospekt, and
consisting of a ground-floor casino and first-floor theater stage and auditorium, was
purchased for thirty-thousand roubles from its owner, Theodora Vasil’eva, who had inherited
the venue from her husband, the Omsk gold magnate V. I. Vasil’ev, after his death in early
August 1910.\textsuperscript{49} In the middle of January 1911, it was announced that the Casino de Paris
would close for refurbishment: the two floors would now be transformed into a single
auditorium which would re-open in February as a dedicated theater and film venue offering
Kinemacolor screenings side-by-side with the latest attraction to hit the Russian capital, the
Tanagra Theater, a ‘phantasmagoric’ projection show (named ‘Alabastra’) which had been
devised by the German inventor Oskar Messter and was similar in principle to the optical
illusions or ‘ghosts’ pioneered by the British scientist John Henry Pepper in the previous
century.\textsuperscript{50} Judging from trade-press reports, screenings of Kinemacolor materials continued
throughout the latter part of February and March, although subsequent references to showings of the ‘adventures of Arthène Dupin’ suggest that at some point ordinary black-and-white films released by Urban-Eclipse-Radios may gradually have begun to replace them.\textsuperscript{51} During the same period, at least two Pathé Frères stencil-colour films were erroneously advertised as Kinemacolor in the capital’s theater listings.\textsuperscript{52} Furthermore, after March 1911 there are no reports of screenings in the capital, very possibly because the Casino de Paris had been taken over by the recently formed Tanagra Film Production Company and renamed accordingly.\textsuperscript{53} Although it is possible that contemporaneous reports are confused about the actual state of affairs in relation to Kinemacolor in early 1911, it might be regarded as symptomatic that Russia is not listed in Urban’s private papers as one of the countries where foreign licensing rights were sold between April 1911 and March 1914.\textsuperscript{54} The implication that the attempt to market Kinemacolor in Russia was relatively short-lived would appear confirmed by the fact that the film gazette named after the process ceased publication with its eleventh issue on January 18, 1911.\textsuperscript{55}

\textbf{Hiatus: Russian subjects filmed in Kinemacolor, 1909-1913}

Unlike the premieres which took place in Europe and North America, where the programs were partly tailored to reflect national subjects and interests, it is noteworthy that the first screenings of Kinemacolor in St Petersburg did not feature any topical or travel material with a specifically Russian flavour. This is curious in view of the fact that Urban’s Kinemacolor camera operators would appear to have filmed the visit of the Tsar, Tsarina, and their children to Britain on board the \textbf{Standart}, their steam-powered imperial yacht, on August 2, 1909. It is known for certain that this visit was recorded in black and white as part of a topical dedicated to the royal review of the British fleet at Cowes, Isle of Wight; this was an event
that had been specially organized by King Edward to coincide with the Tsar’s visit. The footage in question, released by the Charles Urban Trading Company under the title *Arrival of the Tsar: Royal Review of the Fleet at Cowes* (2412, 315ft), was first advertised in the British trade press on August 5 and prompted a great deal of media interest, partly because it marked the first time that the Russian imperial couple had been filmed on British territory, and partly because the material boasted a ‘close-view’ of the Tsar and Tsarina, along with their hosts, on the navigation bridge of the British royal yacht *HMY Victoria and Albert*.\(^56\)

Despite there being no references to this event among the works listed in the official 1913 Kinemacolor catalog or its later supplement, there is strong circumstantial evidence to suggest that the same or similar images were shot in color as well. In the August 19 issue of *The Kinematograph and Lantern Weekly*, for example, there is a reference to footage of the naval review at Cowes being screened at the Palace Theatre as part of the daily Kinemacolor showings.\(^57\) This is corroborated by several reports in the British press in early August which refer to a Kinemacolor topical entitled *The Tsar at Cowes* being shown at the Palace Theatre from August 6 onwards – according to these reports, the consistent wording of which suggests their origin in official press releases, the footage included images of the British dreadnoughts that had escorted the *Standart* across the Channel; the official fleet salute; the moment when the Russian yacht was met by Edward and Alexandra on board *HMY Victoria and Albert*; and the Russian armored cruisers, the *Admiral Makharov* and *Rurik*, which had escorted the imperial couple and their children from Russia.\(^58\) The interest of the British royal family in Kinemacolor, which presumably facilitated official access to the event at Cowes, meant that members of the Russian imperial family, as well as being filmed, also had occasion to encounter screenings of the color process in subsequent years. Two years later, for example, Urban himself became personally acquainted with the Empress Dowager courtesy of a private Kinemacolor presentation at Sandringham on July 29, 1911; this had
been personally requested by Alexandra, and was attended by her sister, who had traveled to Britain to represent the Russian imperial family at the coronation of King George V on June 22.⁵⁹ Among other items, the two-hour programme included extensive footage of the recent coronation procession; in addition, Alexandra and the Empress Dowager were apparently offered a personal demonstration of the mechanical principles underpinning the Kinemacolor projector.⁶⁰ The Empress Dowager was also present at the royal screening of the Coronation Durbar footage that took place at the Scala Theatre on May 12, 1912, although on this occasion Urban himself was absent due to illness.⁶¹ She was sufficiently impressed to mention it the very next day in a letter to her son – as she writes: ‘Kinemacolor is wonderfully interesting and very beautiful, and gives one the impression of having seen it all in reality’.⁶²

Urban’s interest in prominent Russian figures and Russian-related subjects was persistent in the years after the first public demonstration of the process in St Petersburg. On June 16, 1911, for example, only days before the coronation, one of his camera operators filmed a wedding taking place at the Russian Orthodox chapel on London’s Welbeck Street (at the time, this formed part of the Russian consulate). Entitled **Wedding of Capt. Betren and Mme. Denisoff at the Russian Church, Welbeck St, London** (283, 310ft), this was the first society wedding to be filmed in Kinemacolor, and is intriguing in part because the bride and groom, although reasonably well-connected socially, were not major celebrities as such.⁶³ The groom, forty-two-year old Gavriil Bertren (his name is misspelt in the 1913 official Kinemacolor catalog), was an officer in the Russian Imperial Horse Guards and director of the St Petersburg riding school; according to The Times, he had just taken part in the Royal International Horse Show at Olympia, and the guests at the wedding included the Earl of Lonsdale, who was President of the Royal Horse Show committee.⁶⁴ Independently, it can be confirmed that ‘Mme. Denisoff’ was forty-five-year old Ol’ga Iosifovna Denisov (née Panet),
the grand-niece of the Russian national poet Aleksandr Pushkin, who was presumably marrying for the second time.65

Part of the attraction of the event undoubtedly lay in its exoticism as a Russian Orthodox wedding. According to the 1913 Kinemacolor catalog, the guests arrived in droshkies, many of the male guests were Russian officers in uniform, the ceremony was conducted ‘in Russian style’, and the event attracted ‘large crowds’ (fig. 5).66 Apart from the location of the wedding and the identities of the betrothed, the Russian connection was further enhanced by the person reported to be ‘giving away’ the bride, namely, Walter W. Winans, the Olympic gold-medal winning marksman, sculptor, painter, and horse-breeder, who had been born in St Petersburg and spent the first eighteen years of his life in the Russian capital before moving to Britain with his American father and French-born mother.67

Winans was a figure of international repute in sporting circles, and his specialist breeding, training, and racing of Trotters and Pacers, as well as his Russian interests and cultural cosmopolitanism, had already earned him a fictionalized portrait in Gay Lawless, a popular novel for women by Helen Mathers (pseudonym for Ellen Buckingham Mathews) published in 1908.68 Horses from Winans’s stud-farm in Surrenden Park, near Brighton, had already been the subject of topicals by Urban’s film companies only days before the wedding. The Trotters and Pacers that he planned to enter for the Richmond Royal Horse Show (June 10-17), for example, had featured in a Kinemacolor short entitled Mr Walter Winans’ Entries for the Richmond Royal Horse Show (276, 430ft). Judging from the catalog number, this would appear to have been filmed just after the Coronation Derby at Epsom, which took place that year on 31 May – the catalog description refers specifically to his Trotters, the Russian droshkies pulled by them, and the fact that some of the carriages on display at the forthcoming show would be driven by Russians.69 Prior to this date, camera operators working for Kineto had also filmed Winans’s stud-farm. A company catalog lists a topical
entitled Parade of Mr Walter Winans’ Stud of Prize Harness Horses (699, 225ft), which apparently showed images of ‘American Trotters’ harnessed to Russian droshkies ‘in native style’, this ostensibly endowing the footage with ‘an air of novelty’; although this topical was not released until July 6, the catalog number suggests that the material dates from just before the Coronation Derby at Epsom. It is not inconceivable that Urban was more interested in the horses and carriages at the wedding than the couple and guests being transported by them. Only days before the wedding, two of Winans’s horses had won first prize in the ‘Trotters, with Prestashka’ category at Olympia against stiff Russian opposition. Furthermore, his impressive collection of Russian carriages – the Richmond Horse Show of that year witnessed him showcasing an egoistka, a one-person carriage that was the Russian equivalent of the private hansom – was very much part of his celebrity status. Certainly, Urban’s confidence in the intrinsic interest of Trotters for audiences across the Atlantic – an American citizen himself, he was doubtless aware that Trotting was a national sport in the States – is suggested by the inclusion of Trotters with Russian Troika among the episodes of Visit to a Horse Show, England (1200, 1270ft) in his 1916 Colorfilm catalog. Although the footage is undated, and the title does not mention Winans by name, the combination of the breed of horse with a quintessentially Russian mode of transport suggests that it is very likely to be recycled material from the Kinemacolor topical shot in 1911.

Other Russian socialites and celebrities appeared in Kinemacolor topicals or performed at the Palace and Scala theaters as part of Kinemacolor programs between 1910 and 1914. Anna Pavlova, for example, prima ballerina at the Imperial Russian Ballet, was invited to perform at the Palace Theatre on May 27, 1910 as part of the program that presented extensive footage of King Edward’s funeral. Three years later, moreover, on June 3, 1913, Pavlova was herself filmed in Kinemacolor while attending the Theatrical Garden Party, an annual event organized on behalf of the Actor’s Orphanage Fund which that year
took place in the Royal Hospital Gardens in Chelsea; the topical in question, "Theatre Garden Party," ran at the Scala from June 10-26. Judging from press reports, it would appear to have shown Pavlova touring the hospital garden in a ‘rickshaw of roses’ and selling perfume as part of the day’s fund-raising activities; indeed, such was the arresting nature of the footage that one correspondent speculated eagerly on the potential attraction of Pavlova dancing as part of the Kinoplastikon, the British equivalent of Messter’s ‘Alabastra’ show, which had been launched at the Scala two months previously and was enjoying a huge commercial success. It may be regarded as symptomatic of Pavlova’s continuing international reputation that the Kinemacolor footage from this event was later recycled and given its own title, "Madame Pavlova and Vera di Fleming, the Child Dancer, at a Garden Party," as part of "English Fetes and Pageants" (1186, 1385ft), a compilation film of recycled materials which Urban included in his 1916 Colorfilm catalog. Another Russian celebrity filmed in Kinemacolor was Lydia Yavorska (also known as Princess Baryatinsky), the actor, model, and suffragette who performed regularly on the London stage at this time. Yavorska was filmed modeling evening dresses ‘for the stage’ designed by Jeanne Paquin, the Paris-based couturier, and the footage was included in the "Kinemacolor Fashion Gazette," which was launched on October 13, 1913. As with Pavlova, the material in question was later recycled, given its own title ("Evening Dresses Worn by Mme. Yavorska"), and included in Urban’s 1916 Colorfilm catalog as one of the episodes in "Furs, Feathers and Gowns" (1206, 1395ft). In the context of Kinemacolor and Russian-related cultural events, it is worth noting that Anton Chekhov’s one-act comedy "Medved’ (The Bear), which had premiered in London in 1911, was regularly performed as part of the "With the Fighting Forces of Europe" program at the Scala from late August 1914 onwards.
**With the Fighting Forces of Europe**

The Russian-related material which featured in *With the Fighting Forces of Europe* is clearly important in the sense that it explains the rationale for Urban’s renewed links with Russia and his endeavor to seek commercial advantage from the fact that Britain and Russia were now fighting as allies. Presented under the aegis of Kinemacolor, despite the liquidation of the Natural Color Kinematograph Company in the summer of 1914 due to the initial court decisions in relation to the patent suit, this repackaged library of materials drew upon several travel films which, it may be speculated, had been shot in Russia by Robert Olsen, Urban’s Swedish camera operator, at some point in early 1913. In April 1913, for example, Urban indicated that his companies had camera operators currently filming in Russia; this would appear confirmed by a report in the *New York Clipper* the very next day, which refers to Olsen arriving in New York on his way to the Kinemacolor studios in California, apparently having shot images of Tsar Nikolai and his son, Tsarevich Aleksei, in Russia’s ‘famous old capital’ (i.e. Moscow). Certainly, the months that followed witnessed a relative deluge of Russian-related material in black and white and color. Kineto, for example, produced three films in rapid succession: *Russia* (889, 295ft), released on June 16, which included ‘typical market scenes and peasant studies’, the majority of them shot in Moscow; The Russian Imperial Hunt at Gatchina (892, 450ft), released on June 23, which showed images of the imperial pack of borzoi hunting dogs, a ‘Greek Orthodox Church’, and a ‘royal residence’ (it should be noted that Gatchina, just outside St Petersburg, was the residence of the Empress Dowager); and *St. Petersburg, Russia* (897, 450ft), which was released on July 7 and, according to the film-trade gazette *The Bioscope*, featured ‘a most fascinating glimpse of the Tsar’.
During the same period, and also in rapid succession, Urban released three Russian-based travel films in Kinemacolor. The first, Winter in Moscow, Russia (717, 1376ft), was advertised in the early part of May. The content of this film can be identified with reasonable precision on the basis of contemporary trade-press reports, the Scala programs for With the Fighting Forces of Europe, where part of the material was recycled, and Urban’s 1916 Colorfilm catalog, where additional material was added and a new title given: Moscow and the Czar (1043, 1295ft). These sources indicate the following content: views of the Moscow Kremlin, including the so-called ‘Tsar’s Cannon’ and ‘Tsar’s Bell’; the ‘Holy Gate’ (presumably a reference to the Triumphal Gates or Arch erected in honour of the Russian victory over Napoleon); the ‘new’ Aleksandr railway station (formerly the Smolensk railway station, but in May 1912 renamed in honour of Tsar Aleksandr I); the monument to General Skobelev (this was formally unveiled in June 1912); the ‘Coronation Church’ (presumably a reference to the Cathedral of the Dormition in the Kremlin, where the coronation of Nikolai II had taken place in 1896); the ‘Smallest Church’ (presumably a reference to the Kazan Cathedral on Red Square); the Metropole; St Basil’s Cathedral; and ‘delightful portrait groups of Russian peasantry and old soldiers’. The material was still available for hire as late as October the same year.

The second film, which is more significant historically because it contains the rare footage of the Tsar and Tsarina, was entitled Tercentenary Celebrations of the Romanoff Dynasty (718, 425ft); this ran briefly at the Scala from June 2-7. The 1913 catalog supplement and theater listings in the British media do not state explicitly where the material was filmed, which is potentially problematic in the sense that the celebrations, which were launched on March 6, lasted sporadically for three months and included an imperial tour of the provinces that ended in Moscow in late May. Three reports in the British press, however, suggest that Tercentenary Celebrations featured material shot in St Petersburg. This is
supported by the description of the footage later included in With the Fighting Forces of Europe, most importantly the brief fragment that features the Tsar and Tsarina. Under the general title ‘Russia – Now invading Germany’, this fragment is described as follows: ‘The Czar and Czarina, escorted by a troop of Guards, passing through the Nevsky Prospect, St. Petersburg’ (fig. 6). The mention of the specific location here is crucial in the sense that it accords with the event that launched the tercentenary celebrations proper, namely, the procession of the Tsar and Tsarevich, the Tsarina and the Empress Dowager, and other members of the imperial family in horse-drawn carriages along Nevskii Prospekt in the company of Imperial Guards and a squadron of Cossacks on their way to a commemorative service at Kazan Cathedral. The historical provenance of the material is further corroborated by the Russian title when it was shown in Moscow and Petrograd (the name given to St Petersburg after the declaration of war) in January 1915 – here the location and event are stated explicitly: ‘The Procession of His Imperial Highness the Tsar in Petrograd along Nevskii Prospekt during the Celebrations of the Three-hundredth Anniversary of the Romanov Dynasty in the Presence of Cossacks’. Judging from the description in Urban’s 1916 Colorfilm catalog, it might be speculated that this same fragment of footage was later combined with Winter in Russia, Moscow to produce Moscow and the Czar: here it is described simply as ‘T. I. M. the Czar and Czarina escorted by Cossacks’. This topical was still showing at the Scala as part of With the Fighting Forces of Europe in April 1915.

The third travel film released in Kinemacolor at this time was Petersburg, Russia (720, 560ft), which ran at the Scala from July 21 to August 3. A detailed description of this film is not given in the 1913 Kinemacolor catalog or its supplement, although it is possible that some of the footage may subsequently have been included in Petrograd (St Petersburg) in Winter (1032, 1235ft), a travel film listed and described in Urban’s 1916 Colorfilm catalog. The fact that the title is identical to the travel film released in black and white by Kineto on
July 7, 1913 gives rise to the suspicion that Urban may have despatched two camera operators to Russia to record film material, or perhaps required Olsen to film the tercentenary events in both color and black and white in order to maximize commercial potential. As with the topicals shot at Winans’s stud-farm in Brighton, it was not unusual at this time for Kineto and Kinemacolor camera operators to cover similar assignments; indeed, there is a great deal of duplication during this period, not only in the spheres of topical and travel film, but also educational documentary, fiction film, and animation. In this context, it is worth drawing attention to the similarities between With the Fighting Forces of Europe and the Kineto War Films series, released in Britain towards the end of August 1914. Initially, this series did not feature any Russia-related footage. On December 3, however, the contents of the series were expanded to include a section entitled The Russians and the Czar – significantly, according to reports, this contained ‘magnificent glimpses of the Tsar’ and ‘his fighting forces, the Cossacks’. From December 31 onwards, the footage in question, still bearing the same title, was released as an independent entity and toured the country.

‘Second Wave’ of Kinemacolor in Russia: 1914-1916

In October 1914, in conversation with a correspondent from The Bioscope, Charles Urban referred to the continuing commercial viability of Kinemacolor, despite the recent loss of his lawsuit and the disruption caused by the war, and revealed that, only a few days previously, he had dispatched a representative to Petrograd, where, in his own words, ‘Kinemacolor will be shown next week’. This was confirmed six weeks later in The Kinematograph & Lantern Weekly, which reported in a trade-news item that With the Fighting Forces of Europe had been dispatched to the Russian capital ‘the previous month’, and was meeting with ‘extraordinary results’.
These sources are important in view of the confusion that has arisen on the part of Russian film historians investigating the screening of materials in natural color from December 1914 onwards in Moscow, Petrograd, and several provincial cities. For reasons which are not immediately obvious, although they may be related to Urban’s liquidation of the Natural Color Kinematographe Company, Kinemacolor was licensed in Russia under the name of Sinema-nature (the word ‘nature’ is spelt in Russian to suggest a French origin). This has led to speculation that it was the manifestation of a new three-color process pioneered by the Russian photographer and inventor Sergei Prokudin-Gorskii, the patents for which had been acquired by Biokhrom, a joint-stock company established in Petrograd in late November or early December 1914, partly with a view to their commercial exploitation. The advertisements that appear for Sinema-nature in the Russian trade press from November 28 onwards, however, reveal that the licensee in question was not Biokhrom, but rather the Parisiana joint-stock company, which was also based in Petrograd but had been established two months previously (fig. 7). Furthermore, subsequent advertisements published in the trade press to coincide with the premiere of Sinema-nature in Al'bert Broksh’s Artistic Film Theater in Moscow on December 14 indicate that the licensee for the Moscow region and elsewhere in Russia (but clearly not Petrograd) was Khanzhonkov & Co., one of the leading production companies and film-importers in Russia at this time, which had acquired the rights directly from the Parisiana joint-stock company (fig.8). This information is confirmed by listings for the film theaters that hosted Sinema-nature screenings after the premiere: the Kinema Theater in Moscow, which was owned by Khanzhonkov; and the Parisiana Theater on Nevskii Prospekt in Petrograd, which was owned by the Parisiana joint-stock company. These listings, despite the film titles being translated into Russian, make unambiguously clear that the screenings in question consisted of the extensive library of Kinemacolor materials, among them the military sequences that had been recycled for inclusion in *With the Fighting*
Forces of Europe. The technological roots of the new process in Kinemacolor were also reported: several correspondents describe Sinema-nature as a ‘modification’ or ‘improvement’ of the existing Smith-Urban (Kinemacolor) process;¹⁰⁹ and one draws an explicit distinction between Sinema-nature and other recent experiments in color-film technology, for example Chronochrome, the three-color process developed by the French film company Gaumont, and the process patented by Prokudin-Gorskii.¹¹⁰ As far as the latter is concerned, there is little or no evidence that this process ever received a demonstration in pre-revolutionary Russia, either publicly or privately. Even as late as 1921, when the inventor was trying to interest British investors in the process after his decision to emigrate abroad as a result of the October Revolution, it was still not, on his own admission, a ‘finished product’.¹¹¹

To some extent, clearly, the declaration of war provided Urban with an opportunity to take advantage of his Kinemacolor library of materials, albeit at times repackaged in new combinations. The commercial value of this material was only enhanced by the fact that no Kinemacolor works had been screened in Russia since the abortive attempt to market the process in late 1910 and early 1911. Furthermore, the Sinema-nature programs were far more ambitious in terms of the quantity and generic range of the material exhibited. Screenings lasted more or less uninterruptedly from December 1914 to October 1915 during a period when foreign imports were ostensibly in short supply; moreover, the programs in question offered examples of actuality footage, topicals, travel films, animation shorts, comic trick films, dramatic comedies, and, of course, the military footage which formed the bulk of With the Fighting Forces of Europe. Apart from showings in the theaters owned by the Parisiana joint-stock company and Khanzhonkov & Co., there is evidence to suggest that travelling Kinemacolor shows toured provincial cities in Russia as well, for example Rostov-on-Don and Nizhnii Novgorod, and also very possibly the Baltic region, where an exclusive license
had been acquired by the Riga-based agency S. Mintus.\textsuperscript{112} The knowledge that in April 1915 Khanzhonkov ordered the importing of sixteen Sinema-nature projectors suggests that he harboured ambitious plans for the creation of permanent venues for Kinemacolor showings in provincial cities.\textsuperscript{113} The screenings in question also provoked a much more extensive reaction in the media than in 1910 and 1911. Apart from reports in the trade press, they received echoes in the memoirs of literary figures, for example Vladimir Nabokov, who alludes indirectly to Sinema-nature showings at the Parisiana in his autobiographical memoir \textit{Speak, Memory} (1951).\textsuperscript{114} They also prompted a creative response in the form of a short story by Mikhail Kuzmin, the well-known poet and prose writer. Entitled ‘Otlichitel'nyi priznak’ (The Distinctive Feature), this first appeared in the popular literary magazine \textit{Ogonek} and was later reprinted in a Khanzhonkov-owned trade gazette based in Rostov-on-Don.\textsuperscript{115}

Judging from press reports and program listings, the initial screenings of Sinema-nature consisted largely of military or military-related footage. On January 1, 1915, for example, the Parisiana presented material described as ‘The President of the French Republic Raymond Poincaré and Officers of the French Army before their Dispatch to the Front’; this matches closely the description of the footage in the French section of \textit{With the Fighting Forces of Europe}.\textsuperscript{116} This was followed on January 21 by the above-mentioned footage of the imperial procession along Nevskii Prospekt as part of the tercentenary celebrations – reports drew attention to the vibrant colors of the cavalry regiments’ uniforms and the ‘extremely decorative’ garments worn by the imperial suite.\textsuperscript{117} These materials were also screened at Khanzhonkov’s Kinema Theater, along with footage entitled \textit{Lord Kitchener and his Army} and \textit{The Belgian Army}, the titles of which echo the relevant sections in \textit{With the Fighting Forces of Europe}.\textsuperscript{118} Reviews of the Sinema-nature premiere in Moscow, and listings for screenings at the Kinema Theater during the summer of 1915, refer to the Delhi Durbar, in all probability the repackaged material (‘Review of British and Native Troops at Delhi’) that had
featured in *With the Fighting Forces of Europe*. Reports also mention a topical entitled ‘In the Serbian Army’ – this presumably relates to the section entitled ‘Servia – At War with Austria’, much or most of which had been recycled from Kinemacolor footage shot during the Balkan wars of 1912-1913 (this material was re-shown at the Parisiana on February 15, 1916 as part of ‘Serbian Day’, a charity fund-raising event for Serbian victims of the war). The same reports also refer to scenes showing the manoeuvres of the British naval fleet and the activities of torpedo destroyers, in all likelihood a reference to *Submarine and Torpedo Destroyers*, excerpts from which had been included in the ‘The “Shield of the Empire”’ section of *With the Fighting Forces of Europe*. Last but not least, particular praise in the trade press was lavished on a topical which in Russian was entitled simply *Italian Cavalry*, but which is presumably a reference to *Wonderful Exploits of the Italian Cavalry*, a topical lasting around eleven minutes which showed the fording by mounted troops of a ‘swift’ river. This constituted a relatively late addition to *With the Fighting Forces of Europe*, and is now publicly available courtesy of the recent Cineteca di Bologna release on commercial DVD. The references in the Russian report to the hot weather conditions, the images of dust rising from beneath the horses’ hooves, and the myriad colours produced by splashes of water, make the connection unambiguous (fig. 9).

If the geographical range of this material alone would undermine any attempt to attribute authorship to Prokudin-Gorski, the program listings for screenings of other *Sinema-nature* works in Moscow and Petrograd offer further evidence that the material derives from Urban’s extensive Kinemacolor library. From December 27, 1914 onwards, for example, the programs at the Parisiana advertise the following works (the Russian titles are given in parenthesis): **Lake Garda, Italy** (Ozero Garda) (fig. 10); **The Wonders of Japan** (Zhivopisnye vidy Iaponii); **Strange Mounts** (Razlichnye zhivotnye); **Modelling Extraordinary** (Skul′ptor-Volshebnik); **Life in the Animal World** (V mire zhivotnykh);
Choice Bouquets (Izbranniki flory); With a Travelling Circus and Menagerie in Scotland (Brodiaichii zverinets v Shotlandii); Carnival at Nice, 1911 (Karnaval v Nitstse); Mystic Manipulations (Magicheskie eksperimenty); Magicians of the East and West (Magi vostoka i zapada); Dwellers of the Deep (Zhiteli morskikh glubin); and A Spanish Bull Fight, Madrid (Ispanskii boi bykov v Madride). The most striking precision in terms of matching titles occurs in relation to Paris before the War (Parizh do voiny), a series of scenic views of the French capital. The title of this collection in English and Russian is interesting in the sense that, while the material itself is very probably drawn from earlier Kinemacolor travel films, for example Paris, the Gay City (1910) and Rambles in Paris (1912), its recycling and new title clearly postdate the declaration of war in August 1914. The Parisiana listing follows precisely the running order of the individual episodes and their titles as subsequently detailed in the Urban Colorfilm catalog of 1916.

The listings for Khanzhonkov’s Kinema Theater during this same period are less precise, but even here titles can be matched with reasonable confidence to existing Kinemacolor works. Thus, for example, we encounter references to Liqueurs and Cigars (Likery i sigary), a short film made in 1910 which featured none other than Urban himself; the Egypt series, which was filmed in 1911 and later collected into a single product, In the Land of the Pharaohs; and Ceylon, the Pearl of the Eastern Seas. A number of titles advertised at the Parisiana suggest that alterations may have been introduced as part of their translation into Russian. It may be conjectured, for example, that Malen’kaia volshebnitsa (The Little Girl Magician) is the Russian title for Little Lady Lafayette, a 1911 trick film which showed a young girl causing people and objects to magically appear and disappear. By the same token, Avtomobil’naia katastrofa (The Motor-Car Accident or Catastrophe) may possibly be the Russian title for Golliwog’s Motor Accident, an animation comedy released in early 1913 by the Kinemacolor Company of America. Judging from the Parisiana
listings and descriptions in the trade press, where it is referred to as an ‘American comedy in two acts’, the film given in Russian as Sorochka prelestnoi Miss Broun (The Shirt of the Charming Miss Brown) may well refer to A Note in the Shirt, another product of the Kinemacolor Company of America, which was released in Britain in August 1912. It may also be suspected that what the Parisiana advertises as Semʹ krasavits mira (Seven Wonders of the World) refers to Round the World in Two Hours, an extensive compilation of travel films and scenic views which, it was claimed, cost £40,000 to produce. Finally, there are a number of reviews which, while not identifying specific titles, nevertheless describe the footage in sufficient detail to trace its Kinemacolor provenance. Thus descriptions of a ‘cat’s eye’ diamond worth £50,000 and references to images of the coronation crown of King George V match the catalog descriptions of Gems and Jewels. In the same vein, the precise and poetic evocation of images showing the slicing and squeezing of blood-oranges points unambiguously to ‘A Squeezed Orange’, one of the more infamous episodes in Refreshments (1910).

**Kinemacolor in Russia 1914-1916: reception**

As has been pointed out above, Russia was very much part of the international film market in the pre-revolutionary period, and audience exposure to applied and natural-color processes differed little from that in Europe and North America. Identifying the nature and extent of this exposure is complex in the sense that, as elsewhere, advertisements and descriptions of content in the Russian trade press do not always specify the precise nature of the coloring system. There is sufficient information, nevertheless, to indicate that films colored by hand, for example those produced by Georges Méliès, were imported into Russia from 1908 onwards, if not before. Distributors of foreign imports and Russian production companies
also offered tinted and toned versions of monochrome films, with prices varied accordingly – this can be witnessed, for example, in the advertisements for one of Khanzhonkov’s early productions, *Pesnia pro kuptsa Kalashnikova* (Song about the Merchant Kalashnikov), which was released in early 1910.149 Interestingly, stencil-colored films released by Pathé Frères, which had offices in Moscow from 1904 onwards and established a ‘winter’ studio and film-processing laboratory in 1910, were released in Russia on occasion earlier than in France.150 The first of such films, *Proizvodstvo bambukovykh shliap na Zondskikh ostrovyakh* (The Production of Bamboo Hats on the Lesser Sunda Islands), was misleadingly labeled ‘color cinematography’ when it was released in June 1909, but its novelty value, even if the process itself was poorly understood, was widely commented upon.151 Developments in the sphere of color still-photography were also carefully monitored in the trade press. Thus one of the reviewers of the ‘second-wave’ of Kinemacolor screenings in Russia invoked comparisons with the Autochrome photographs of Leonid Andreev, the Expressionist prose-writer and dramatist.152 It may not have been entirely coincidental that Andreev’s early anticipation and enthusiastic embrace of moving pictures in color was recorded (literally, on gramophone) in September 1909, only a few months after the arrival of the stencil-color process on Russian screens.153

This information suggests that the reception of Kinemacolor in Russia did not lack a mode of esthetic comparison, and therefore cannot be dismissed as naïve. Urban’s promotion of Kinemacolor as a natural-color process, one which, unlike applied processes, could boast fidelity to nature and the illusion of stereoscopy, was uncritically embraced by Russian commentators; in part, no doubt, this was prompted by the improvements observed since the first exhibitions in 1910, which had given rise to a broader color spectrum and a reduction in the perception of ‘fringing’.154 The educational value of the material, with its impressive range of ‘exotic’ landscapes and wildlife, was also remarked upon.155 For the Russian
imagination, however, the British subjects and landscapes on display were as interesting and enchanting as those deriving from more obviously ‘exotic’ locales. Correspondents were equally captivated by the pale faces, white helmets and bright-red uniforms of British officers at the Coronation Durbar and the ‘pitch-black’ hair, ‘dazzling white teeth’, and ‘hazel-brown eyes’ of the Indian troops under their command. Likewise, the tartan kilts and ‘green-grey’ bagpipes of Scottish regiments, and the manoeuvres of British ships flying the Union Jack on seas ‘of a thousand hues’, commanded their attention no less than the Indian ‘princes’ riding under howdahs on elephants decorated with gold medallions and brightly colored precious stones. According to one enthusiastic correspondent, the succession of images produced a kaleidoscopic effect, a veritable ‘bacchanalia’ of color. The impact of certain close-ups, such as the images of blood-oranges being sliced and squeezed, their ‘raspberry-red’ juice spilling on to white plates, bordered on the sensuous and physiological; indeed, such was the impression that one reviewer reached for a Biblical parallel by citing the opening words of the ‘Song of Simeon’, and thus equating the sensation to that of profound spiritual revelation.

The physiological impact of Kinemacolor, in particular those images which involved close-ups, can be detected in other responses, most notably the short-story by Mikhail Kuzmin mentioned earlier. As his diaries testify, Kuzmin was a regular visitor to the Parisiana in late 1914 and early 1915. He visited the film theater on January 19, when the program in question featured the tercentenary footage of the Tsar and Tsarina; he was also present on April 25, when the two-reel comedy A Note in a Shirt was showing – later that same evening, we learn, he wrote a short story. Although the title of this story is not indicated in Kuzmin’s diary, it may be regarded as significant that ‘The Distinctive Feature’ includes a visit to a Petrograd cinema in precisely the same month and offers detailed descriptions of images from an unspecified Sinema-nature program: ‘silken’ horses flicking
their tails; butterflies looming out of the screen ‘like carriages’; the slicing of a
‘pomegranate’; and footage of British infantry regiments preparing to be dispatched abroad,
serving in Belgium, and marching, playing games, and eating food.\textsuperscript{162} The ostensible plot of
this story concerns an English governess, Miss Wood, who is employed in Petrograd and,
after watching the military footage, comes to recognize her younger brother, Charlie, with
whom she has lost contact; as a result of the screening, she becomes convinced that this is a
prophetic sign that he will not die in the war. The story dramatizes and sentimentalizes the
separation and potential loss of life associated with the war even at this relatively early stage.
Nevertheless, the optimistic sentiment expressed by Miss Wood after watching the program
is undercut by the description of the severed ‘pomegranate’, its ‘dark-red innards’ being
‘frightening’ in terms of their ‘juicy immensity’. This image is disturbing in the sense that it
evokes the idea of injury and physical vulnerability, especially so when it is recalled that in
an earlier description of her brother, the governess has conjured an image in her mind of his
embarrassed face ‘flushed with red’.\textsuperscript{163} This involuntary association via the color red suggests
that the passage which contains the seemingly random assortment of Sinema-nature images in
fact constitutes a subjective point of view, rather than an objective authorial description; in
other words, that it expresses Miss Wood’s anxieties in relation to the possible fate of her
brother before the act of recognition takes place. In some respects, therefore, Kuzmin’s poetic
exploitation of Kinemacolor images is reminiscent of the quasi-apocalyptic response on the
part of certain British reviewers to screenings of the same or similar material. James Douglas,
for example, writing about ‘A Squeezed Orange’ in \textit{Refreshments}, described the sequence in
the following terms: ‘It is a dreadful sight. It is like a planet in liquidation, a star in
deliquescence. The orange looks as large as the earth, and it pours forth Niagars of juice,
you feel you are with Lord Roseberry watching the end of all things’ (fig. 11).\textsuperscript{164}
Conclusion

The screenings of Kinemacolor between 1914 and 1916 were not the last occasion on which Russian audiences were presented with material filmed by Charles Urban’s camera operators. This occurred courtesy of Urban’s involvement in *Britain Prepared*, a lengthy compilation documentary commissioned in 1915 by the British War Propaganda Bureau at Wellington House, which included naval sequences (footage of Admiral Jellicoe’s fleet in the North Sea) that had been filmed by Urban’s camera operators in both black and white and color.165 *Britain Prepared* was transported to Russia in January 1916 by Captain A. C. Bromhead, and responsibility for distribution was awarded to Gaumont because it had offices in Petrograd.166 *Angliia v Velikoi Voine* (England in the Great War), as it was called in Russian, was screened initially on March 5 at the Aleksandrov Palace in Tsarskoe Selo (now Pushkin) before an audience consisting of the Tsar and Tsarina, Tsarevich Aleksei, and members of the imperial suite.167 This was followed by a general release in the nation’s film theaters from April 16 onwards, and periodic open-air screenings for the benefit of troops fighting along the eastern and southern fronts.168 The logistical difficulties of transporting special projectors for traveling shows meant that the substantial footage shot by Urban’s camera operators in Kinemacolor was not ultimately included in *Britain Prepared*.169 Nevertheless, the fact that Urban was contemplating the relocation of his Kinemacolor archive to the United States in 1916, organized a special screening of his back-catalog in the Wurlitzer Building in New York in the November of that year, and was working with Henry Joy on modifications to the Kinemacolor process – the new system, Kinekrom, was patented in the same year – suggests that he still harboured plans for exhibiting his extensive library of materials for educational purposes.170 Contrary to McKernan’s assertion, while the production of new Kinemacolor material did more or less cease from mid-1914 onwards, exhibitions nevertheless took place
in Britain and other countries of the world well after this date, albeit admittedly on a far less ambitious scale than in preceding years.\textsuperscript{171}

If investigation into the fate of surviving Kinemacolor materials remains an on-going project, the ambition of Urban in relation to disseminating his archive to the audiences of the wider world deserves greater attention than it has enjoyed hitherto.\textsuperscript{172} In many respects, the materials assembled as part of his 1916 Colorfilm catalog parallel, if not considerably exceed, the realization of Alfred Kahn’s ‘Les Archives de la Planète’, a project that sought to document in color photographs and moving images the peoples, cultures, and landscapes of fifty countries around the world in the interests of ‘universal peace’.\textsuperscript{173} Furthermore, the particular nature of this type of ambition was not without its echoes in pre- and post-revolutionary Russia. The impulse to assemble libraries of images, albeit enhanced by a particular artistic and poetic sensitivity, underpinned Sergei Prokudin Gorskii’s project to document photographically the Russian empire in three colours, an undertaking that lasted six years (1909 to 1915), involved extensive travel throughout the empire, and was financially supported by the Tsar, although it did not result in portraits of the Tsar or his family.\textsuperscript{174} After the October Revolution, albeit in black and white, this vision acquired a more revolutionary dynamic thanks to the vision of avant-garde filmmaker Dziga Vertov: his desire to document the emerging post-revolutionary landscape across the length and breadth of the Soviet Union is witnessed by the multiple shelves of film-reels, each one allocated a specific title and location, which are revealed during the editing sequences of \textit{Chelovek s kinoapparatom} (Man with the Movie Camera, 1928). It might also be speculated that Lenin’s oft-cited view of cinema as the ‘most important’ of the arts, rather than formulated solely on the basis of topical or educational material in monochrome, may partly have been the result of his exposure to Kinemacolor’s natural-science films. Although the commercial name is not explicitly mentioned in the reminiscences of his private secretary, Vladimir Bonch-Bruevich,
Lenin’s reported references to the ‘English’ producers of the films, to the fact that they showed wild animals and birds ‘not in monotone and chromatically unvaried colour (…), but in the natural, rich colours of which the landscapes of untamed nature are abundant’, and to the galvanizing effect that they produced on their audiences, are surely evidence of this.\textsuperscript{175}

\footnotesize
\textsuperscript{1} For a detailed history of Kinemacolor, see Luke McKernan, Charles Urban: Pioneering the Non-fiction Film in Britain and America, 1897-1925, Exeter Studies in Film History, Exeter: Exeter University Press, 2013, pp. 75-124. I am indebted to the author for his assistance in the research for this article, in particular his willingness to share his considerable knowledge and personal collection of Kinemacolor printed materials. For studies within the wider context of silent-era color film, see Sarah Street, Colour Films in Britain: The Negotiation of Innovation 1900-55, Basingstoke: Palgrave Macmillan, 2012, pp. 9-21.

\textsuperscript{2} Interview with the author dated April 4, 2016. The discovery was reported at the time in the British media: see York Membery, ‘Film of the British Raj in living colour found in Russian archive’, The Sunday Telegraph, March 11, 2001, p. 7.

\textsuperscript{3} For more details on this event, see McKernan, Charles Urban, pp. 104-05.

\textsuperscript{4} In 1992, for example, the Cineteca di Bologna film museum acquired a small repository of Kinemacolor materials from a private donor in Genoa, among which were five minutes of footage from ‘The Pageant Procession’: this showed the royal visit to Calcutta on December 30, 1911, and also formed part of the Coronation Durbar. The materials from this repository,
lasting around seventy-five minutes in total, have been restored and released on commercial DVD. See I colori ritrovati: Kinemacolor e altre magie/Kinemacolor and Other Magic, curated by Mariann Lewinsky and Luke McKernan, Cineteca di Bologna, 2017.

5 The material in the Krasnogorsk archive is listed under the title Indo-Britanskie voiska na zapadnom fronte (Indo-British Armies on the Western Front), and has been given the catalog number 12496. See the RGAKFD website at http://www.rgakfd.ru/catalog/films. Accessed July 21, 2015. The website has not been updated to reflect the reattribution of the material.


9 Unless otherwise stated, all dates in the body of this article and the notes are given according to the Western (Gregorian) calendar. In the pre-revolutionary era, dates in Russia were given according to the Eastern (Julian) calendar, and were therefore thirteen days earlier than in Europe and North America. The dates of pre-revolutionary publications in Russian cited in these notes are nevertheless given according to the Julian calendar.

10 Kinemacolor: Film Catalogue 1912-13, London: The Natural Color Kinematograph Company, [1913]. Henceforth, where significant in terms of identifying dates of release, the catalog numbers of Kinemacolor works and their lengths in feet will be given in the body of the text and notes in parentheses. My thanks to Luke McKernan for granting me access to his personal copy of this catalog. For studies based on this catalog, see Eirik Frisvold Hansen, ‘Colour and the Construction of Film History in the Catalogue of Kinemacolor Film Subjects

11 The ‘Charles Urban Collection of Papers relating to Early Motion Pictures’ consists of thirteen boxes of documents in total. Some of these boxes contain press cuttings which have been pasted into albums; they are referred to as ‘volumes’ in the catalog and organized according to chronological period. Other boxes contain booklets, catalogs, typescripts, and assorted materials which have not been pasted into individual volumes. Henceforth, references to this collection will give box number, volume number (where applicable), and pagination.

12 Kinemacolor: Supplementary List of Film Subjects to Catalogue 1912-13, London: The Natural Color Kinematograph Company, 1913. This is preserved in URB, 3/1 (‘Press Cuttings and Programmes’), p. 36.

13 The first is a booklet entitled Kinemacolor Films: 1915-16, London: Kinemacolor Ltd., 1916 – this is preserved in URB, 9/2. The second is an unpublished but paginated typescript entitled Catalogue of the Urban Colorfilm Library: Comprising Scenes From All Parts of the Living World – it is preserved in URB, 9/4.

14 Vl. Bonch-Bruevich, ‘Lenin i kino – po lichnym vospominaniam’, Kino-front, 1927.13-14, pp. 2-5 (pp. 3-4). For further discussion, see the concluding paragraph of this article.


16 McKernan, Charles Urban, pp. 31-46.

17 Ibid., pp. 47-51. For British press reports, see the cutting from St James’s Gazette, April 27, 1904, as preserved in URB, 2 (‘Kinemacolor – Press Appreciations’), p. 77.
The films were given the following titles: *Arrival of General Kuropatkin at Mukden, Manchuria* (3023, 150ft); *Extraordinary Feats of Horsemanship by a Squad of Siberian Cossacks at Mukden, Siberia* (3025, 275ft); *Arrival and Departure of the Ice-crushing Steamer “Baikal” at Baikal, Siberia* (3029, 125ft); *Panorama of the Mountainous Ural District of Siberia, including view of Convict Settlement* (3030, 200ft); and *Railway Panorama along the Banks of a Siberian River* (3031, 75ft). The catalog numbers and descriptions are listed in Charles Urban Trading Co., Ltd Catalogue, London: Charles Urban, 1905, pp. 97, 98, 100, & 101, respectively, as preserved in URB, 10/2.


20 Ibid., pp. 336, 337, & 212, respectively. *A Russian Bear Hunt* (original title in French, *Chasse à l’ours*; in Russian, *Okhota na medvedia*) is listed on page 98 of an Urban catalog published in Russian. It is entitled *Catalogue of Urban-Eclipse-Radios*, but no date or place of publication is given. See URB, 10/19.

21 The opening was advertised in the Russian film-trade press: see *Sine-fono*, II/6 (December 15, 1908), p. 20.

22 *Catalogue of Film Subjects: January 1912*, London: Kineto, 1912, p. 82, as preserved in URB, 10/13A.

23 *The Kinematograph and Lantern Weekly* [supplement], vol. 10, no. 245 (January 18, 1912), pp. xxx-xxxi.


27 ‘K voprosu o sinematografii v natural’nykh tsvetakh, ibid., I/19 (August 15, 1908), pp. 4-5.
28 ‘Iz zagranichnykh zhurnalov’, ibid., II/20 (July 15, 1909), pp. 8-9 (p. 9). For details of this private screening, see McKernan, Charles Urban, p. 90.
29 Inzhener M. B-n, ‘Fotografiia v natural’nykh tsvetakh’, Sine-fono, III/11 (March 1, 1910), pp. 4-6 (pp. 5-6).
31 Inzh. M. B-n, ‘Stereoskopicheskaia sinematografiia v natural’nykh tsvetakh’, ibid., III/23 (September 1, 1910), pp. 5-6.
34 ‘Raznye izvestiia’, Artist i stsena, 1910.15, p. 22.
37 Obozrenie teatrov, 1218, October 31, 1910, p. 3.
38 Ibid., 1220, November 2, 1910, p. 15; and Kinemakolor, 1910.2, pp. 9-10.
39 See the advertisements on the back cover of Kinemakolor, 1910.2; and Obozrenie teatrov, 1218, October 31, 1910, p. 3.
40 Ibid.
42 Obozrenie teatrov, 1223, November 5, 1910, p. 9.
44 Correspondent in Peterburgskaia gazeta, cited in ibid., pp. 9-10.
The first issue, priced five kopecks, appeared on November 9, 1910 and advertised itself as a ‘weekly journal of cinematography and social life’. The editorial offices were located ‘ provisionally’ at the Casino de Paris film-theater. See ibid., 1910.1, pp. 5-6.


Ibid., 1910.17, p. 21; and Kinemakolor, 1910.5, p. 9.

Artist i stsena, 1911.1, pp. 26-27 (p. 27).

Sine-fono, IV/3 (November 1, 1910), p. 12; Artist i stsena, 1910.18-19, pp. 32-33.

Ibid., 1910.24, p. 20.

Ibid., 1911.4, p. 22; and ibid., 1911.10, p. 23.

For example, Kul′tura georgin (The Cultivation of Dahlias, French title La Culture du dahlia, vue de plein air) was released in Russia on February 21, 1911 and advertised as a Kinemacolor product in the Komik and Akvarium theaters on February 22. See Peterburgskii kinematograph, 1911.11, p. 1. The French original was not released in Paris until March 18. See ‘Nouveautés Cinématographiques’, Ciné-journal, vol. 4, no. 134 (March 18, 1911), p. 32.


This document is preserved in URB, 3/2, p. 44.

It has been speculated that Kinemacolor screenings were boycotted by film entrepreneurs who feared competition from the new process, but there is little evidence for this in the trade press of the period. For this speculation, see Anna Kovalova and Iurii Tsiv′ian, Kinematograf v Peterburge, 1896-1917, Peterburg: Seans, 2011, pp. 50-52.


See press cuttings from Financial Times (August 5), Daily Chronicle (August 6), Sporting Times (August 7), The People (August 8), Observer (August 8), and Modern Society (August 14), as preserved in URB, 2, pp. 75, 77, 79, & 83, respectively.


‘Royal Visit to the Scala’, ibid., vol. 11, no. 264 (May 18, 1912), p. 212.


Kinemacolor: Film Catalogue 1912-13, p. 162. It is symptomatic of the couple’s relative lack of social status that the wedding was not reported in Tatler, unlike that of Countess Nathalie Benkendorff, daughter of the Russian ambassador to Britain at the time, whose wedding to Jasper Ridley took place two months previously at the same venue. It was attended by various dignitaries, including Herbert Asquith, the British prime-minister. See Tatler, April 26, 1911, p. 83.

Marriage announcements in The Times, June 17, 1911, p. 13.


Kinemacolor: Film Catalogue 1912-1913, p. 162.


‘Mr Walter Winans on Women’, Sporting Times, January 14, 1911, p. 8. In the novel, Winans appears barely disguised as the character known only by his surname, Rensselaer. His
country estate, called Elsinore in the novel, features replicas of Russian architectural structures in the grounds and examples of paintings and sculptures inspired by Russian themes within the manor house. It is described in some detail in chapters twenty-two and twenty-three. See Helen Mathers, *Gay Lawless*, London: Stanley Paul, 1908.

69 Kinemacolor: Film Catalogue 1912-1913, p. 155. The Kinemacolor footage of the horse show itself was entitled *The Royal Horse Show, Richmond, June 1911* (279, 1100ft). See ibid., pp. 158-59.

70 For the release date, see *The Kinematograph and Lantern Weekly* [supplement], vol. 9, no. 214 (June 15, 1911), p. ix. The Kineto version of the 1911 Coronation Derby is numbered 700 in *Catalogue of Film Subjects: January 1912*, p. 79.

71 ‘The International Horse Show at Olympia’, *Sporting Times*, June 17, 1911, p. 3.

72 ‘The Royal Richmond Horse Show’, ibid., June 10, 1911, p. 3.

73 *Catalogue of the Urban Colorfilm Library*, p. 68.


75 See the theater listings for the dates in question in *The Times*.

76 ‘The Theatrical Garden Party’, ibid., June 4, 1913, p. 11.

77 Press-cutting from *Evening News*, July 10, 1913, as preserved in URB, 3/1, p. 32. On the success of Kinoplastikon, see ‘Kinoplastikon as seen from the stalls’, *The Bioscope*, vol. 19, no. 343 (May 8, 1913), p. 391.

78 *Catalogue of the Urban Colorfilm Library*, p. 69.

79 *The Kinematograph and Lantern Weekly* [supplement], vol. 13, no. 337 (October 9, 1913), pp. liv-lv.

80 *Catalogue of the Urban Colorfilm Library*, p. 69.
81 Kinemacolor: With the Fighting Forces of Europe [program at the Scala dated November 2, 1914], p. 4. My thanks to Luke McKernan for giving me access to his personal copy of this program.

82 Press cutting entitled ‘Kinema Kings’, London Referee, April 13, 1913, as preserved in URB, 3/1, p. 2.

83 ‘Kinemacolor Notes’, New York Clipper, April 12, 1913, p. 5.


87 Ibid. [supplement], vol. 19, no. 343 (May 8, 1913), p. vi.

88 Catalogue of the Urban Colorfilm Library, p. 5.

89 The Bioscope [supplement], vol. 19, no. 350 (June 26, 1913), p. xxxiii; and Catalogue of the Urban Colorfilm Library, p. 5.

90 The Bioscope [supplement], vol. 21, no. 364 (October 2, 1913), p. 1.

91 Kinemacolor: Supplementary List of Film Subjects to Catalogue 1912-13, p. 11. Both The Times (June 2, 1913, p. 8) and Daily Telegraph (June 2, 1913, p. 12) list Romanoff Tercentenary as part of the Kinemacolor program at the Scala for that week.

92 ‘Cinema Notes’, Daily Telegraph, June 4, 1913, p. 16. See also press-cuttings from What’s On (June 1, 1913) and The Sunday Times (June 8, 1913), as preserved in URB, 3/1, pp. 33 & 34, respectively.

93 Kinemacolor: With the Fighting Forces of Europe [Scala program], p. 4.


96 Catalogue of the Urban Colorfilm Library, p. 5.


98 Kinemacolor: Supplementary List of Film Subjects to the Catalogue 1912-13, p. 7; and The Times, July 21, 1913, p. 8. Listings on subsequent days show that this film ran at the Scala only until August 3.

99 Catalogue of the Urban Colorfilm Library, p. 5.

100 The Kinematograph and Lantern Weekly [supplement], vol. 16, no. 392 (October 29, 1914), p. viii.

101 ‘Trade Notes’, ibid., vol. 16, no. 397 (December 3, 1914), p. 27.

102 Ibid. [supplement], vol. 16, no. 398 (December 10, 1914), p. xlvi; and ibid. [supplement], vol. 16, no. 400 (December 24, 1914), p. xlv.


105 The name of the process is spelt variously in the Russian trade-press. Using the Library of Congress transliteration system, these names would be spelt as follows: ‘Sinemanatiur’; ‘Sinema-natiur’; and ‘Sinema-Natiur’. The spelling of ‘natiur’ suggests that the word should be pronounced like the French ‘nature’.

106 For the establishment of Biokhrom, see Sine-fono, VIII/4-5 (December 13, 1914), p. 38. On the development of this new process, and its possible association with the arrival of


108 Ibid., 103 (December 1, 1914), p. 1; and also *Sine-fono*, VIII/4-5 (December 13, 1914), p. 17.


110 ‘Izobreteniia i usovershenstovaniia’, *Ekran i rampa: Zhurnal kinematografii i teatra*, 7 (February 8-12, 1915), p. 5.


112 For Sinema-nature screenings at the Kino-Palace in Rostov-on-Don, see *Zhurnal “Kinema”*, 19-20 (March 22, 1915), p. 23. The travelling tour in Nizhnii Novgorod is reported in ibid., p. 17. For distribution rights in the Baltic region, see the advertisement in *Kine-zhurnal*, VI/5-6 (March 20, 1915), p. 281.


Footage entitled ‘The President, M. Poincaré, with the Army in the Field’ formed part of the French section (‘France – Now a Steadfast Friend of Britain’) of the Scala program. See *Kinemacolor: With the Fighting Forces of Europe* [Scala program], p. 5.

Russian titles are given as *Lord Kitchiner i ego armiia* and *Bel′giiskaia armiia* in *Ekran i rampa: Zhurnal kinematografii i teatra*, 4 (January 20-24, 1915), [n.p.]; and ibid, 5 (January 24-27, 1915), [n.p.]. ‘Recruits for Lord Kitchener’s Second Army’ and ‘Belgium – Loyal and Brave’ both featured in *With the Fighting Forces of Europe* – see *Kinemacolor: With the Fighting Forces of Europe* [Scala program], pp. 6 & 5, respectively. For Khanzhonkov showings of the Poincaré footage and the tercentenary celebrations, see *Vestnik kinematografii*, 105 (January 15, 1915), p. 30.

The program is advertised as being extended ‘on popular request’ in ibid., 109 (May 15, 1915), p. 53.


In the recent DVD release by Cineteca di Bologna, the film is attributed to Luca Comerio, who is believed to have shot several Kinemacolor films under license in Italy. The topical, entitled *Plotoni nuotatori della 3ª Divisione Cavalleria*, is dated 1912. It appears to have been showing in Britain in late April 1915, although it does not feature as part of the 2 November

124 Obozrenie teatroy, 2685, February 27, 1915, p. 5. For a description of Lake Garda, Italy (145, 1040ft), first released in 1910, see Kinemacolor: Film Catalogue 1912-1913, p. 44.

125 Obozrenie teatroy, 2691, March 5, 1915, p. 5. The Japanese material was released in September 1913 and initially entitled The Wonders of Japan: see the advertisement in The Kinematograph and Lantern Weekly [supplement], vol. 13, no. 331 (September 4, 1913), p. xxv. It was subsequently re-titled Picturesque Japan: Native Life and Customs: see Kinemacolor Films: 1915-16, p. 10.

126 Obozrenie teatroy, 2692, March 6, 1915, p. 5. For Strange Mounts (360, 1585ft), first released in 1911, see Kinemacolor: Film Catalogue 1912-1913, pp. 194-95.

127 Obozrenie teatroy, 2702/2703, March 22/23, 1915, p. 5. Modelling Extraordinary (635, 1090ft) and Modelling the “Scala” (636, 320ft) were both animated trick films: see Kinemacolor: Supplementary List of Film Subjects to Catalogue 1912-1913, p. 13. They were released at some point in late 1912: see ‘The Scala Theatre: Panama Canal and Durbar in one Programme’, The Kinematograph & Lantern Weekly [Kinemacolor supplement], vol. 11, no. 293 (December 5, 1912), [n.p.].

128 Obozrenie teatroy, 2736, April 25, 1915, p. 5. The material for this ten-reel collection was taken from a number of earlier Kinemacolor shorts as part of its Natural History Series. See The Kinematograph & Lantern Weekly [supplement], vol. 13, no. 324 (July 10, 1913), pp. lxxviii-lxxix.

129 Obozrenie teatroy, 2738, April 27, 1915, p. 5. For a description of Choice Bouquets (185, 685ft), first released in 1910, see Kinemacolor: Film Catalogue 1912-1913, p. 70.
For a description of With a Travelling Circus and Menagerie in Scotland (1191, 1325ft), first released in 1913, see Catalogue of the Urban Colorfilm Library, p. 68.

Various topicals based on the carnival at Nice were filmed in Kinemacolor from 1909 onwards. In all likelihood, the screening at the Parisiana showed footage from the most recent excursion in 1911. See Kinemacolor: Film Catalogue 1912-1913, p. 111.

For a description of Mystic Manipulations (412, 990ft), first released in 1911, see Kinemacolor: Film Catalogue 1912-1913, p. 234.

No date of release is given here, but the catalog number suggests late 1912 or early 1913.


For a description of Rambles in Paris, see ‘Some Recent French Kinemacolor Films’, The Kinematograph & Lantern Weekly [Kinemacolor supplement], vol. 12, no. 308 (March 20, 1913), [n.p].

The constituent parts are as follows: ‘The Louvre and the Tuileries Gardens’, ‘The Sparrow’s Friend’, ‘Rue de Rivoli’, ‘The Grand

139 Vestnik kinematografii, 110 (June 1, 1915), p. 50. For the content of Liqueurs and Cigars (179, 510ft), first released in 1910, see Kinemacolor: Film Catalogue 1912-1913, p. 67.

140 The Russian title is given simply as Egipet: see Vestnik kinematografii, 110 (June 1, 1915), p. 50. For a description of The Egyptian Series, which consisted of numerous different episodes and was first released in 1911, see Kinemacolor: Film Catalogue 1912-1913, pp. 197-217.

141 The Russian title is given simply as Ostrov Tseilon: see Vestnik kinematografii, 108 (May 1, 1915), p. 29.

142 Obozrenie teatrov, 2895, October 9, 1915, p. 5. For a description of Little Lady Lafayette (413, 975ft), see Kinemacolor: Film Catalogue 1912-1913, pp. 234-35.

143 Obozrenie teatrov, 2883-2884, September 27/28, 1915, p. 5. For a description of Golliwog’s Motor Accident, released in early 1913, see Moving Picture World, April 12, 1913, p. 200.

144 Obozrenie teatrov, 2721, April 10, 1915, p. 5. The film was also released by Khanzhonkov in June 1916: see Proektor, II/11-12 (June 15, 1916), p. 10; and Kine-zhurnal, VII/11-12 (June 28, 1916), pp. 58-59. The comedy was released in September 1912. For a detailed plot resumé, see The Kinematograph & Lantern Weekly [supplement], vol. 11, no. 282 (September 19, 1912), p. xxxiii; and ibid. [supplement], vol. 11, no. 283 (September 26, 1912), p. xliii.

145 Obozrenie teatrov, 2670, February 10, 1915, p. 5. See also the advertisement in The Kinematograph & Lantern Weekly [supplement], vol. 14, no. 349 (January 1, 1914), p. xciv.
This film, first released in 1911 as part of Gems and Jewels (344, 960ft), later formed part of The Decorative Arts (1207, 1330ft), which is listed in the Urban Colorfilm catalogue of 1916.


The advertisement specifies a particular price (150 roubles) for a tinted and toned version: see the inside cover (no pagination is given) of Sine-fono, II/10 (February 15, 1910).

For the release, see Sine-fono, II/16 (May 15, 1909), p. 1. For responses, see Rolik, ‘Tsvetnaia sinematografiia’, ibid., II/17 (June 1, 1909), pp. 7-8; and ‘Tsvetnaia sinematografiia Br. Pate’, ibid., II/23 (September 1, 1909), p. 10.

The excerpt in question is cited from the newspaper Birzhevye vedomosti. However, it derives ultimately from the content of a gramophone recording of Andreev undertaken in September 1909 by Orpheon Record, a German-owned company with a factory in St Petersburg – for a full transcript of the recording, see Novosti sezona, 1811, September 17, 1909, pp. 6-8.

Raevskii, ‘Moskva, 15 ianvaria 1915 g.’, p. 22; and Anon, ‘Sinemanatiur’, p. 35.

Raevskii, ‘Moskva, 15 ianvaria 1915 g.’, pp. 22 & 23.


Ibid., p. 510.

Ibid., p. 526.


Ibid., p. 13.

Kinemacolor: Film Catalogue 1912-1913, p. 86.

McKernan, Charles Urban, pp. 129-42.


The film was widely advertised in the film-trade press. See, for example, the double-page spread in Kine-zhurnal, VII/5-6 (March 31, 1916), pp. 6-7.

Ibid.. See also the review in Ekran Rossii, I/1 (March 18, 1916), p. 21; and McKernan, Charles Urban, p. 143.

Ibid., p. 133.


McKernan, Charles Urban, p. 123.

It is possible that other Kinemacolor works have survived in Krasnogorsk. The description of a holding entitled Ital’ianskaia kavaleriia (The Italian Cavalry), for example, suggests that it may well be another version of The Wonderful Exploits of the Italian Cavalry. The catalog number is 12455, and the length of the footage is given as 340 meters, which is

173 Kahn’s project was the subject of a BBC documentary in April 2007; this, in turn, gave rise to a book publication which included some of Kahn’s Autochrome photographs from different parts of the world. See David Okuefuna, The Wonderful World of Alfred Kahn: Colour Photographs of a Lost Age, London: BBC Books, 2008. Although the project envisaged assembling an archive of moving images in natural color, shot using the Keller-Dorian process, only a few thousand meters of footage were actually filmed. For further information, see http://www.albert-kahn.hauts-de-seine.fr/archives-de-la-planete/presentation. Accessed June 21, 2017.
