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American Art Theatre in the Digital Archive

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Abstract (Abstract): Based on a critical examination, evaluation, and selection of primary and secondary sources related to American art theater that have moved from the private into the public digital realm, Finelli reflects and comments on key issues related to the digital archive and theater historiography. His objective was to analyze the notion of digital archives and consider how accessing materials in electronic form affects the practice of writing history. He hypothesizes that the process of digitizing library and archival materials has a significant affect upon archival elements through their transformation into the digital realm, bringing about change in both an ontological sense and nomological.

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Full text: Patrick M Finelli

This paper reflects and comments on key issues related to the digital archive and theatre historiography. It is based on a critical examination, evaluation and selection of primary and secondary related to American art theatre that have moved from the private into the public digital realm. Finelli considers the implications of digital archives and examines how the creation of electronic archives influences research practices and affects the practice of writing history.

I asked myself what is the moment proper to the archive, if there is such a thing, the instant of archivization strictly speaking, which is not, and I will come back to this, so-called live or spontaneous memory, but rather a certain hypomnesic and prosthetic experience of the technical substrate. Was it not at this very instant that, having written something or other on the screen, the letters remaining as if suspended and floating yet at the surface of a liquid element, I pushed a certain key to "save" a text undamaged, in a hard and lasting way, to protect marks from being erased, so as to ensure in this way salvation and indemnity, to stock, to accumulate, and, in what is at once the same thing and something else, to make the sentence available in this way for printing and reprinting, for reproduction? And where should the moment of suppression or of repression be situated in these new models of recording and impression, or printing?

--Jacques Derrida(25)

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 My computer files contain a stockpile of essays, notes and transcripts organized within a "prosthetic technical substrate" consisting of bits of magnetic and optical memory constructed in a "hard and lasting way" to store my own memories, thoughts and reflections. Among these files are documents related to the history of the modernist art theatre of the early twentieth century. In the process of creating these files, I examined documents and other material related to the practices of the art theatre, especially in the realm of scenography, including those deposited in archives under the jurisdiction of Harvard's Pusey Library and Berkeley's Bancroft Library. In light of recent changes in traditional library and archival research practices, I have explored a new digital

archive related to Eugene O'Neill created from materials assembled by a private collector, and I have electronically archived a transcript of a recorded interview with one of the majorproponents of the art theatre, an eyewitness to its history. Derridaindicates that archival technology "no longer determines merely the moment of conversational recording, but rather the very institution of the archival event" (18). This paper will examine the impact of technology on the institution of the archive. Historical scholarship must consider the relationship of digitized archivization to the apparatus, regulation and control of archives. We are primarily concerned with the techniques, theories and principles of historical research and presentation.

My historiographic analysis is based on a critical examination, evaluation and selection of primary and secondary sources related to the American art theatre that have moved from the private into the public digital realm. This paper relies upon examples from my own research on the American art theatre and the creation of electronic archives to address broad theoretical concepts related to digital archivization. It is a reflection and commentary on key issues concerning the digital archive and its impact on theatre historiography. The objective is to analyze the notion of digital archives and consider how accessing materials in electronic form affects the practice of writing history.

I have arbitrarily selected the American art theatre as a focus. It would be possible to address the larger issues of archiving for any aspect of theatre that has been documented and archived. Selection of the art theatre in this case has to do with personal interest and associations. Its historical aspects are well known to all scholars of American theatre and culture, yet details concerning such important figures such as Boston Toy Theatre designer Livingston Platt are scarce in any archive, digital or traditional. The rationale for including elements of the art theatre is to suggest that the art theatre (modernism) and its digitization in electronic archives (postmodernism) reflects a larger cultural shift. Part of my argument relies upon Derrida's*Archive Fever* in order to frame an exploration of the way in

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which contemporary forms of electronic technologies transform our understanding of theatrical past and present. In carefully considering the issues, we may ascertain what is lost or gained as a result of the historical and cultural shift in sensibilities and practices.

In light of changes in traditional library and archival research practices, this paper is a reflection and commentary on key issues related to the digital archive and theatre historiography. It concerns the techniques, theories and principles of historical research and presentation and how digitization influences research practices. My hypothesis is that the process of digitizing library and archival materials has a material affect upon archival elements through their transformation into the digital realm, bringing about change in both an ontological sense (the physical, historical place of origin) and nomological (disturbance in the power of the regulating authority). I will explore interrelationships among four issues delineated as follows: (1) the history of the art theatre movement in the United States; (2) the philosophical and historical implications of digital archiving; (3) the problems of digital archiving of theatrical artifacts as opposed to older technologies; and (4)the impact upon historiographic research.

The Art Theatre

The art theatre no longer exists, but its discourse is in the documents, pictures and other accounts made by its practitioners and historians. Documents pertaining to the art theatre are subject to a constant state of change as a result of the commercial and legal ramifications associated with advances in moving and storing information through the archival apparatus using digital technologies. Documents and other related source materials have

been deposited, domiciled and regulated by juridical authorities in multiple archives. These data--production artifacts, books, papers, photographs, drawings, personal letters, newspaper accounts, journal articles and manuscripts--transformed from paper into "new models of recording and impression" (Derrida25) have disappeared into institutional archives. Like the physicist attempting to study subatomic particles, scrutiny of the evidence that remains involves the practice of determining the fate of the material as it made its institutional passage from private to public, from secret to overt, mediated by the hermeneutic processes of interpretation and exegesis. I have set out to explore the void left by the disappearance of the art theatre into the archival space. In order to do this it is necessary to examine broad issues pertaining to the creation and use of archival material in digital form and the effect that the digital archive has on the formation of historical knowledge.

Early in the twentieth century a small group of idealistic theatre practitioners brought about a change in America's theatrical art. Dissatisfied

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with the state of theatre and drama, in particular Belasco'sscientific realism, they were determined to revitalize the art of the theatre and to develop a significant drama. The second decade of the century saw the rise of independent artists and organized theatre groups working toward a common objective that would revolutionize theatrical production and have a major impact on dramatic art and scenography in the United States.

The chronology of the early days of the art theatre in the United States is well documented by twentieth-century American theatre scholars. In 1915, Irene and Alice Lewisohn formed the Neighborhood Playhouse, Robert Edmond Jones's designed *The Man Who Married a Dumb Wife*, Sam Hume's Exhibit of the New Stagecraft was sponsored by the Stage Society of New York, and the first plays were performed in Provincetown. In the same year, a tragic event symbolized the upheaval when theatrical producer Charles Frohman went down with the *Lusitania*.

In 1916 there was a single performance of one-act plays at the Washington Square Bookstore, and Sam Hume founded the Detroit Arts and Crafts Theatre. That summer a dilapidated fish house in Provincetown was made into a theatre. The house seated 150. A season ticket cost $4.00 for ten performances, carrying with it associate membership in the Provincetown Players. An account of the first evening at the Provincetown is found in Susan Glaspell's*The Road to the Temple*:

The sea has been good to Eugene O'Neill, it was there for his opening. There was a fog, just as the script demanded, and a fog bell in the harbor. The tide was in, and it washed under us and around, spraying through the holes in the floor giving us the rhythm and flavor of the sea, while the big, dying sailor talked to his friend Drisc of the life he had always wanted deep in the land, where he would never see a ship or smell the sea. It is not merely figurative language to say the old wharf shook with applause. (254)

Historiography of the Italian Renaissance stage takes into account the city halls and ducal palaces that house architectural archives in the form of buildings such as the theatres in Vicenza, Sabbionetta and Parma. Michel de Certeauobserved that "place is altered by the mark others have left on it" (18), and the fish house where the Provincetown Players premiered O'Neill's atmospheric play has been altered so much that it no longer has a physical dimension, it doesn't exist as a theatre or stage except in archival memory as photographs. What we have is an archive of the essence of a small theatre space, a discourse of place. The Provincetown, the Chicago Little Theatre, the bookstore at Washington Square, the Boston Toy Theatre and the Detroit Arts and Crafts Theatre exist as residual memories preserved and deposited in archives in the material form of pictures, descriptions and eyewitness accounts. Where do we find a photograph of the Provincetown's

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original wharf theatre? It is not necessary to make an appointment to visit the archives of Lincoln Center's theatre collection. On the Web, it is an easy matter to locate a black-and-white photograph displayed on the NYU site of a project celebrating the 1998 reopening of the Provincetown's small MacDougal Street theatre (Kennedy).

Multiple discourses characterize the history of the art theatre: (1) the theoretical discourse of Adolphe Appia and Gordon Craig that preceded and informed art theatre practice; (2) the narrative discourse of the art theatre proponents and practitioners such as Robert Edmond Jones, Sheldon Cheney, Sam Hume, Maurice Browne, Susan Glaspell, Helen Deutsch and otherswho wrote their own history; (3) the scenographic discourse of Robert Edmond Jones and other designers including set designs, exhibits, picture catalogs and descriptions; (4) the discourse of performance and its artifacts (eyewitness accounts, letters, reviews, director's notes); (5) the excluded discourse of the commercial theatre and Belascorealism; and (6) the diametrically opposing discourse of postmodernism. The historiographic operation involves surgically "cutting out" (Bourdieu, qtd. in Certeau18) or isolating certain practices based upon the theoretical, narrative and scenographic discourse left by the participants. This procedure considers the excluded and opposing discourses and the relations between the practices of the art theatre and its alternatives.

Historiography in the art theatre is a discourse on other discourses, exploring the fissures between theory and action, or more specifically, an analysis of its *praxis*. The scope of the *praxis* extends beyond action per se to the idea of doing *upon making a decision*. According to the archival evidence, the action of the art theatre practitioners was partly based upon the conscious decision to counter the prevailing practices. Sheldon Cheney denounced existing theatrical conditions and advocated a new and modern American theatre in two books, *The New Movement in the Theatre* (1914) and *The Art Theatre* (1917). He also founded *Theatre Arts Magazine* (1916) and kept a lively correspondence with Gordon Craig. According to Cheney:

We certainly knew that we were setting ourselves up against commercial theatre people, and of course our main target in one way was Belasco, because Belascohad everything and he had the greatest reputation. People thought of him as the artist in the theatre. And his stage setting was made up of thousands of little details. Straight naturalism, no sense of design at all. Then, suddenly, there comes this movement which started with Appia and Craig and came to this country through Bobby Jones and Joseph Urban and a group of others about the time that I started *Theatre Arts Magazine*. All of these people are just starting to blossom and wanting to go as far as

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possible from the thing that Belascowas doing. (Cheney, personal interview)

Techne

The digital archive is a product of advanced technology. Technological procedures play a decisive role in the historiographic operation. The prefix "techno" comes from the Greek word *techne*, meaning art or skill. Hence, even present-day technology is a mode of art. For the Greeks, *techne* meant both the occasion of bringing

something into the open and the practical skills required for accomplishing that disclosure. The philosopher Martin Heideggerscrutinized the essence of technology in a series of lectures at the Bavarian Academy of Fine Arts between 1949 and 1953. In the published version of one of the lectures titled "The Question Concerning Technology," he compares the problem to that of describing the essence of a tree, "When we are seeking the essence of 'tree,' we have to become aware that That which pervades every tree, as tree, is not itself a tree that can be encountered among all the other trees" (Heidegger287). The essential nature of trees, the thing that imbues treeness or reveals a tree to be a tree, is not a tree itself. In the same way, the essential nature of an archive is not the archive itself.

The pivotal concepts in Heidegger'spaper are formulated within a very specific vocabulary. Heideggercalls this technological revelation enframing: "Enframing means that way of revealing which holds sway in the essence of modern technology and which is itself nothing technological. Enframing is the gathering together which belongs to that setting-upon which challenges man and puts him in position to reveal the real, in the mode of ordering, as standing reserve" (Heidegger304). According to Heidegger, technology is an ordering, a mode of revealing and an enframing of a standing reserve. Standing reserve is a description that designates the way in which something reveals its essence. The Heideggerian meaning of essence is more than just an essential characteristic of a thing, it is the manifestation of a thing's being or presencing: "If we speak of the 'essence of a house' and the 'essence of a state' we do not mean a generic type; rather we mean the ways in which house and state hold sway, administer themselves, develop, and decay--the way in which they essence" (Heidegger 312).

It is helpful to use another practical example to illustrate the implications of technology in bringing forth. Until the nineteenth century, poets and authors expressed ideas primarily through handwriting. The technological innovation of the typewriter mechanized the writing process. What effect did this mechanization of a human process have on writing? Heideggerasserts that the typewriter is a mechanical intrusion that subverts

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thought and language. According to Michael Zimmerman, "It was Heidegger'sexperience that his own thinking occurred through his hand while writing" (205).

Heideggerbelieved that the mechanical typewriter interrupted the connection between the writer's mind and hand, that it distanced the author from his means of expression and should not be used to write personal letters. Reflecting on this transformation, Heideggerasserted that technical devices did not merely serve the same function, only more efficiently, than did the outmoded devices. Rather, he argued, new devices alter the nature of the function or practice in question. Derridaextends this idea to e-mail:

E-mail is privileged for a more important and obvious reason: because electronic mail today, even more than the fax, is on the way to transforming the entire public and private space of humanity, and first of all the limit between the private, the secret (private or public) and the public or the phenomenal. It is not only a technique, in the ordinary and instantaneous fashion, this instrumental possibility of production, of printing, of conservation, and of destruction of the archive must inevitably be accompanied by juridical and thus political transformations. These affect nothing less than property rights, publishing and reproduction rights. (17)

It is noteworthy that Derridasuggests that while the technique of electronic mail has implications for "transforming the entire public and private space of humanity," he also associates it with the destruction of the archive and the accompanying legal and political ramifications. Heideggerdid not anticipate that writers would easily master the typewriter, and subsequently, electronic word processors. The typewriter is an example of

technology's successful insertion into an intuitive process. In the present era, the typewriter is practically obsolete. It has been replaced by the word processor. Computer software is an extremely powerful intrusion into the realm of written language, although neither the typewriter nor the word processor is more powerful than a great book, play or poem. The technological device facilitates the production of dramatic art, at least as text, and enhances modes of technical production in lighting, sound, communications and moving scenery. Computer networks offer many possibilities for organizing and accessing large archival collections. Is it possible to do this without disrupting the concrete or nomic (in the sense of scientifically lawlike) properties of the archive? Refining my hypothesis, I propose that digital encoding has altered the way the standing reserve is disclosed in the archive, that topological properties do not remain invariant and that there is a change in both an ontological and nomological sense.

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The Archival Process

Initially encouraged by the late Travis Bogard, distinguished Eugene O'Neill scholar, my study of the art theatre began with Robert Edmond Jones's book *The Dramatic Imagination*, Mordecai Gorelik's *New Theatres for Old*, Maurice Browne's *Too Late to Lament*, Helen Deutsch's *The Provincetown: A Story of the Theatre*, and Kenneth Macgowan's *Footlights Across America*. Professor Bogard put me in touch with a man who lived in the Berkeley Hills named Sheldon Cheney, a fellow alumnus of the University of California. In the years before the wide use of the Internet there were no virtual libraries, no Web search engines nor e-mail listservs. It is not surprising that I discovered his archive in a trunk.

Cheney was an art critic, a modernist, a friend of Gordon Craig, author and founder of *Theatre Arts Magazine*. He was a spry 96 years old when I met him, and delighted in sharing his own personal archive in two large luggage cases loaded with treasures such as Craig's original engravings and love letters written between Craig and Isadora Duncan. Cheney spent considerable time describing Craig's talent as an engraver while he shuffled through the contents of the footlockers and I wondered what this had to do with the art of the theatre and the aesthetic movement that he inspired. I recorded our conversations on cassette tape.

When Cheney passed away, his precious materials were collected and consigned for posterity, or as Derrida would say, "instituted and constituted as anticipation of the future" (18) under the jurisdiction of the Bancroft Library, entrusted to and regulated by an archive authority that has ordered and categorized the material, other than his published books, in a central location. In this case, the authority has decided that the material should be cataloged under "Californiana" since it relates generally to the work of a University of California alumnus. Since electronic archives are only beginning to develop globally available databases, researchers have to follow complex threads to uncover the location of relevant material. Any historian who investigates the art theatre and wishes to look for Cheney's archive would have to discover Cheney's university connection in order to unearth this primary source material. Cheney's personal book collection was left to the Department of Dramatic Art. The transcript of my interview with him is now part of my own personal digital archive, although other historians have surrendered their transcripts and tapes to the Bancroft Library archives.

This simple story is a means of framing questions that address historiographic issues, the nature of archives, truth and authenticity. There is no reason to question that the man I interviewed was Cheney, nor that the letters from Gordon Craig were genuine. While we empirically accept the authenticity of the letters in his possession and an audio recording bears

witness to the personal interview, we now must try to find what has been left behind after the materials have disappeared from view into the archive and examine the modes of "circulation, valorization, attribution and appropriation of discourses" (Foucault117). The relationship between truth and authority has a particular and practical relevance to the work of the theatre historian. The contemporary archive puts increasing amounts of its historical memory into the digital realm, arranged in a structure designed by librarians and technical experts. Librarians have traditionally developed record structures for institutional holdings, but the theatre historian may contend with electronic archives created without the mediation of library science (e.g. audience and demographic data gleaned from sources in the private sector). As techniques evolve, it is important to consider associations between records (e.g. scenographic renderings within a general theatre collection).

The materials, like the author himself, have been "linked to the juridical and institutional system that encompasses, determines and articulates the universe of discourses" (Foucault113). Cheney was placed in the system of property that characterizes our society and identified as an author in 1914 upon the publication of his first book. We might ask whether everything that Cheney wrote, said, or left behind is part of his work, or more specifically, whether all of the material in his personal collection (letters, notes, manuscripts, engravings) constitutes a historical archive. Which of these materials is proper to the archive? What happens to the material once it comes under the principle of consignation? Foucaultpredicted that the author function would disappear and "function within a system of constraint" (119). How do we find openings into the archival space, the space into which the author and his work has disappeared? The determination of what is deposited and localized under the archive's domiciliation is subject to what Derridadescribes as the archontic principle. The archive authority (archon) provides a dwelling place, acts as a guardian to ensure the security of the contents, and sanctions interpretations of the archive.

The disappearance of a quintessential modernist collection assembled by an influential theatre critic into the regulated realm of the archive is coincident with the disappearance of modernism and the new stagecraft. The art theatre has succumbed to the dual pressures of archivization and death of modernism, or the displacement of modernism by postmodernism. It appears that the little theatre movement and the new stagecraft principles that defined modernism have virtually disappeared from our vocabulary on their way into the archive. Referring to modern scenography, Arnold Aronsonstates, "There was a singular quality, a unity, even a monolithic aspect to these images, what Adolphe Appia termed an organic unity. But that unity seems impossible to grasp in the postmodern world" (3). The connotations

and associations of postmodernism are antithetical to modernism. Modern stage design began with the theoretical writings of Appia and Craig, calling for a style characterized by organic synthesis, harmony, simplicity, and suggestion within the context of a unified three-dimensional stage setting. Robert Edmond Jones echoed this approach and his influence is evident in the work of designers down through Josef Svoboda and Ming Cho Lee. Jones describes the modernist approach:

We begin with an idea: It goes through the dramatist, who makes words: goes through the actor, who artfully builds on himself as a foundation, a character related harmoniously to other characters; goes through the

decorator, who makes related, harmonious backgrounds. The idea is always master. (Jones, *Four Lectures*)

Arnold Aronsonproposes one definition of postmodern design as "the juxtaposition of seemingly incongruous elements within the unifying structure of the stage frame, the purpose of which is to create a referential network within the mind of the viewer that extends beyond the apparent world of the play" (7). Postmodernism often displays a lack of continuity between a unifying text written by an author and the multiple modes of interpretive expression provided by director, actor and scenographer. In a postmodern production, Jones's modernist idea of the dramatist disappears in a paroxysm of artistic activity created by multiple authors.

The fate of the art theatre material subject to the twin forces of archivization and postmodernization can be compared with what has happened to another major image archive, the Bettmann Collection. When Otto Bettmann fled Germany in 1935 (two years after Bertolt Brecht) after the Nazis fired him from his position at the Prussian State Library in Berlin, he said, "I thought I could make a living from two big steamers full of pictures" ("Otto Bettmann Obit"). He established himself in New York and the pictures formed the basis of what later became the enormous Bettmann Collection. According to Bettmann, "I thought I could license their use at the beginning of the visual age at a time when *Life*, *Look*, and other magazines wanted pictures" ("Otto Bettmann Obit"). Bettmann sold his collection to a Canadian company in the early 1980s.

Corbis, a company founded by Microsoft's William Gates in 1989, purchased the Bettmann Collection and millions of other photographs in 1995. Corbis proclaims on its Web site, "As proof of the commitment to an alldigital delivery model, Corbis has spent the past decade collecting some of the world's finest, most comprehensive collections" (Corbis). Gates and Corbis own Leonardo da Vinci's entire Codex Leicester and, according to Corbis's corporate information, "the company has acquired 65 million images from many different archives including the United Press International

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Photo Collection and offers over two million images online, slightly fewer than the 3.2% that have been digitized as of 2002" (Corbis). When asked how he felt about his collection entering into the digital realm, Bettmann replied, "I'm quite delighted ... a picture has made the step into the twenty-first century" ("Otto Bettmann Obit"). Bettmann ended his career at Florida Atlantic University, where he published thirteen books, including his last one in 1995 titled *Johann Sebastian Bach: As His World Knew Him*. Bettmann passed away on 4 May 1998. Under the institutionalization and corporatization of its controlling authority, Corbis has the prerogative whether to digitize the images and sell them for a fee or to allow access under licensing or other means. A search of the Corbis collection reveals two main categories among the options for professional use: "Royalty-Free" and "Rights-Managed" (Corbis). The "Rights-Managed" Bettmann images include iconic photographs of Marlon Brando as Stanley Kowalski taken on 18 Feb. 1952 (Corbis #BE063310); Marilyn Monroe posing over a subway grate (Corbis #BE027301) and singing at John F. Kennedy's birthday (Corbis #BE001157); a picture of Eugene O'Neill called "American Playwright" (Corbis #BE002160); and Albert Einstein sticking out his tongue at photographers on his 72nd birthday (Corbis[sharp]BE004296). There are no "Royalty-Free" photos available through a search under any of these individuals. A large part of the collection was "sunk 220 feet down in the IronMountain/National Underground Storage facility in Pennsylvania, placed into subzero humidity-controlled storage, safe forever from both human and natural disasters" (Birnbaum). Today, Corbis essentially "dominates the market for historical images of the twentieth century" (Lieber).

Digital Collections

Archivists at the scene of domiciliation have a difficult gatekeeping function. Archive owners are concerned with

potential damage to the material as a result of improper care. It is important to ensure that there will be no damage to historical materials in the process of handling them. This may prohibit touching, photographing or many other similarly intrusive or potentially harmful actions. Merely bringing the material from their storage shelves and exposing them to light and air puts them at risk. Collectors and archivists preserve the materials by keeping them essentially hidden from view. Hiding away the originals while releasing digital copies to the public is one way to maintain archontic authority under the pretext of preservation.

Traditionally, archives have had to navigate between the twin shoals of Scylla (protection) and Charybdis (access) by preserving delicate artifacts while making items available to researchers or the public. There are two

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 main approaches. The first is the museum approach as demonstrated in the way that Trinity College in Dublin displays the *Book of Kells*. Visitors are permitted to view the historical object under glass or behind velvet ropes. This creates a mystique around the artifact, but eliminates the possibility of actually touching the object. Items must be specially preserved and displayed and security officials watch over them in an enclosed, restricted space.

The second approach is the familiar reference library model in which archives are kept away from the general public. Scholars who have a valid reason to view these collections often must fill out forms justifying the need for access, make an appointment for viewing during certain hours, and then receive permission to look at a few objects or documents at a time. This demonstrates a nomic principle, as the archivist derives and sustains authority through restricting permission for access and interpretation. Many documents in traditional (non-digital) document archives reside in libraries, museums and universities with very few granted access or having an awareness that they exist. Derridareminds us "there is no archive without a place of consignment, without a technique of repetition, and without a certain exteriority. There is no archive without outside" (11).

When I asked to see the book written by Arnoldus Buchelius containing his copy of Johannes de Witt's lost sketch of the Swan Theatre, the curator of the Bijzondere Collecties at the University of Utrecht in the Netherlands had to retrieve it from an inner sanctum within the generally secure area of the special collections department. The drawing itself is familiar to anyone who has studied Elizabethan theatre, and has been reproduced in numerous volumes of theatre history. Today you may find a reproduction easily on the Internet, but access to the original must be restricted for the purpose of preservation.

Arriving from the outside into the archives of the University of Utrecht, the Bancroft Library at Berkeley, or Harvard's Pusey Library, I would fill out a form at the librarian's desk, and wait to be called to receive my requested item. When the item was ready, I would take it to a table and examine the original. I am not sure that the essence of this experience is possible in the digital realm. I remember the stale scent of the paper as I poured over Henry Irving's prompt book for *Hamlet*, while studying the colored pencil schematics of his blocking patterns for Gertrude and Hamlet in the Pusey Library (then called the Houghton Rare Book Library). I remember looking at the decaying silver-toned images of Margaret Anglin's production of Greek plays at the Hearst Greek Theatre at the University of California--Berkeley's Bancroft Archives in 1907, listed among the first examples of "art theatre" in the US by Travis Bogard. Anglin had been

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"discovered" by Charles Frohman and was the leading lady to James O'Neill before putting art theatre principles into her own theatre practice.

The impressions of the physical archives have "stickiness" in our memory. I once reserved a canonical text in the rare book room at Berkeley for a seminar. We were fortunate to have the opportunity to page through Shakespeare'sFirst Folio while we examined elements of typesetting, scene divisions and stage directions. We observed the title page claim that it was "Published according to the True Originall Copies," repeated in the heading above the list of actors, "Truely set forth, according to their first Originall," suggesting that these editions were made from texts that represented the plays as acted in the theatre. In their preface, John Heminge and Henry Condell refer to earlier editions of Shakespeare'splays as "diuerse stolne, and surreptitious copies, maimed, and deformed by the fraudes and stealthes of iniurious impostors, that expos'd them" (Shakespeare, First Folio). Are the conditions that existed in this example analogous to what happens in the digital archive? Derridastates "an archive ought to be idiomatic ... open to and shielded from technical iteration and reproduction" (90), yet technical reproduction of primary source materials enabled my students to create a Web project illustrating differences between a quarto edition of *Hamlet* (the "bad quarto" of 1603) and the First Folio published in 1623. These particular examples on the Web are not in an exclusive or restricted archive, yet they are virtualized and available, seemingly without provenance, regulation, authority or control. The 1603 Quarto edition contains the following stage direction: "Enter the ghost in his night gowne" (line 1509). The 1623 Folio reads "Enter Ghost" (III.iv.114). The students had discovered scanned images of variant stage directions and reproduced them on their project Web site, but in my opinion there is a dislocation in the digital virtualization. The results provide an example of how technology changes practices related to the archive. The wordswere the same, but what had happened to the phenomenological essence of the First Folio, the connotations, emanations and tactile sensations of bearing witness to history? The digitization retained an aspect of the original's ontological dimension in the graphic reproduction of paper and text, but the copy lacked properties of concreteness and authenticity. Without a physical extension, the sense of Derrida's"this is whence it came" was lost.

How does this materially affect the historiographic discourse? Derridasuggests that we should not close our eyes to the unlimited upheaval under way in archival technology. This example demonstrates how digitization has changed fundamental archontic dimensions. In this case, the concrete physical properties of the historical object are disconnected and dissociated from its digital representation, bringing about an ontological change. The students relied upon an artifact of an artifact, or a digital archive of an

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archived object. Digitization had not changed the original itself, which presumably still exists hidden away in a "real" archive, but its transformation into scanned digital data, despite the accuracy of the copy, has altered its properties, and changed not only the structure of its existence but its temporal nature. Is the digital archive merely an impression of the original archive? In gaining access to material, is there corroboration between original artifact and digitized version? Derridaasserts, "archivable meaning is codetermined by the structure that archives" (18), and says, "In the archive there should not be any absolute dissociation or partition--the archontic principle is also a principle of consignation, of gathering together" (3).

Gates's strategy of corporate appropriation is an extreme example, but there is a growing tendency in libraries and archives to convert records from printed paper to digital media. Is this regrettable? Is the historian obliged to look behind the digital copy? Are there problems implicit in computer storage systems?

A theoretical approach to digitization must consider Derrida'sfundamental properties of "consignation and a gathering together of the technical substrate" (3). There is residence, domiciliation, guardianship, law and authority embodied in the institutional guardians who digitize material and make it available through one of the most powerful features of the World Wide Web. The data, structured in coded substrates, delivered via networks, constitute the exteriority, the "outside" structure of the archive. According to Derrida, without these functions no archive would ever come into play. In the Internet era guardian institutions do not have to decide between preserving the materials and permitting open access. Archive authorities can provide access that does not damage materials. Providing access to digital copies does not degrade the original, and that is one of the reasons why so many institutions are engaged in digitizing archives, relegating the originals to secure vaults. Among the best examples of how digitization has become an option for historical material stored in libraries, foundations, and university archives is the Eugene O'Neill digital archive, with its manuscripts, first editions, letters, photographs, production artifacts, reference materials, and various ephemera from the private collection of Harley J. Hammerman, MD. According to Dr. Hammerman'sessay, "On Collecting O'Neill," his collection began about twenty years ago by ordering rare editions of the playwright's works through *AB Bookman's Weekly*. Eventually he purchased an O'Neill collection from Five Quail Books, and later obtained the Leon Mirlas collection and the Robert Sisk collection "piece by piece after Yale and The University of Texas turned it down" (Hammerman). Sisk was a publicity agent for the Theatre Guild and a friend of O'Neill. There were 115 items in the Sisk collection, including inscribed first editions, inscribed

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 galley proofs, letters, photographs, theatre programs, scenarios, and screen treatments.

Ironically, the first edition of the play *In the Zone*, inscribed by O'Neill with a dedication to Sisk, also bears the bookplate of David Belascoand annotations by Belascoon the first few pages. This might appear paradoxical since in 1917 the *New York Herald* proclaimed: "David Belascosees a menace to true art of the stage in toy playhouses and little repertory theatres." Belascostated:

Theatres and acting organizations devoted to false ideals are not new, but never, until this season, have they been so vicious, vulgar, and degrading. They have multiplied alarmingly. ... This so-called new art of the theatre is but a flash in the pan of inexperience. It is the cubism of the theatre--the wail of the incompetent and degenerate. The whole thing merely shows an ignorance and a diseased and depraved understanding and appreciation of any art at all. (Belasco)

The Hammermanarchives reveal that the book that had belonged to Belasco, and then Sisk, contained a pencil drawing made by O'Neill of the set. Hammermansuggests, "It may have been sketched for Belascowhen O'Neill spent an afternoon with the manager early in the summer of 1925 while O'Neill was hoping to talk Belascointo producing *Marco Millions*. The drawing includes a table surrounded by six stools or chairs. However, the stage directions for *In the Zone* do not describe a table, and a table does not appear in a photograph of the original Washington Square Players production" (Hammerman).

IBM and the Vatican Library have cooperated in providing digital versions of the Vatican's archives through the IBM Digital Library technology initiative. The Vatican Library was founded in 1451 by Pope Nicholas V. The *New York Times* reported, "IBM technology can be used by any archive to preserve film, music, text and

artwork digitally for electronic transmission to all parts of the globe. However, IBM will be competing with the likes of Microsoft, Sybase and the high priests of Oracle, all of which have multimedia database technology, which is structured like a language. But with any formal language, there are always going to be some things that cannot be expressed in the language. Inevitably there are blind spots in the data architecture" (Lohr).

Six years ago the Library of Congress received $13 million in grant and gift funds to digitize its American historical collections. The library's Americana collections were selected because "the materials were either fragile or unique" (Becker). The Library of Congress is also seeking the help of other institutions and libraries in its attempt to complete the Leonard Bernstein Archives, a majority of which the library owns.

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The University of California History Website Digital Archives located at the Center for Studies in Higher Education, University of California--Berkeley is developing an online archive of resources related to the University and a forum for discussing the past and future of the University of California and other research universities. The institution that controls the Bancroft Archives is in the forefront of digital archivization.

Two digital archives not directly related to theatre historiography but with paradigmatic features are the Harry S. Truman Presidential Library's Project WhistleStop and the Franklin D. RooseveltLibrary, Museum, and Digital Archives. The owners of these digital archives selected and copied various documents from the main archive and organized them by broad subjects of interest to students and researchers. Digitalization is promoted as a strategy for fulfilling Roosevelt's dream of making the records of the past available "for the use of men and women in the future" (Roosevelt Archives home page). Although the digital archive is a public entity, it nevertheless is the repository of the private and personal, including even intimate details. Through this site, scholars, teachers, students and members of the general public can now gain access to 13,000 digitized documents, photographs, sound and video recordings, and other primary source materials found at the Franklin D. RooseveltLibrary in Hyde Park, New York. Many of the materials housed at the Truman Library are in the public domain.

The nomological principle is maintained in these digital archives in the forms and laws of intellectual property rights since some items found online, such as articles, book excerpts, cartoons and photos, are copyrighted and made available for the purposes of education, study, scholarship, and research. The use or copying of copyrighted materials in whole or in part for any other purpose is expressly forbidden. In order to avoid the possibility of copyright infringement, researchers must cite the original sources in reports or projects, and not just the Web site, in accordance with copyright and fair use guidelines. The owners of the archive may grant permission for use, while stressing that copyrighted materials may not be altered or changed from their original purpose or intent. Book excerpts, copyrighted photos and cartoons may not be copied and used on another Web site without permission of the owner of the copyright. As copyright law expands into the digital realm, legalquestions arise concerning what constitutes "fair use" in the digital age. The entertainment industry supported the draconian 1998 Digital Millennium Copyright Act in order to protect intellectual property rights for film and music. Copyright activists such as the Electronic Frontier Foundation have challenged the law on behalf of the public interest.

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Another example of an electronic archive is of my own making. I have created a digital archive containing essays, lecture notes, images, and material related to my interests in theatre history. I have copyrighted my own original writing and obtained copyright permission for the images that are owned by others. Some material, particularly items related to the art theatre, is in the public domain. The contents include the transcript of an interview with Sheldon Cheney; Sheldon Cheney's manifesto "What We Stand For"; the forward from the first edition of *Theatre Arts Magazine* (Nov. 1916); renderings by Robert Edmond Jones; a chronology of the art theatre from 1900-1920; essays on the art theatre in the US; and selected excerpts from other archives and books on the Provincetown Players, the Boston Toy Theatre and Livingston Platt, the Chicago Little Theatre, C. Raymond Jonson, Sam Hume and the Detroit Arts and Crafts Theatre, The New Theatre, the Neighborhood Playhouse, andLee Simonson's critique of Cheney. The collection is domiciled under my authority on a Web site and regulated according to a system of registration of prospective users.

A feature often included in a digital archive is the "finding aid," usually a search engine that locates related material within or outside of the archive. The Truman collection is experimenting with four ways to access its archives: (1) searching by study collection folder; (2) searching by keyword; (3) searching catalog records, and (4) searching by an historical timeline. Anyone may look for keyword terms on my art theatre collection through a dedicated search engine on its Web site. The HammermanCollection Web site features finding aids for archives related to Eugene O'Neill external to its digital holdings including Yale's Beinecke Library, Princeton University, Tao House, the New York Public Library and the University of Virginia Library.

An excellent example of how to use electronic resources is David Krasner's"Yale Library Research Workshop: African-American Theatre." It includes a portal called "The Yale University Library Research Workstation" with links and information about the library's collections, databases and services. Library specialists in Research Services and Collections at the Sterling Memorial Library helped to create tools and guides to assist the researcher in exploring archives within the library and through other databases available on the Internet.

These digital archives uphold archontic principles in classifying, ordering and legitimizing titles (documents) under consignation subject to law. All of the documents related to the art theatre on my Web site, with the exception of my own copyrighted notes and essays, were published before 1926 and therefore belong to the public domain, according to Title 17, Chapter 3, section 304 of the US Code, although copyright law is constantly under revision according to court decisions and statutory regulations.

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The archive is maintained under guardianship against the possibility of forgetfulness, without which Derrida says, "there is no archive desire. There is no archive without the technique of repetition. ... The fever comes from the desire to return to the origin" (11, 90). This privileges the origin and makes the technical apparatus of that return (the apparatus of the archive) secondary, yet technology inverts that hierarchical relationship since the technologies of inscription produce information simultaneous with its recording.

Derridadraws attention to the fact that the prefix *arkhe*(found in both archive and architecture) represents a starting point or founding act in both an ontological sense (this is whence it began) and a nomological sense (this is whence it derives its authority). *Arkhe* is of commandment, not just deposited Within the concept of the archive. In addition to ensuring the physical security of the digital representation and the original technical substrate, Derridasuggests the archontic authorities are "acceded the hermeneutic right and competence, they have the power to interpret" (2). His theory of institutionalization is based upon the archontic housing and interpretation of the archive. Derridatells us that nothing is less reliable today than the word archive (90), but, like language, we need it. Like language, it is also a means of power and control.

Once the archive enters the digital realm, who controls and orders the archive? If each reading is transformational, then archives are neither sole repositories nor conservators of meaning. Digitizing a document, picture or artifact serves to dissociate that object from its origin. Derridanotes a distinction at the heart of the order of conserving and memorializing power when he posits the archive at the place of "originary archivability" (80). In the nomological sense, digitizing the archive succeeds in unleashing the archive, releasing it from constraint, especially through the Hammermanmodel (free and unrestricted access) and not the Gates paradigm (licensed or controlled access). The private collector has power and control through ownership of the original artifact, but by virtue of dislocation from its place of residence, archival material, or at least the representation of the physical entities in the archive, are simultaneously available on computers connected to the worldwide distribution network, unprotected and de-regulated, though subject to copyright statutes that pertain to the re-publication but do not restrict the instant apprehension of the archival object. This does not inhibit nor intrude upon the relationship between the historian and the artifact. Although the representation of the document resides on the owner's Web site, anyone can download, copy, store, edit, modify, circulate the technical substrate in cascading archive upon archive. The scene of domiciliation has changed. We must rethink the place and the law according

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 to which the archontic becomes material. Digitization interrogates or contests the archontic principle. What happens when the historical archive enters the realm of *techne* through its appropriation and transformation by means of advanced computer technology? Information technology practitioners have a specialized meaning of archive as compared with the definition held by the historian or philosopher. Archiving is what happens to data that moves into storage. Historical data comes from the past. Data from the past becomes part of an archive in the present. A recent court case involving a staff member at the University of South Florida hinged on digital archives of e-mail, as did key evidence in the United States government anti-trust suit against Microsoft. These e-mail archives were created instantaneously and permanently at the moment of inscription. The legal problem is similar to the problem for historiography--how to reorganize the data in a meaningful way.

Digitization has the potential to disrupt the regulatory power of the archontic dimension. There is tension between power, authority and technology. The destruction of the archive is really the destruction of the archontic dimension of the archive and a change in the ontological principle. The physical location of the archive required historians who wished to view collections to travel to visit the archive's real-world location. With the advent of the Internet, archivists have a truly effective way of displaying important collections. Placing items online satisfies the dual function of the archivist, to preserve the originals and to allow access to the digital copies. Seeing these reproductions may not be quite as fascinating as touching and holding the original historical objects, but it seems like the best possible solution right now.

"The last time somebody tried to collect all the text in the world was the Library of Alexandria, and that burned down" (Brewster Kahle, qtd. in Slaton). Although there has been an erosion in dot-com industries, the proliferation of archival material in libraries and across global networks on the Internet provides depth and breadth of storage unprecedented in recorded history. The guardians of the archive are building a memory of cultural artifacts, and preserving the material in a way in which will not degrade, will not misplace, and will allow anyone with Internet access to view the objects (or the digital representation of the objects). With this memory and documentation, there is a growing tendency of academic users at all levels to regard the Internet as a

preferred tool for resource discovery. This makes it vital that we address these issues in the context of scholarly research. We must be concerned with methods and models for handling and evaluating online content. Researchers must consider the tools necessary for digitizing and managing archives, including software, distribution, searching and storage technologies.

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These needs are important because it is clear that an ever-increasing number of theatre historians rely on computers in the collection and creation of primary data. We can readily acknowledge the benefit to the researcher of online catalogs of data archive holdings accessible from any computer. However, the problems concern more than developing standards for data storage, preservation practices, regulating outside access, determining types of storage media or training personnel to maintain and administer the archive. We must direct our attention to digital archive organization, modes of inquiry and applications integrating traditional and digital research techniques.

Historiography is a body of techniques, theories and principles of historical research and presentation, and methods of historical scholarship. It may involve narrative presentation of history based on a critical examination, evaluation and selection of material from primary and secondary sources, subject to scholarly analysis. Historiography is concerned with chronicling the events or examples of beliefs and attitudes surrounding those events. We have considered the disappearance of memory into the archive and the implications of digitizing an artifact. In the face of such profound changes in ways of accessing information and in light of the transformations in traditional library and archival research practices, we have considered electronic archives in relation to theatre historiography.

This study has considered the differences between using traditional and digital archives for researching and writing history. Digital archives contain important sets of information originally created in other media along with other material, such as contemporary essays and discussions, created digitally. The results of this effort may help us to grapple with the physical Boucicault collection in our library at the University of South Florida that currently exists online only in the form of an inventory of boxes. The contents are listed, but have not been digitized at the present time. The diversity of computer use in theatre historiography requires liaison with archivists, academic computing experts and librarians at the start of a project in order to ensure that material is created in ways suitable to the needs of the theatre historian. It may be logistically impossible, but bringing about generally accepted standards would greatly facilitate research, teaching, and increased useof archives in general.

SIBMAS, the International Association of Libraries and Museums of the Performing Arts, published in March 2002 "an online directory list with over 7000 international institutions with material relating to the performing arts" (Ulrich). A quick check under "Institutions" and "Collections" reveals major holdings for key scenographers including Norman Bel Geddes at the University of Texas Ransom Center, Joseph Urban at Columbia University, Robert Edmond Jones at Ohio State University, Jo Mielziner at the New

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York Public Library's Billy Rose Collection, Donald Oenslager at Yale University and the Billy Rose Collection, Mordecai Gorelikat Southern Illinois University, twelve listings under Gordon Craig, and one under Adolphe Appia. There are six entries under Eugene O'Neill, but Harley Hammerman'selectronic archive (eOneill.com) is not listed, perhaps because it is a private collection and not affiliated with an institution.

According to Nena Couch, Curator at the Ohio State University's Jerome Lawrence and Robert E. Lee Theatre Research Institute, "Ohio State is working towards creating an inventory of several thousand designs available online at the level of the individual piece rather than a collection level. The Gerald Kahan collection at OSU's Theatre Research Institute has nearly 400 designs by 100 designers" (Couch). However, as she suggested, "not all repositories will have that capacity or interest and the SIBMAS directory will never provide detailed access to designs or designers" (Couch).

We wonder about theatre-related material that is not included as part of a major collection. For instance, designs by Mielziner might be hidden within other holdings in addition to the major collection. The same is true of the papers of Sam Hume, Sheldon Cheney, Maurice Browne, Livingston Platt and the Boston Toy Theatre. Perhaps now is the time to reconsider the idea of constructing a database of designs and designers since the technology is readily available and ideally suited as indicated by the new SIBMAS directory. The challenge is in uncovering the gems in the holdings and finding a way to annotate the general SIBMAS database to the benefit of researchers and scholars.

Mary C. Henderson, author of *Mielziner: Master of Modern Stage Design*, says that she has discovered hidden treasures at various collections throughout the country: "The Tobin Collection at the McNay Museum has hundreds of drawings by Robert Edmond Jones and there may also be some at Wesleyan University in Connecticut. Very few major collections have complete archives of particular designers, so it will be a job to ferret out what the collections have. The Morgan Library has many Oenslagers, but so does the Museum of the City of New York and Harvard" (Henderson).

Theatre historians use schema to organize collection attributes, such as script analysis (poetic, feminist, semiotic, phenomenological) or production recreation (pictures, video, eyewitness accounts, critical reviews, re-staging), often relying upon ideological, social, political or economic materials to contextualize the history of theatre. Items in a digital database will have an additional set of associated attributes (such as annotations, virtual dimensions, color palette, resolution) that will change according to the characteristics of the original objects. Institutional and private archives may grow through the purchase of additional materials for an existing collection

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or accepting a new archive donated by a collector. For these reasons, the design of the archive, must accommodate its own inventory growth while simultaneously handling numerous requests for electronic access to digitized items, and keeping track of statistics pertaining to page views, object access, number and frequency of visitors, geographic distribution, referrers, and key words. These requirements demand solutions, and many practical questions remain.

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resource for theatre arts online education: www.connectedcourseware.com.

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Appendix 1: The Hammerman Collection

Harley J. Hammerman, MD, created the O'Neill digital archives (www.eoneill.com) containing manuscripts, first editions, letters, photographs, production artifacts, reference materials, and various ephemera from his private collection. The archives contain the complete text of *Contours in Time* by Travis Bogard. A search of these archives revealed twenty-one documents related to Sheldon Cheney and all forty-eight volumes of *Theatre Arts Magazine*, including the 1920 edition with handwritten notes by Eugene O'Neill (multiple volumes are considered a subset of the single magazine title document in this archive). My work with the digital archives focused on the period between 1914 and 1926 with Cheney's principles and the art theatre in mind. Prior to 1920, O'Neill conceived and wrote one play, *The Emperor Jones*, which was a departure from what was normal for the period. Other works undertaken in the subsequent five-year period that appear to be conceived in thespirit of the Art Theatre experiment include *The Fountain, The Hairy Ape, Desire Under the Elms, The Ancient Mariner, Dynamo, Marco Millions, Strange Interlude* and *Lazarus Laughed*. In addition to the Hammerman Collection, the archive also contains links to the following digital resources:

•* Works by O'Neill: First editions, inscribed books, and galley proofs of O'Neill's work

•* Letters by O'Neill: Letters written by O'Neill to family, friends, and business associates

•* Manuscripts &Typescripts: Manuscripts and typescripts of O'Neill's work

•* Documents: Contracts and agreements signed by O'Neill relating to the production and publications of his plays

•* Photographs: Original photographs of O'Neill and his family, friends, and associates

•* Production Artifacts: Artifacts from theatre, film, radio, and television productions of O'Neill's plays

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•* Ephemera: Books, pamphlets, recordings, and memorabilia relating to O'Neill and his work

•* Written Materials by Others: Letters and documents written by O'Neill's family, friends, and business associates

•* References: An online card catalogue of resources relating to O'Neill and the theatre, including descriptions and reviews

•* "On Collecting O'Neill": The origins of the collection

•* eOneill.com Forum: An electronic forum where scholars and students can share information

•* eText Archive: Complete online texts of selected plays by O'Neill

•* *Contour in Time*: The complete text of Travis Bogard's comprehensive study of O'Neill's plays

•* eOneill.com Essays: An electronic publishing house for contributed essays relating to O'Neill

•* *Eugene O'Neill Newsletter*: A publication devoted to O'Neill and his work

•* Audio Archive: Selected productions in their entirety in RealAudio format

•* Production Archive: Artifacts from theatrical, film, television, and radio productions of O'Neill's plays, including reviews

•* Reference Catalogue: An online card catalogue of resources relating to O'Neill and the theatre

•* Biography by Britannica: A short biography of Eugene Gladstone O'Neill

•* Advisory Board: The individuals responsible for eOneill.com

•* Search eOneill.com: Search the entire eOneill.com Web site

•* Contact eOneill.com: Contact the eOneill.com webmaster

This site also contains links to the following non-digital special collections. Brief descriptions, restrictions and required citation formats are listed here:

The Louis Sheaffer-Eugene O'Neill Collection

An archive of the life and works of Eugene O'Neill formed by author Louis Sheaffer in connection with his acclaimed two-volume biography--from Connecticut College's Charles E. Shain Library.

Louis Sheaffer-Eugene O'Neill Collection. Department of Special Collections, Charles E. Shain Library, Connecticut College

Series II. Provincetown and Greenwich Village years, including Agnes Boulton: O'Neill (copies of correspondence; other papers), typescript of ABO book, "Part of a Long Story," Provincetown Players, Edna Kenton

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manuscript of PP history, George Cram Cook and Susan Glaspell, Theatre Guild, Theresa Helburn.

The Sheaffer-O'Neill Collection is available to any interested reader by appointment with the Curator, and is located in the Department of Special Collections of the Charles E. Shain Library at Connecticut College.

Eugene O'Neill Foundation, Tao House

Finding aids for the O'Neill materials in the Eugene O'Neill Foundation, Tao House library, along with information about Tao House and a virtual tour.

Scholars, actors, producer-directors and admirers of the genius of Eugene O'Neill come to Tao House from all

over the world. Individual memberships and corporate sponsorships in the Foundation provide on-going operating support. Grants are received for special programs.

Beinecke Rare Book and Manuscript Library

Finding aids for the O'Neill materials from Yale University's principal repository for literary papers, early manuscripts, and rare books.

Girl of Eugene O'Neill, Carlotta Monterey O'Neill, and the estate of Carlotta Monterey O'Neill, 1942-1970.

This collection is open for research. *Restricted Fragile* in boxes 153-181 may only be consulted with permission of the appropriate curator. Preservation photocopies or photographic prints for reference use have been substituted in the main files.

Cite as: Eugene O'Neill Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

The Beinecke Library is open to qualified scholars. New library users must fill out a registration card and present two forms of identification with recent photographs and a current address. The Beinecke Library is a non-circulating, closed stack library; all research areas are accessible to the handicapped. There are no public photoduplication facilities, but orders for photocopies, microfilm, and photographs may be placed in person or in writing. Requests for photoduplication, subject to physical and contractual restrictions, are accepted at the service desk. Microfilm readers are available in the library; readers are encouraged to bring their own laptop computers. The curators and public services staff provide reference assistance.

The Henry W. and Albert A. Berg Collection

Finding aid for the Eugene O'Neill Papers in the Henry W. and Albert A. Berg Collection of English and American Literature at the New York Public Library.

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The Berg Collection--reading room, exhibition room, office and stack area--is located on the third floor of the New York Public Library's Center for the Humanities. The exhibition room provides a spacious and pleasant setting for periodically changing exhibitions and is the public showcase of the Collection's treasures and new acquisitions. The reading room houses the catalogue and assures uninterrupted concentration to research scholars and writers from the United States and abroad.

Access to the collection is to qualified scholars and researchers through the Office of Special Collections, Room 316.

Preferred Citation: [Identification of item], Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library.

Scope and Content: This is a synthetic collection that includes manuscripts, letters and photographs, as well as manuscripts and letters relating to the author. A significant part of the collection consists of 60 letters, 13 poems and seven snapshots that were the property of the recipient, Mrs. Beatrice Ashe Maher of New London, Connecticut. The letters were written between 1914 and 1915 with one exception that dates from July, 1916. During this period, O'Neill was taking a playwriting course at Harvard with Professor George Pierce Baker and *Thirst and Other One-Act Plays,* his first book, was being published. O'Neill met Miss Ashe in 1914 when she

was not quite 18 and he was 25. The contents of the letters ranges from discussions of the author's work to personal hopes, ambitions and health. The poems are mostly love poems to her.

Other important material comes from the archives of the American Play Company and consists of 44 pieces, including typescripts (some with manuscript corrections), memorandum and legal documents (predominantly contracts and rights) that were created in the regular course of business. In certain cases, the typescript may be the only known copies of various texts.

The Clifton Waller Barrett Library

Finding aid for the O'Neill papers in The Clifton Waller Barrett Library of American Literature--part of the Special Collections Department of the University of Virginia Library.

Special Collections is on the second floor of Alderman Memorial Library, two floors down from the main entrance on level four. The staff at the fourth floor circulation desk can direct you to the elevator or to the stairs.

•* All researchers are asked to sign a statement agreeing to abide by Department regulations.

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•* Researchers who are currently affiliated with the University of Virginia or who have established borrowing privileges with the University Library are asked to provide staff with a name or identification number so staff can verify that he or she is in the patron database.

•* Researchers not currently affiliated with the University of Virginia, are asked to fill out a brief form and show a photo I.D. (such as a driver's license, a passport, a University or employer's identification card).

Eugene O'Neill Papers. The Clifton Waller Barrett Library, Special Collections Department, University of Virginia Library, Charlottesville, Virginia.

Princeton University Library

Finding aid for the O'Neill papers in the Department of Rare Books and Special Collections of the Princeton University Library.

Holdings of the Department of Rare Books and Special Collections are open to Princeton University students, faculty, and staff and to visiting researchers. The collections are non-circulating and are used only in designated reading rooms. Readers must register on their first visit and agree to abide by departmental regulations for the handling and citation of materials in collections. Notes must be taken in pencil.

Folder: MacGowan, Kenneth

2 letters (1926) by

1 letter (1926) to

1 letter (1926) by MacGowan to Kahn about O'Neill

Photostat copies of the letters also present.

The Eugene O'Neill Letters Project

A listing of nearly 3000 letters compiled by Travis Bogard and Jackson R. Bryer in conjunction with the publication of their *Selected Letters of Eugene O'Neill* in 1988. The original letters are housed at their respective

"source" institutions, and photocopies of the letters are available for review at Tao House in Danville, California.

Appendix 2: Practical Questions for Digital Archives

Is there documentation detailing the appropriate standards and facilities for digital archives?

Is there support documentation available for these resources to enable a user to incorporate them into their work?

How do we authenticate the provenance of digital data?

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How do we assess the intellectual content, relevance and level of potential interest in the re-use of archival material?

What kind of long-term planning is involved in identifying what information should be held in digital archives?

What sort of information needs to be preserved digitally?

Digital datasets are an important element of project archives that require active curation if they are to be preserved for future use. How is this accomplished?

Is it necessary to develop some sort of accreditation scheme for digital data?

How might an accreditation scheme for digital data be devised?

What is the rationale behind the selective preservation of information?

What results have been achieved from placing the materials on the Web that would not be possible with traditional archives?

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END

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Bibliography

Finelli, Patrick M. "American Art Theatre in the Digital Archive." New England Theatre Journal 13 (2002): 23-51. ProQuest. Web. 13 July 2013.