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"Intolerance," D. W. Griffith's first photo dramatic production since "The Birth of a Nation," was projected under its author's direction last night at the Liberty Theatre. [In order that the spectacle might be seen in a correct atmosphere, the playhouse was redecorated throughout with Assyrian tapestries. Girls in the costumes of ancient Babylon met the spectators in the incense laden foyer and proffered programmes. Inside ushers in evening suits with white satin or red satin coat lapels seated the throng that packed the house.]

Such was the confidence of most of those present that the new spectacle would be a fitting successor to his original that there were almost no late arrivals. They were prepared for a surprise, but not quite prepared for the continuation of surprises in the new picture.

Mr. Griffith has far surpassed his first big picture. "The Birth of a Nation" is to "Intolerance" what the old one reel motion picture is to the present-day feature. Such are the heights scaled by the producer that his next task in outdoing this one will be exceedingly difficult.

The new work is something more than a spectacle. It is an epochal appeal for liberty in which Mr. Griffith, with fancy's wand, literally rebuilds the past. Through four civilizations, including that of to-day, he reveals how human happiness and human liberty have been prevented by intolerance. The scenes reach further than a story, they pile reality upon reality with historical accuracy, and the moral is that of scripture visualized. In revealing the intolerance of ancient days Mr. Griffith's scenes depict the treason of the pagan priests of Babylon in betraying a mighty city into the toils of Cyrus.

Deplets Biblical Days.

The attack of Cyrus the Persian on Belshazzar in Babylon has been lived again with stupendous accuracy. Mr. Griffith rebuilt Babylon. There are hundreds of feet of walls, and the attack of surging Persian hosts indicates that the modern war is not such an advance on ancient conflicts as some war correspondents would have one believe. [For nearly an hour last night this Babylonian warfare thrilled a thoroughly wise audience into involuntary applause with its intense realism.] Then Belshazzar's feast in celebration of the repulse of Cyrus took place in halls a mile in length, with the all seeing camera moving through every-foot of the spectacle. The feast was followed by the betrayal of Belshazzar by the intolerant priests, and Cyrus' occupation of the magnificent city excelled the attack which brought the first part of the picture to a close.

In depicting the intolerance of Biblical days the author shows many incidents in the life of the Son of Man, revealing how the Pharisees were intolerant of Him. These scenes included the first miracle, when the Lord turned water into wine, and the episode of the woman taken in adultery.

Later instances of historical intolerance were those depicting the massacre of St. Bartholomew, when Catherine de Medici covered her intolerance of the Huguenots with the cloak of religion. The civilization of France in the lively and romantic times of Charles IX. has been very faithfully and stirringly visualized.

Modern Story Moves Through Drama.

Through these ancient themes moves the modern story of the photo drama, in which a young couple of to-day find the yoke of modern intolerance just as cruel as in olden days.

There is a typical Griffith finale, in which the hero is about to be hanged for a crime he did not commit, and the effort to obtain his reprieve introduced a race between a high powered motor car and a train, the car finally overtaking the train and stopping it. The Governor, who is on board, signs the reprieve, and there is another race against death to get back to the scene of the impending execution in time.

But the new spectacle, aside from its dramatic interest, has an even greater historical significance. The rebuilding of ancient Babylon, the biblical scenes in Judea and the romantically true pictures of the life of old Paris carried last night's spectators through the enchanted past with the enthusiasm of the life in the times revealed.

Miss Mae Marsh and Robert Harron, who have been with Mr. Griffith since the beginning of his career in the old Biograph studio, played the two principals in the modern version of "Intolerance." There was a long and excellent cast, including Miss Lillian Gish, as the woman who rocked the cradle of life; Miss Olga Grey, as Mary Magdalene; Alfred Paget, as Prince Belshazzar; Tully Marshall, as the High Priest of Bel; Miss Lillian Langdon, as the Virgin Mary; Miss Josephine Crowell, as Catherine de Medici; W. E. Lawrence, as Henry of Navarre, and Frank Bennett, as Charles IX.

Mr. Griffith was coerced into making a brief speech in which he modestly attributed the pleasure the new drama had given the audience to his players and co-workers, who, he said, had borne with their director's intolerance splendidly.

"Intolerance" probably never has been equalled as a photo drama or a spectacle. It is the life, the history and the romance of four civilizations.