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"INTOLERANCE"

United States--August 1916
Silent, B&W, 16mm

13 reels
approx. 3 hours

cast

The Woman that Rocks the Cradle LILLIAN GISH

The Modern Story

Set in America, 1914

The Dear One
The Boy
The Boy's Attorney
The Girl's Father
The Girl's Brother
Jenkins, industrial Magnet
Mary Jenkins
Society Social Worker
The Friendless One
Musketeer of the Slums
The Kindly Policeman
The Governor
Uplifters & Reformers

Judges

Father Fathley
Prison Guard
Friendly Neighbor
Strike Leader
Debutante
Crook
Chief Detective
Bartender
Cardinal Lorraine
Catholic Priest
Warden
Wife

MAE MARSH
ROBERT HARRON
BERNEY BERNARD
FRED TURNER
ARTHUR MEYER
SAM DE GRASSE
VERA LEWIS
MARY ALDEN
MIRIAM COOPER
WALTER LONG
TOM WILSON
RALPH LEWIS
ELEANOR WASHINGTON
PEARLE ELMORE
LUCILLE BROWN
LURAY HUNTLEY
LAWRENCE LAWLER
LLOYD INGRAHAM
REV. A. W. McCLURE
J. P. McCARTHY
DORE DAVIDSON
MONTE BLUE
MARGUERITE MARSH
TOD BROWNING
EDWARD DILLON
BILLY QUIRK
HOWARD GAYE
LOUIS ROMANIE
W. H. BROWN
MISS LEE

(continued)

Variety: September 8, 1916
NY Times: September 6, 1916
March 5, 1936

cast (continued)

The French Story

Set in France, 1572

Brown Eyes
Prosper Latour
Brown Eyes' Father
Brown Eyes' Mother
The Foreign Mercenary Soldier
Charles IX
Duc d'Anjou
Catherine de Medici
Marguerite de Valois
Henry of Navarre
Admiral Coligny
A Page
Duc de Guise
Guest at the Ball

MARGERY WILSON
EUGENE PALLETTE
SPOTTISWOODE AITKEN
RUTH HANFORD
A. D. SEARS
FRANK BENNETT
MAXFIELD STANLEY
JOSEPHINE CROWELL
CONSTANCE TALMADGE
W. E. LAWRENCE
JOSEPH HENABERRY
CHANDLER HOUSE
MORRIS LEVY
MARGUERITE MARSH

The Babylonian Story

Set in Babylon, 539 BC

The Mountain Girl
The Rhapsode
Prince Belshazzar
Princess Beloved, Attarea
King Nabonidus of Babylon
Charioteer of "High Priest of Bel"

High Priest of Bel
Second Priest of Bel
Cyrus the Persian
Charioter of Cyrus
Mighty Man of Valor
Gobrvas, Lieutenant of Cyris
The Runner
Boy Killed in fighting
Captain of the Gate
Judges

Bodyguards to the Princess

Old Babylonian Woman
Solo Dancer
1st Dancer of Tammuz
2nd Dancer of Tammuz
Girls of the Marriage Market

The Auctioneer
Dab Dandy
Barbarian Chiefton
Ethiopian Chiefton
Chief Eunuch
Counslers to the King

CONSTANCE TALMADGE
ELMER CLIFTON
ALFRED PAGET
SEENA OWEN
CARL STOCKDALE
JAMES. BURNS
TULLY MARSHALL
BERANGER
GEORGE SIEGMANN
JAMES CURLEY
ELMO LINCOLN
CHARLES VAN COURTLAND
GINO CORRADO
WALLACE REID
TED DUNCAN
GEORGE FAWCETT
ROBERT LAWLOR
TED DUNCAN
FELIX MODJESKA
KATE BRUCE
RUTH ST. DENIS
GRACE WILSON
LOLLA CLIFTON
MARGARET MOONEY
RUTH DARLING
AGNES LUBIZ
MARTIN LANDRY
HOWARD SCOTT
CHARLES EAGLE EYE
WILLIAM DARK CLOUD
JACK COGGROVE
RAYMOND WELLS
GEORGE JAMES
LOUIS RITZ
JOHN BRAGDON

cast (continued)

The Babylonian Story (continued)

Slavegirls & Handmaidens

Dancers
An Extra
With

NATALIE TALMADGE
COLLEEN MOORE
PAULINE STARKE
CAROL DEMPSTER
ALMA RUBENS
MILDRED HARRIS
EVE SOUTHERN
ETHEL TERRY
ANNA MAE-WALTHALL
JEWEL CARMEN
WINIFRED WESTOVER
DAISY ROBINSON
THE DENISHAWN DANCERS
DOUGLAS FAIRBANKS
OWEN MOORE
WILFRED LUCAS
SIR HERBERT BEERBOHM-TREE
TAMMANY YOUNG
FRANK CAMPEAU
DE WOLFE HOPPER
NIGEL DE BRULIER
DONALD CRISP

The Judean Story

Set in Judea, 27 AD

The Nazarene
Mary
Mary Magdalene
The 1st Pharisee
The 2nd Pharisee
The Bride of Cana
The Bride's Father
The Bridegroom of Cana
A Wedding Guest
The 1st Priest of Nergel
The 2nd Priest of Nergel

HOWARD GAYE
LILLIAN LANGDON
OLGA GREY
BARON GUNTHER VON RITZHOW
COUNT ERICH VON STROHEIM
BESSIE LOVE
WILLIAM BROWN
GEORGE WALSH
WILLARD S. VAN DYKE
AH SINGH
RANJI SINGH

credits

WARK PRODUCTION COMPANY RELEASE

Director, Producer, Screenplay
Photography
Assistant
Editor
Art Direction
Assistant Directors

DAVID WARK GRIFFITH
GEORGE W. (BILLY) BITZER
KARL BROWN
JAMES E. SMITH
R. ELLIS WALES
GEORGE SIEGMANN
WILLARD S. VAN DYKE
JOSEPH HENABERRY
EDWARD DILLON
ERICH VON STROHEIM

"The purpose of the production is to trace a universal theme through various periods of the race's history. Ancient, sacred, mediæval and modern times are considered. Events are not set forth in their historical sequence, or according to the accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages.

There are four separate stories, each with its own set of characters. Following the introduction of each period, there are subsequent interruptions as the different stories develop along similar lines, switching from one to the other as the mind might do while contemplating such a theme." --David Wark Griffith, 1916.

Among the cast are many names which became famous during the silent era. Many of them had only bit parts.

In the Judean Story, Count Erich von Stroheim became a great director with such films as "Greed" (1923), "Foolish Wives" (1921) and "The Wedding March" (1926-8), these films being from 3-8 hours in length. He was also an actor during the '30s and '40s. W.S. van Dyke became a director of many Westerns and Documentary Adventure films in the '20s and '30s.

In the Babylonian Story, Elmo Lincoln later became the first "Tarzan" in the year 1918, and again in 1921, long before Johnny Weissmuller played the part. And of course Douglas Fairbanks, Sr. became the great swashbuckler star of the '20s. Here he has only a bit part.

In the Modern Story, Ted Browning later directed Lon Chaney in some of his best films and went on to direct "Dracula" (1931) and "Freaks" (1932).

Actresses Bessie Love, Constance and sister Natalie Talmadge, Ruth Darling, Colleen Moore, Carol Dempster and Mae Marsh became leading stars during the '20s.

INTOLERANCE.

The Woman who Rocks the Cradle.....Lillian Gish
Miss Mary Jenkins.....Vera Lewis
Jenkins, Industrial Magnate.....Sam de Grasse
The Girl of the Modern Story.....Mac Marsh
The Girl's Father.....Fred Turner
The Boy of the Modern Story.....Robert Harron
Mary Magdalene.....Olga Grey
Catherine de Medici.....Josephine Crowell
Charles IX.....Frank Bennett
Henry of Navarre.....W. E. Lawrence
Duc d'Anjou.....Maxfield Stanley
Admiral Colligny.....A. Joseph Henaberry
Brown Eyes.....Marjorie Wilson
The Father of Brown Eyes.....Spottiswoode Aitken
The Lover of Brown Eyes.....Eugene Palette
The Foreign Mercenary Soldier.....A. D. Sears
The High Priest of Bel.....Tully Marshall
The Mountain Girl.....Constance Talmadge
The Rhapsode.....Elmer Griston
Prince Belshazzar, reigning with his
father, King Nabonidus.....Alfred Paget
Nabonidus, King of Babylonia.....Carl Stockdale
Attarea, favorite of Belshazzar.....Senna Owen
A Friendless One.....Miriam Cooper
The Musketeer of the Slums.....Walter Long
The Bride of Cana.....Hessie Love
The Kindly Policeman.....Tom Wilson
The Governor.....Ralph Lewis
Cyrus.....George Siegmann
The Mighty Man of Valor.....Eino Lincoln
First dancer of Tammuz.....Grace Wilson
Second dancer of Tammuz.....Lotta Clifton
Second Priest of Bel.....Beranger
First Pharisees.....{Baron Von Ritzow
First Priest of Nergel.....{Count Von Stroheim
Second Priest of Nergel.....Ah. Singh
Chief detective.....Ranjit Singh
Charioter of Cyrus.....Edward Dillon
Charioter of the Priest of Bel.....James Curley
Charioter of the 2d Priest of Bel.....Ed. Burns
Catholic Priest.....James Burns
Judge of the court.....Louis Romaine
Warden.....Lloyd Ingraham
Kindly neighbor.....W. H. Brown
The Wife.....Max Davidson
Babylonian mother.....Miss Lee
Favorites of the Harem.....Kate Bruce
Auctioneer.....{Pauline Stark
Babylonian candy.....{Mildred Harris
Brother of the girl.....Martin Landry
Girl of the marriage market.....Howard Scott
Margaret Mooney, Ruth Darling, Agnes Labin
Attorney for the Boy.....Barney Bernard
Babylonian Judge.....Lawrence Lawlor
Society social worker.....Mary Alden
Duc de Guise.....Morris Levy
Mary the mother.....Lillian Langdon

Counsellors of the King.....

Barbarian chieftain.....Raymond Wells
Ethiopian chieftain.....Geo. James
Gobryas, Lieutenant of Cyrus.....Louis Ritz
Chas. Van Cortland
Chief Eunuch.....John Bragdon
Duc d'Angion.....Chas. Eagle Eye
Marguerite de Valois.....Wm. Dark Cloud
Cardinal Lorraine.....George Pearce
Bridegroom of Cana.....Howard Gays
George Walsh

Self-styled-Uplifters.....

Guest at ball.....Laray Huntley
Marguerite Marsh
Lucille Brown
Miss Washington
Pearl Elmore
Mrs. Arthur Mackley

A partial idea of the magnitude of "Intolerance" may be gleaned by a perusal of the cast, printed above, but which does not include hundreds of minor roles or extra people numbering thousands. It is a full three hours' entertainment, comprising a prolog and two acts and its undoubted success will be due to the magnificence of the investiture, which reflects much credit to the wizard director, for it required no small amount of genuine art to consistently blend actors, horses, monkeys, geese, doves, acrobats and ballets into a composite presentation of a film classic. This new work of D. W. Griffith's is a departure from all previous forms of legitimate or film construction, in that it attempts to tell four distinct stories at the same time—more or less successfully accomplished by the aid of flashbacks, fade-outs and fade-ins. This makes it so diffuse in the sequence of its incidents that the development is at times difficult to follow. These four tales are designed to show that intolerance in various forms existed in all ages and three of the exemplifications of it are based upon historical fact, the fourth visualized by a modern melodramatic story that hits a powerful blow at the hypocrisy of certain forms of our up-to-date philanthropy. The ancient periods depict medieval France in the reign of Charles IX, with the horrors of massacre perpetrated by Catherine de Medici; Jerusalem at the birth of the Christian era, with one or two historical episodes in the life of Christ, and a shadow suggestion of the Crucifixion. This vagueness was an effective in its artistry as any of the stupendous battle scenes also revealed. The martial visualizations were confined principally to the Babylonian period (about 500 B. C.), when Belshazzar's army was defeated by the Persians under the military direction of Cyrus. Words cannot do justice to the "stupendousness" of these battle scenes or feasts. The construction of the Tower of

Babylon and palace must have absorbed fabulous sums of money, the exercise of structural artistry and ingenuity and some remarkable strides in the science of creating perspective via the camera. All of which was embellished by the Metropolitan Opera House orchestra. A detailed analysis would occupy pages and then fall short. Mr. Griffith has a film spectacle that goes a step beyond his contemporaries.
Jolo.

Sept. 8, 1916

INTOLERANCE (1916)

Produced by the Wark Producing Corp. Directed by D. W. Griffith. Photography by G. W. Bitzer and Karl Brown. Cast of the four episodes:

Modern Story -- The Girl: Mae Marsh; The Boy: Robert Harron; Jenkins: Sam de Grasse; Mary T. Jenkins: Vera Lewis; Uplifter: Mary Alden; The Friendless One: Miriam Cooper; Musketeer of the Slums: Walter Long; The Policeman: Tom Wilson; The Governor: Ralph Lewis; The Judge: Lloyd Ingraham; Striker: Monte Blue; Debutante: Marguerite Marsh.

Judean Story -- The Nazarene: Howard Gaye; Mary the Mother: Lillian Langdon; Second Pharisee: Erich von Stroheim; Bride of Cana: Bessie Love; Bridegroom: George Walsh.

French Story -- Brown Eyes: Margery Wilson; Prosper Latour: Eugene Pallette; Her Father: Spottiswoode Aitken; Charles IX: Frank Bennett; Catherine de Medici: Josephine Crowell; Marguerite de Valois: Constance Talmadge; Admiral Coligny: Joseph Henabery.

Babylonian Story -- The Mountain Girl: Constance Talmadge; The Rhapsode: Elmer Clifton; Belshazzar: Alfred Paget; Princess Beloved: Seena Owen; High Priest of Bel: Tully Marshall; Cyrus the Persian: George Seigmann; The Mighty Man of Valor: Elmo Lincoln; Judge: George Fawcett; Solo Dancer: Ruth St. Denis; Slave Girls, Dancers, etc.: Alma Rubens, Carmel Myers, Pauline Starke, Mildred Harris Chaplin, Eva Southern, Jewel Carmen, Colleen Moore, Carol Dempster, Winifred Westover. Triangle stars who played extra roles: Douglas Fairbanks, Sir Herbert Beerbohm Tree, De Wolf Hopper.

Woman Who Rocks the Cradle: Lillian Gish.

The film *INTOLERANCE* is of extreme importance in the history of the cinema. It is the end and justification of that whole school of American cinematography based on the terse cutting and disjunctive assembly of film which began with *THE GREAT TRAIN ROBBERY* and culminated in *THE BIRTH OF A NATION* and in this. All the old and many new technical devices are employed in it — brief, enormous close-ups not only of faces but of hands and of objects; the “eye-opener” focus to introduce vast panoramas; camera angles and tracking shots such as

are commonly supposed to have been introduced by German producers years later; and rapid cross-cutting the like of which was not seen again until *POTEMKIN*.

The social implications of the modern episode seem, perhaps, more pointed now than they did in 1916. They undoubtedly account for the fact that Lenin arranged for *INTOLERANCE* to be toured throughout the U.S.S.R., where it ran almost continuously for ten years. The film was not merely seen there; it was used as study-material for the post-revolutionary school of cinematography, and exercised a profound influence on men like Eisenstein and Pudovkin. It is true that Griffith is often disorganized and always instinctive in his methods, where the Russian directors are deliberate and organized: but it was nevertheless in large measure from his example that they derived their characteristic staccato shots, their measured and accelerating rhythms and their skill in joining pictorial images together with a view to the emotional overtones of each, so that two images in conjunction convey more than the sum of their visible content.

Though *INTOLERANCE* has been revived time and again, especially in Europe, unlike *THE BIRTH OF A NATION* it was not a popular success. Audiences find it bewildering, exhausting. There is so much in it; there is too much of it; the pace increases so relentlessly; its abrupt hail of images — many of them only five frames long — cruelly hammers the sensibility; its climax is near hysteria. No question but that the film is chaotic, or that it has many faults. The desire to instruct and to reform obtrudes awkwardly. The lyricism of the subtitles accords oddly with the foot-notes appended to them. The Biblical sequence is weak, though useful dramatically to point up the modern sequence. The French episode gets lost, then reappears surprisingly. And, as Pudovkin says, “there is a strong discrepancy between the depth of the motif and the superficiality of its form.”

Of the Babylonian and the modern episodes little adverse criticism is permissible and only admiration remains in face of the last two reels, when the climax of all four stories approaches and history itself seems to pour like a cataract across the screen. In his direction of the immense crowd scenes, Griffith achieves the impossible for — despite their profusion and breath-taking scale — the eye is not distracted, it is irresistibly drawn to the one significant detail. The handling of the actors in intimate scenes has seldom been equalled, particularly in the modern sequence. This searching realism, this pulsing life comes not only from Griffith's power to mould his players but, in equal measure, from his editorial skill.

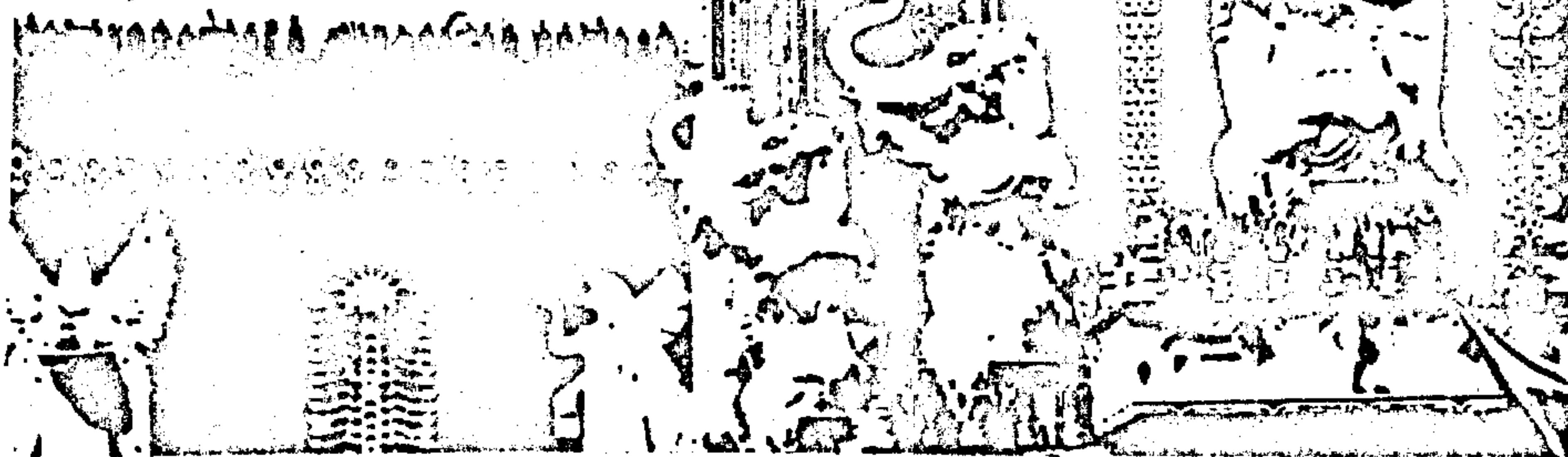
The Hollywood of 1916 was buzzing with excitement. D. W. Griffith, fresh from producing the most successful, inventive, and controversial film of all time, was busily constructing a gigantic set . . . the largest ever designed for a motion picture.

D.W. Griffith's

INTOLERANCE

The most complete tinted versions extant.

Orig. Color Tint



Before **THE BIRTH OF A NATION** was released, Griffith had started work on a new film, **THE MOTHER AND THE LAW**. It was the story of a pious factory owner and the injustices he inflicted on his employees. Not satisfied that it was a strong enough attack on prejudice and cruelty, Griffith decided to expand it by inter-cutting three additional stories of injustices, each from a different period of history (16th Century France, ancient Babylon, and Calvary). During the next two years, all his efforts and all his profits from **THE BIRTH OF A NATION** poured into a film of unmistakable greatness and of such massive proportions that it literally stunned the world. The sets for the Babylonian sequence were, by far the largest ever constructed and, indeed, stood until a few years ago. They were subsequently used for a number of other films, including **KING KONG**.

INTOLERANCE utilized all the past techniques of cinematography and editing, plus a number of innovations. It included vast panoramic views as well as close-ups, not only of faces but of hands and objects; rapid cross-cutting and a staccato use of shots that was to be widely adopted by the Soviet film-makers. Photography was again handled by Billy Bitzer, and the cast included Lillian Gish, Robert Harron, Mae Marsh, Monte Blue, Erich von Stroheim, Colleen Moore, Eugene Pallette, Constance Talmadge, Elmo Lincoln and Carmel Myers.

For all its vastness, or perhaps because of it, **INTOLERANCE** was confusing to the public and was not a commercial success. Today it stands as the true masterpiece of the cinema because of the enormous influence it had on the development of the motion picture throughout the world.

Premiered at the Liberty Theatre in New York City on September 5, 1916.

Two years in the making, INTOLERANCE remains one of the most awesome spectacles ever filmed. Intercutting four different episodes which depict cruelty and prejudice through the ages, Griffith amplified the treatment of inhumane reformists which he had presented in THE MOTHER AND THE LAW. Love and progress, Griffith's historical vision suggests, can occur only as a result of individual strength and devotion; compassion and tolerance seem far more important than strictly enacted laws. Like Jimmy in THE STRUGGLE, the young man in the modern episode of INTOLERANCE is a victim of his own weak character as well as of society; and in both cases, salvation comes through the love of a girl.

The four episodes depict: modern injustice (THE MOTHER AND THE LAW); the moral and actual downfall of ancient Babylon; the persecution of Catholics by Protestants in 16th century France; the intolerance of the Pharisees and the crucifixion at Calvary. Griffith conceived the elaborate structure of intercutting as shooting proceeded; a written script for the completed film never existed. The final scene, in which all four sequences are intercut extremely rapidly, remains a masterpiece of editing. In its ambitiousness and refinement of techniques which Griffith had developed earlier, INTOLERANCE has often been hailed as one of the most influential of silent films.

"... unmistakable greatness and originality . . . of extreme importance in the history of the cinema . . ."
—Iris Barry, D. W. Griffith

"... stupendous spectacle . . . (Griffith is) a real wizard of lens and screen . . . (the Babylonian scenes) are indeed masterpieces of the cine." —New York Times