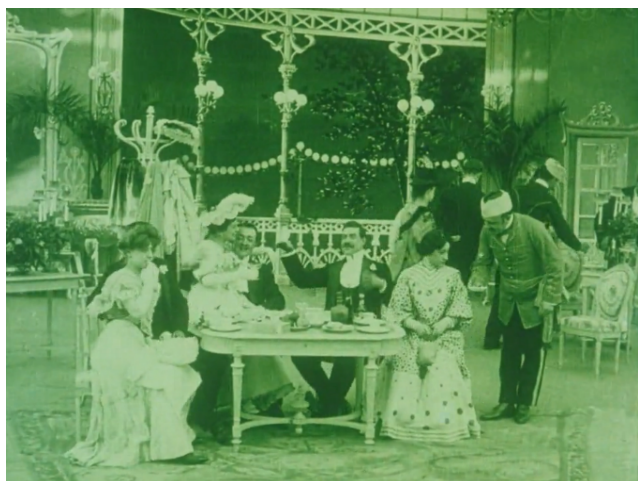


SINE NOMINE – 27
[UNDANK IST DER WELT LOHN]
[L'ingratitude è la ricompensa del mondo / Ingratitude
Is the World's Reward]
(FR, 1905?)
35mm, 2'40"

IDENTIFIED - *Roman d'amour*
(FR 1904, Vincent Lorant-Heilbronn, Pathé Frères)

Watch the film here: <https://youtu.be/pxLrdVJzByg>
[the original title has already been inserted after its identification]



regia/dir.: ? cast: ? prod: Pathé Frères. copia/copy: 35mm, 55.80 m., 2'40" (18 fps), col. (imbibito/*tinted*); senza did./no intertitles. fonte/source: Eye Filmmuseum, Amsterdam (Inventario n./Archive no. KOP59546 DK 527-0).

La copia in nitrato originale è imbibita in verde. Iscrizione ai margini della pellicola: "Pathé Frères Paris 1905". / *The original nitrate print is tinted green. The edgemark reads "Pathé Frères Paris 1905".*

The first scene shows three couples having fun and drinking in a fancy restaurant. Another man (who is part of another group, perhaps of soldiers or foreign visitors) picks up the flowers dropped by one of the women and gives them back to her, but gets told off by her partner. Later we see the same couple at home, in their garden. The man seems restless or bored. Two friends on bicycles wearing straw boater hats arrive to pick him up. The woman doesn't want him to go, but he doesn't listen, so she is left behind in desperation. In the final scene, the same woman, looking desolate, comes to an outdoor café. She is recognized by a man (probably the same one from the first scene) and given something to drink. The woman is too weak, and faints in the arms of the man.

The costumes of the helpful man are remarkable and distinctive. In the first scene, he is wearing something like a uniform. His companions in this shot are also dressed similarly. In the last scene he is wearing a large belt and a knotted foulard around his neck, somewhat reminiscent of a Spanish costume.

The nitrate print arrived at the archive in 1974, as part of a donation that included about a dozen short nitrate reels from before World War I and an Ernemann table-top projector.

It is tinted green throughout, while the edgemark "Pathé Frères Paris 1905" is clearly visible. The three scenes are spliced one after the other, but there are no titles at all, so it is not clear where the given German title comes from. There are many splices, not only between the scenes, but also within each sequence. – *Elif Rongen-Kaynakçi*

Commenta e firma il tuo contributo così potremo riconoscerti e contattarti!

Comment and sign your contribution so that we can recognize and get in contact with you!

Tamara Shvediuk: To me, part of the cast is the same as the one playing in *Les Apaches de Paris*, Ferdinand Zecca, Pathé Frères, another 1905 movie - source: <https://www.fondation-jeromeseydoux-pathe.com/document/les-apaches-de-paris/5fdd38c4af99ca9e7f39f660?pagelId=60c7187e6fb6ab1f3aea726a&adv%5Bsearch%5D%5B0%5D%5Boperator%5D=and&adv%5Bsearch%5D%5B0%5D%5Bfield%5D=parDate&adv%5Bsearch%5D%5B0%5D%5Btext%5D=1905&adv%5Bsearch%5D%5B11%5D%5Boperator%5D=and&adv%5Bsearch%5D%5B11%5D%5Bfield%5D=parCatgorie&adv%5Bsearch%5D%5B11%5D%5Btext%5D=Photographies&pos=7>

Stéphanie Salmon: Roman d'amour, attribué à Vincent Lorant-Heilbronn, 1904.

L'actrice serait Mlle Ritz. Le film est incomplet. Il me semble que Mariann Lewinsky en a montré d'autres scènes il y a 3 ou 4 ans. La mariée est Renée Doux.

Des photos sont disponibles sur le site de la Fondation Pathé.

FS: Thank you Stephanie! Here is the direct link to the photos:

<https://www.fondation-jeromeseydoux-pathe.com/document/roman-d-amour/646b90812b523b00c4a45b70?pageId=60c7187e6fb6ab1f3aea726a&adv%5Bsearch%5D%5B0%5D%5Boperator%5D=and&adv%5Bsearch%5D%5B0%5D%5Bfield%5D=parFilm&adv%5Bsearch%5D%5B0%5D%5Btext%5D=Roman&adv%5Bsearch%5D%5B1%5D%5Boperator%5D=and&adv%5Bsearch%5D%5B1%5D%5Bfield%5D=parCatgorie&adv%5Bsearch%5D%5B1%5D%5Btext%5D=Photographies&adv%5Bsearch%5D%5B22%5D%5Boperator%5D=and&adv%5Bsearch%5D%5B22%5D%5Bfield%5D=parDate&adv%5Bsearch%5D%5B22%5D%5Btext%5D=1904&pos=1>

Begoña Soto: In case it helps. The ANIM (Portuguese Film Archive) has a film with the provisional title [Hospital]. It is a black and white nitrate copy with red-tinted intertitles. The title is taken from one of the intertitles. The marginal mark PATHÉ FRÈRES 1905 appears. According to my notes, there are several different titles. None are complete; scenes from one title are mixed with those from another. The three preserved intertitles and part of the images belong to Roman d'amour (Lorant-Heilbronn, 1904). The intertitles match those reproduced in the 1904 Pathé catalogue preserved in the Filmoteca de Catalunya by the Spanish distributor Macaya y Marro. The title was released in Spain as Novela de Amor. Unfortunately, I do not have details of the exact length of the ANIM copy.



Didier Bertrand: One can see a complete copy of the film on the Cinemantik site www.archivesfilms.com. It is from a Pathescope print titled **Annie's love story** which has English satiric titles so it must have been reissued for fun during the 20s. The story is complete with 5 "tableaux"; we saw only numbers 2,3,4 in the Verdi screening. Now you can enjoy the complete drama! (<https://www.archivesfilms.com/?p=5028>)

Elif Rongen-Kaynakçi: Begona's remarks are very interesting. Firstly to hear that there are intertitles (in Pathe red color) is wonderful. Secondly, since the fragment is called [Hospital], we can hope that either the final tableau or the one before exists in the Portuguese print!

According to Pathe catalog: Grand story told in 7 pictures : # Betrayed. # From work to Pleasure. # Abandoned. # Dying of Hunger. # Letter to parents. # Terrible expiation. # In the hospital.

Didier Bertrand: So the Pathescope is missing tableaux 5 Letter to parents and 7 In the hospital (where maybe the parents come to assist their recovering or dying daughter?). Bousquet in the Pathe filmography provides a testimony of Hugues Laurent who was in charge of the sets and who describes in detail how was filmed tableau 5 Terrible expiation (end of Pathescope not in the sine nomine print) with the reconstructed canal Saint-Martin with the lock and the footbridge (like in Hôtel du Nord by Carné) and he even provides elements on the tinting effects in this scene. It would be a fine follow-up to sine nomine if this 1904 epic was reconstructed with the three prints identified!

Federico Striuli: Let me also add that, if we follow the lead of the attributed German title, “[*Undank ist der Welt Lohn*]”, there is probably no connection between our film and all known films distributed in Germany under that title:

<i>Undank ist der Welt Lohn</i> (Frankreich 1903)

<i>Undank ist der Welt Lohn</i> (Frankreich 1907)

<i>Undank ist der Welt Lohn</i> (Frankreich 1910)

<i>Undank ist der Welt Lohn</i> (1912)
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<i>Undank ist der Welt Lohn</i> / (? 1909)
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[From GECD]

More in particular, the first should be “*Le Faux cul-de-jatte*”, Pathé Frères; the second is a French unidentified Pathé Frères film, though its length is 75 m., against the 230 m. of “*Roman d’amour*”; the third is an unidentified Gaumont film; the fourth is an unknown film distributed by the Dentler company; and the last one is an unidentified film, distributed in Germany also under the title “*Müller ist in der Jugendwehr*”.