

EDITOR'S NOTE

THE PRESENT edition refers to the text published in 1947 and reprinted in several paperback editions. No alterations have been made to the text. Brief corrections and emendations are contained in the "Note on the Inaccuracies." The most significant historiographic findings are discussed in the editor's new introduction. The "Structural Analysis" section of the 1947 edition has been omitted.

The bibliography originally compiled by Kracauer has been revised and updated, and a short section has been added listing the main studies on Weimar and Wilhelmine cinema to appear after the publication of *From Caligari to Hitler*. The original index has been broken down into two separate indexes: name and film. The name index excludes names mentioned only in the footnotes. The film index gives the primary film data (original title, director and year of release) for those films cited in the book. Since the original illustrations do not reproduce well, they have been replaced with pictures that correspond to Kracauer's selections. Only in the case of illustrations 4, 28, 31, 34 and 59 have new pictures been utilized. Karsten Witte's German edition of the book (Frankfurt: Suhrkamp, 1979; 2nd rev. ed., 1984) proved invaluable, as did the latest Italian edition (Turin: Lindau, 2001).

I wish to express my gratitude to the institutions that made possible the research on which this new edition is based: the Deutsches Literaturarchiv of Marbach am Neckar (where I was able to consult Kracauer's papers) and the archives and library of the Filmmuseum Berlin/Deutsche Kinemathek. I wish to express my personal appreciation to Jochen Mayer and Reinhardt Tgahrt of the Deutsches Literaturarchiv; and to Werner Sudendorf (collection) and Uta Orluc and Annemarie Lorenz-Tröstrum (library) of the Filmmuseum Berlin. Alessandra Raengo helped me to research the American titles of films and other matters, for which she deserves a special thank you. I also wish to thank Hans-Michael Bock and my friends at CineGraph, Richard Abel and Paolo Caneppele (Cineteca Comunale Bologna), for their friendly collaboration, and Thomas Elsaesser for his suggestions. My deepest gratitude goes to Tony Kaes,

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