THE ITALA FILM COMPANY OF TORINO.

Presents

"CABIRIA"

Historical Vision of the Third Century, B. C.
By Gabriele D'Annunzio.

Musical Accompaniment by Manlio Marza.
Special "Fire Symphony" by Ildebrando Da Parma.

PRINCIPAL CHARACTERS
IN THE STORY

Batto, a rich landowner in Sicily .................. Emilio Vardannes
Cabiria, his daughter, afterwards called Elissa .......... Marcel'лина Bianco
Her Nurse Croessa .................................. Teresina Marangoni
Fulvius Axilla, a Roman patrician .................. Umberto Moszato
His Slave Maciste .................................... Ernesto Pagani
Scipio, the Roman Consul ............................ Didaco Chellini
Hannibal .............................................. Edouard Davesnes
Hasdrubal, Head of the Carthaginian Republic ............ Edouard Davesnes
Sophonisba, Hasdrubal's daughter ..................... Italia Manzini
Karthalo, the High Priest of Moloch ................... Dante Testa
The Wineshop Keeper Bodastoret ........................ Antonio Branioni
Massinissa, the Numidian King ........................ Vitale Destefano
Syphax, King of Cirta ................................ Alessandro Bernard
The Slave Elissa ...................................... Lydia Quaranta
Archimedes, a Greek Philosopher ........................ Ernesto Gemelli

IN THREE ACTS.

Executive and Administration Notes.
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The ITALA FILM COMPANY, of Torino.
HARRY R. RAVER, American Director General.
American Tour Under the Personal Direction of
LOUIS F. WERBA and MARK A. LUESCHER.
D'ANNUNZIO,
dramatist, novelist, poet, journalist, author of "Cabiria," with this work, takes precedence as the first of the great modern writers to embark in this new field of literary endeavor. Sig. Gabriele D'Annunzio's career, a brief resume of which is here given, has been a series of achievements in literature.

Son of the Duchessa Maria Galiese of Rome, he was educated at the College of Prato at Tuscany, and also at the University of Rome.

His earliest literary endeavors were confined to journalism, principally on the staff of the "Tribuna," the leading newspaper of Rome.

He then devoted himself to the writing of novels, many of which are world famous. The stage next attracted his attention and he wrote plays and tragedies, for the celebrated French actress Sarah Bernhardt and for the great Italian tragedienne, Eleanor Duse, all of which has gained for him international fame. Some of his better known plays include "La Giaconda," "La Città Morta," "Francesca Da Rimini" and "La Martyr de San Sebastian."

In writing "Cabiria" for the screen, everyone of the numerous talents D'Annunzio is master of was brought into play. It not only tested his genius as a poet, author and dramatist, but brought to light his almost academic erudition and his marvelous attributes as a scholar of departed nations, times, folk-lore, legends and customs. He, in common with very few others, possesses a rare faculty in writing, of making a dead nation seem to live again, in all its pristine glory of two thousand years ago, as he has done in "Cabiria," which he has made the epic of a mighty epoch.

Sig. D'Annunzio is the embodiment of the national idea in the fields of poetry, fiction and drama, and ranks in artistic achievement with Maeterlinck, Sudermann, Hauptmann, Rostand and Bernard Shaw, as a national leader of thought.

In addition to the fame Sig. D'Annunzio enjoys as the leading literary light of Italy, must be added the esteem in which he is held as a connoisseur and lover of the fine arts. As a sportsman he is also very popular. He maintains residences in Italy, France and England, where he moves in the highest circles. Sig. D'Annunzio is just fifty years old and is known as the "Italian Shakespeare."
THE STORY OF

“CABIRIA”
(The Spirit of the Flames)

The story of "Cabiria," (The Spirit of the Flames) opens in Catana, in Sicily, in the third century, B.C., immediately after the close of the first Punic war.

Batto, a Roman patrician and a large land owner rusticating in peace and plenty, at his villa in Sicily, under the shadow of Mt. Ætna, the troubled volcano, is suddenly bereft of his happiness by an earthquake, closely followed by an eruption of the volcano. The mighty bosom of Ætna heaving with a roar like the thunderclap of doom strikes terror to the hearts of Batto and his wife, playing with their little daughter Cabiria, in the garden surrounding their palatial home.

Lava, hissing in a molten stream, poured down the rugged sides of Ætna, leaving devastation and destruction in its path and carrying all before it like an avalanche. A mighty hail of rocks belching forth crashed into the quarters of the inhabitants, crushing all within. Detonations and reverberations of mighty volumes of sound filled the air with hideous noises, deafened all who heard, and drowning the lamentations of a stricken and homeless people. Pandemonium reigned. The air, filled with stifling sulphurous gases, rolled up to mock the heavens, in thick clouds of smoke, in which strange and horrible forms, seemed to dance and gloat at the agonies of the injured and dying. It seemed that the peaceful valley of Catana, had suddenly become a veritable "Dante's Inferno," a scene to which it has often been compared. Batto's villa was turned to crumbling dust. Colossal pillars of pure marble, splendid in their serene simplicity, rocked and cracked and crashed to the ground in tiny fragments. The life-like statues of the gods, Apollo Belvedere, Jupiter, Vulcan, Hercules, with their fair consorts, Juno, Venus, Minerva, and Aphrodite, shorn of their pedastalled thrones, were humbled in the dust to do homage to Ætna, most puissant and sinister of monarchs.

Batto, true Roman patrician to the core, son of a stoic race, gazed on the havoc wrought unmoved, except to comfort his grief-stricken wife, who mourns the loss of "Cabiria," whom they think is buried in the ruins. His slaves, shrieking their despair, madly dashed for the open country. Loading their few possessions on mules, they endeavored to find safety, only to meet a more horrible fate in the rivers of lava, which swept over them and melted them, dealing despair, destruction and death to all who came within its path. Some few, more fortunate, sought another avenue of flight, through an underground passage of Batto's
HOME OF BATTO AT CATANA IN SICILY, WHERE THE STORY OPENS.
palace. With them went the child Cabiria and her nurse Croessa. In a crevice spread before them, what seemed to be all the treasures of the earth. It was Batto's treasure vault. Cupidity overcame their terror and they stopped in their flight, held by the magic of the golden glitter. Soon they had apportioned, among themselves, the choicest of the treasures, Croessa, as her share, being given a cameo ring, bearing the charm: "Save and be Saved." Heavily laden with the stolen treasures of their master, the slaves, after meeting with many adventures and mishaps in the wilderness and after much suffering, finally arrive at the seashore, where they discover a boat, unoccupied, riding at anchor. Hailing the sight with joy and thanksgiving and preparing to embark, their joy proves to be short-lived; for the boat is the property of Phoenician pirates, who had gone ashore for provisions. They are, attacked by the pirates, their treasure seized and all are slain but Cabiria and her nurse, they being taken captive and brought to Carthage, in Spain, by the pirates, where they are sold into slavery.

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Cabiria is bought by the high priest Karthalo, who intends her as a burnt offering to Moloch, the brazen god, whom the Carthaginians worshiped. On the day set for the sacrifice, the nurse Croessa, who had been permitted to attend Cabiria, attempted to save her from her terrible fate, by pretending that she was ill, "a sick child not being acceptable to Moloch." The subterfuge detected, Cabiria taken from her, as a punishment Croessa is ordered flogged. Left to her fate, after the awful bodily punishment, she drags herself to the cliffs of Carthage, where she meets a Roman spy, who is disguised as a Carthaginian, and his slave, of Herculean size and strength, and implores their aid. They are Fulvius Axilla, a Roman soldier, and Maciste, who are surveying the fortifications and defences of ancient Carthage, then second only to Rome as the most powerful nation in the world and the latter's most formidable opposition for supremacy. In the name of their common nationality, Croessa invokes the aid of the Roman in saving Cabiria and gives him the cameo ring she wears, bearing the charm, "Save and be saved." Touched to the heart by Croessa's plea, the Roman agrees to attempt the rescue. Maciste, the slave, weary of inactivity and keen in loyalty, scenting the coming dangers as a war horse does a battle, grins with glee and with difficulty restrains his joy. Without a moment's hesitation Fulvius and Maciste, tenderly bearing the scourged Croessa between them, start toward the temple. Arriving at their destination, Maciste, with a tenderness and forethought, almost womanly, shouldering worshippers aside, as if they were men of straw, places Croessa in a secluded spot, where she may rest, unseen and undisturbed. Mingling with the worshippers in the temple, the Roman and Maciste, gradually working their way forward, reach the altar, and as the high priest is about to consign Cabiria to the flames, they snatch her away from him and dash madly through the crowds of worshippers, for the moment too horrified at the sacrilege of the rude intrusion to act. Up the stairs of the Temple, leading to the roof, the Roman and his slave, fight their way, hotly pursued by the maddened priests and devotees of Moloch. Maciste only stopping long enough in his haste, to pick up a pursuer and cast him into the
Exterior of the Great Temple of Moloch at Carthage, in which human sacrifices were offered up.
midst of the onrushing throng, causing terror and dismay by this exhibition of his miraculous strength. Again, one of the pursuers, rashly venturing too near the mammoth slave, is cast into the air, by him, as if he were a feather and then falling caught and plunged into a cauldron of boiling tar. The pursuers, temporarily retreating, give the two brave men, an opportunity for a coup, which they immediately put into effect and so make good their escape, to the wineshop of "The Striped Monkey." Pursued and tracked there, Maciste, in his characteristic fashion, persuades Bodastoret, its keeper, to assure the enraged followers that there is no one with him, and thereby throws the outraged Carthaginians off the scent.

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The scene now changes from turbulent Carthage to the Alps. Hannibal, "The Sword of Carthage," commander in chief of its army, has just achieved the hitherto impossible; in the dead of Winter has crossed the impassable snow clad Alps and is well on his way to surprise Rome by an attack on its very gates. Hannibal here performed a miracle. Credited with being the greatest strategist and military genius, since Alexander the Great, Hannibal, with an army of ninety thousand men, twelve thousand horses, herds of sheep, and scores of elephants, undertook this stupendous task with a grim resolution, which no series of hardships could effect. His men, hardy warriors all, inured to war's alarms and fortunes, could not withstand the awful rigors of the Alps' Winters and perished in hordes. Twenty thousand of his men, succumbing to the awful cold in just fifteen days, they being regiments of African and Spanish auxiliaries, who, accustomed only to the mild weather of their countries, fell an easy prey to the Wintry storms, but onward and upward Hannibal pursued his course.

Carthage celebrates the news, which is quickly brought to the Roman, who is still in hiding by Bodastoret, in order to rid himself of his unwelcome guest. The plan is successful. Fulvius decides to leave Carthage at once. Taking with him his faithful slave, Maciste, and Cabiria, they venture forth, in the dead of night, only to fall into an ambush prepared for them by the high priest Karthalo, at the instance of the vengeful wineshop keeper. With no other avenue of escape open to him, and unable to cope with the Carthaginians, owing to their large numbers, without a moment's hesitation, clad as he is, with true Roman daring, Fulvius jumps from the cliff into the raging sea several hundred feet below and makes good his escape, leaving behind his baffled foes, to cast their spears after him in impotent rage. Maciste, the slave, encumbered with Cabiria, flees and hides in a garden, of the palace of Hasdrubal, military governor, or "Suffete," of Carthage, whose daughter Sophonisba, is holding a tryst with Massinissa, King of the Numidians, to whom she is affianced, she having been plighted to him by her father, as a matter of state, Numidia being a neighboring country and a desirable military alliance. Discovered by his pursuers, Maciste begs Sophonisba to protect Cabiria. She takes the child from him and leaves the garden, as his pursuers enter. He knocks down two men with one sweep of his mighty arms, who were about to follow Sophonisba, then, knowing he is doomed, but happy that the child had been saved, he, with a serenity truly majestic, condescends to allow himself to be led away by the gloating Carthaginians. He is brought to the grinding mill, where he is flogged and tortured and then chained to a giant grindstone to exist a living death.
MACISTE THE GIGANTIC SLAVE RESCUING THE CHILD CABIRIA FROM THE BRAZEN BOSOM OF THE GOD MOLOCH.
Fulvius Axilla, escaped and returned to Rome, with the news of Hannibal's invasion and the plans of the defences of Carthage, is ordered to join the staff of Marcellus, the Roman general, who is waging war on Syracuse, an ally of Carthage.

Archimedes, a Greek philosopher and scientist, devises a mirror which draws the heat from the sun's rays. Concentrating this terrible machine on the besieging Roman galleys, soon nothing is left but a fleet of floating flames. One by one, the galleys are gradually burned to the water level. Then, as if by a mockery of fate, impelled by the rising storm, colliding and staving holes into one another, they all finally sink. So, did this gentle spoken, timid old philosopher, triumph over Rome, her navy, the flower of her legions and the greatest of her generals. In his vain effort to stem the rout of his panic stricken soldiers, Fulvius Axilla is cast, armor clad, into the sea of Arethusa, but the charm of the cameo ring, "Save and be saved," now stands him in good stead, and he is cast up on the shores of Catana. He is brought to the home of Batto, who recognizing the ring, questions him for news of Cabiria, his long lost daughter, whom he had believed had perished in the ruins of his home, during the eruption. The Roman tells Batto she was still alive when he left Spain and departing, promises to do his utmost to locate Cabiria again upon his return there.

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Ten years have now gone by. Hasdrubal has repudiated his offer of his daughter to Massinissa and has instead given her to Syphax, King of Cirta, who has defeated Massinissa in battle and dispossessed him of his kingdom. Scipio Africanus, Roman proconsul, now with his legions in Africa, hears of the new alliance Carthage has made through Massinissa, who casts his fortunes with Rome. Fulvius, now an aide-de-camp to Scipio, is ordered by him to again spy on Carthage. With a picked bodyguard, the Roman sets off from camp toward Carthage. Arriving there at dead of night they form a human pyramid, up which Fulvius climbs to the dizzy heights of the closely guarded city. Alone he enters the city, bidding farewell to his guard and resolutely setting forward for what had been the scene of many thrilling adventures in the past decade.

The same night, Hasdrubal holds a war council and sends Karthalo, the high priest, to Syphax, King of Cirta, his son-in-law, with orders for him to attack Scipio at once.

His work finished in Carthage, the Roman determines to search for Maciste and Cabiria. Through sewers and subterranean passages, braving a thousand deaths, Fulvius presses on to the mill where Bodastoret, the keeper of the wineshop, has told him Maciste is chained to the grindstone. Asleep, Maciste seems to be a vast skeleton and a huge hulk of despair. Overjoyed at sight of his old master, he acquires a new strength. With one gigantic heave he wrenches himself free from the galling chains which have held him captive for so many weary years to the millstone. Together they return to the wine shop, where the villainous Bodastoret, at sight of the liberated Maciste, dies of fright. The Roman and Mascite now attempt to flee the city and reach Scipio's camp. But Scipio had broken camp, hearing of the move Syphax was intending against him. * * * Blinded by the sun, burnt by the awful heat, their feet torn and bleeding, their clothing in shreds, hungry and dying of thirst, Fulvius and Maciste lie down to die, but the indomitable courage of the slave,
asserting itself, he picking up the almost lifeless body of his master, stumbles blindly on. From afar he espies a burning glare, the ruins of the camp of Syphax, whose army had been routed by Massinissa, and who, himself had been taken prisoner. A flying cloud approaching, next attracts Maciste. It is a part of the routed Citran army retreating. Maciste attempts to hide his master, but it is of no avail. His weak attempt at defense overcome, he and his master are made prisoners and brought to Cirta, where they are condemned to die, by Sophonisba, its Queen. But fortune has not deserted them, for they are befriended by Cabiria, who has become the Queen’s maid, and is called “Elissa,” who brings food and drink to them in their cells and raises their spirits by promises of assistance.

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Massinissa, triumphant, now besieges Cirta, his men performing prodigies of valor. Their scaling ladders, each rung holding a battle mad Numidian, are thrown down again and again from the walls. Despite the boiling oil and tar poured out over them in great ladies of scalding death, still they persist. Undaunted by the great rocks thrown into their midsts by the enormous catapults, the storms of arrows and javelins, they continue the battle. Ladder after ladder is placed in position against the walls. Like monkeys, the swarthy Numidians, armed only with the sharp two-edged swords, borrowed from their Roman allies, swarm up the ladders and engage in hand to hand combat with the defenders, only to be impaled on their spears and cast down hundreds of feet to the foot of the walls, now a trench of broken, bleeding bodies. At sunset the defenders are still victorious and the besieging army withdraws temporarily to remove its ghastly regiments of dead and make new plans for the morrow.

Sophonisba, worn by the defense and ill-spirited, has a dream so terrible and sinister in its portency, that in fright, she sends for Karthalo, the high priest, to interpret it. In the dream she sees Moloch, the brazen god of her people, about to destroy her. Karthalo interprets it to mean that Moloch, in revenge for being cheated of his victim, the child Cabiria, now her maid, Elissa, has brought all these misfortunes to Cirta, as a warning to her and will ultimately destroy her, unless Elissa is returned to be yielded up for sacrifice. Sophonisba then turns Elissa over to Karthalo, who enamored of her, now prepares for the glutting of his passion.

Maciste, at the window of his cell, seeing the high priest pass with his fair victim, determines to break jail, rescue Elissa, and wreak his vengeance on Karthalo for all his wrongs and sufferings. Seizing one of the bars of his cell, in his mighty hands, twisting and turning, pulling and bending, he finally works it free of its socket and the way to freedom is open. Cautiously making his way toward the palace, Maciste beholds Karthalo in the distance making for the same destination. Karthalo enters and Maciste, with the agility of a monkey, climbs a large tree, works his way out along a slim branch, careless of consequences, and lightly jumping to a window ledge is startled to hear Karthalo’s voice. He is telling Elissa she is really Cabiria, the child who has escaped the wrath of Moloch and who must be returned to Moloch, unless—but Maciste, waiting to hear no more, jumps into the room, in time to snatch Elissa from the embraces of the high priest, whom he dashes to the
MACISTE RESCUES ELISSA FROM THE EMBRACES OF KARThalo THE HIGH PRIEST OF CARThAGE.
floor with one blow. Gently leading Elissa by the hand, Maciste leaving the palace is joined by Fulvius, who in the interim has also escaped. Attacked by the guards, who have been summoned by Karthalo, who was merely stunned, they fight their way clear, Maciste mowing a path through his hapless foes as if they were puny infants. They take refuge in the cellar of the palace which proves to be the royal larder, so they are well provisioned. But in the melee, Elissa has been recaptured and great is the grief of Fulvius when Maciste tells him that she is the long lost Cabiria.

Massinissa parades King Syphax in chains about the walls of Cirta. This breaks the stout resistance the beleaguered Citrans have made and they surrender their city. Sophonisba, their Queen, bound in chains, is delivered as part of the city's booty. Enchanted by her regal beauty and reminded that she once was his betrothed, Massinissa freed her, and in order to save her from becoming the property of Scipio, who as Roman proconsul, has the disposition of all the loot, marries her. Later Massinissa, now installed in the royal palace, hearing of the wonderful defense made by the two Romans, still besieged in the cellar of the palace, frees them. Fulvius begs a boon, of Sophonisba and asks for Elissa, but is told by her "she is no more." Broken hearted Fulvius, with his slave, returns to the camp of Scipio Africanus.

Scipio, fearing the charms of Sophonisba would cause Massinissa to revoke his allegiance to Rome, orders him to deliver Sophonisba to him as a prisoner of war. Massinissa, pleading his love for Sophonisba to Scipio and begging for her in return for the services he has rendered Rome becomes defiant when his requests are refused and is ordered arrested and made a prisoner by Scipio. Fulvius is given orders to at once proceed to Cirta and arrest Sophonisba and bring her to camp. Massinissa learning of this intercepts the Roman and begs him, in consideration for his having freed him and his slave, from the cellar of his palace, where they were besieged, to allow him to send a message to Sophonisba. Maciste is placed at Massinissa's disposal. He is given a bracelet with an hieroglyphic inscription, to deliver to Sophonisba. Maciste starts for Cirta, unmindful of his danger, for he is still regarded with unfriendly eyes, due to the heroic fight he made, arriving there, he boldly asks audience of the Queen and delivers his message. Opening the bracelet she reads "King Massinissa sends to Queen Sophonisba, the only gift worthy a regal soul." The symbolism is apparent to her and consigning her body to Matisman, God of the Dead, and her heart and soul to Massinissa, her lover, she quaffs a deadly draft. Fulvius arrives with orders for the arrest, only to witness her death agonies. But Sophonisba, grateful to Fulvius for allowing her to escape the shame, which awaited her in Scipio's camp, orders Elissa brought from the dungeon where she has been confined, and gives her to him, blessing them with her dying breath.

Cirta and Carthage conquered by the legions of victorious Scipio, Fulvius Axilla with Elissa, no longer "Cabiria," (Spirit of the Flames) returns to Rome, there to enjoy their wedded bliss, guarded by the ever-faithful Maciste.

A. P. W.
THE NUPTIAL CEREMONIES OF MASSINISSA, KING OF NUMIDIA AND SOPHONISBA, QUEEN OF CARTA.