

Det Hemmelighedsfulde X

("The Mysterious X")

Denmark : 1913 : dir. Benjamin Christensen

Silent : ? min

prod: : scr: : dir.ph.:

[Otto Reinwald](#)

Adult cast unknown

Ref:	Pages	Sources	Stills	Words	Ω	8	€	M	✂	Copy on VHS	Last Viewed
5159	1.5	1	1	414	3	-	-	-	-	No	<i>unseen</i>



"No stranger to heroic adventures" – Otto Reinwald

Source: *The Moving Picture Boy*

The Moving Picture Boy entry on Reinwald:

“With his classic features and wavy blond hair, Otto Reinwald – “the Crown Prince of Film” – could have been the perfect “**DEATH IN VENICE**” *garçon fatal*: but far from lounging around in decorative attitudes, his film character was usually daring and practical, no stranger to heroic adventures. In Benjamin Christensen’s “**THE MYSTERIOUS X**”, for instance, he risked many deaths in finding evidence to clear the wronged name of his father, arriving in split-second time to halt the firing-squad.

Christensen later remembered Otto as “an exceptionally nice, attractive boy, more beautiful than talented”. He also recalled his conquering a dread of water to plunge into the harbour at Elsinore – a display of real courage and impeccable professionalism.”

[no listing in "Classics of the Silent Screen", "Hollywood in the Twenties", "A Pictorial History of the Silent Screen", "Silent Movies: A Picture Quiz Book", "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Speelfilm Encyclopedie", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. [Reinwald](#) was 14. Holmstrom credits him with eleven films 1913-1915, including “**PROLETARDRENGEN**” (“Working Class Boy”) and “**DER ZWÖLFJÄHRIGE KRIEGSHELD**” (“The 12-Year Old War Hero”), both in 1915, presumably in the title roles. What is surprising is that Scandinavian cinema was producing such fully-formed adventure tales as early as 1913, when much that was then being made was in the form of vignettes or tableaux – a few scenes from Dickens perhaps, or a dramatised fragment of life – and relied on a rigid, static camera. The earliest Danish entry in the archive to date, for example, is “**LATTERMASKINEN**” (“The Laughter Machine”, 1910) which probably contained no more plot than its title.

See subject index under **DOGS**, [SCANDINAVIA](#), [SILENT CINEMA](#) and **KID DETECTIVES** (since the label “boy heroes” would be too vague a field).