

FINDING AID  
*for the*  
**MAX REINHARDT  
ARCHIVES**

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State University of New York at Binghamton**

# **GUIDE TO THE MAX REINHARDT COLLECTION**

## **BIOGRAPHICAL NOTE**

The celebrated theater director Max Reinhardt, recognized in America primarily for his elaborate productions of Shakespeare's *A Midsummer Night's Dream*, Franz Werfel's *The Eternal Road*, and Karl Vollmoeller's *The Miracle*, was born in 1873 at Baden near Vienna, Austria and died in New York City in 1943. Reinhardt's illustrious career takes on added significance because it coincides with a major shift in the evolution of the modern theater: the ascendancy of the director as the key figure in theatrical production. Reinhardt's reputation in international theater history is secured by the leading role he played in this transformation, as well as by his innovative use of new theater technology and endless experimentation with theater spaces and locales, which together redefined traditional relationships between actor and audience toward a new participatory theater.

Born Maximilian Goldmann into an impecunious lower middle-class merchant family, Reinhardt (initially a stage name) began his career as a struggling young actor in Vienna and Salzburg. In 1894 he was invited to Berlin by Otto Brahm, the renowned director of the Deutsches Theater, where the young actor quickly gained critical acclaim for his convincing portrayals of old men. Eager to escape the gloom and doom of the prevailing Naturalist style, Reinhardt in 1901 co-founded an avant-garde literary cabaret called Sound and Smoke (*Schall und Rauch*), the allusion being to a poem by Goethe. This cabaret theater perceptively satirized the fashions of current theatrical theory and practice and came to function as an experimental laboratory for the future director. Soon renamed the Kleines Theater, this house showcased leading contemporary productions, among them Gorky's *Lower Depths*, Wilde's *Salome*, and Hofmannsthal's *Electra*. Reinhardt's reputation as a director was firmly established by 1905 with his epoch-making production of William Shakespeare's *A Midsummer Night's Dream*, a play that remained a perennial favorite throughout his long and distinguished career.

In the same year Reinhardt was chosen to succeed his former mentor Brahm as head of the Deutsches Theater, which Reinhardt soon built into Germany's most celebrated stage. He also opened an adjacent theater, the Kammerspiele, for intimate chamber productions such as the domestic dramas of George Bernard Shaw. Utilizing the multi-faceted talents of his theater ensemble, he started an acting school that for decades trained promising young students to become Germany's leading actors and actresses in the practice of modern stagecraft. In addition to his resident theaters, all private ventures, Reinhardt also maintained a touring company that spread his fame from St. Petersburg to London and New York. Within little more than a decade, this Viennese-Jewish immigrant had come to occupy a preeminent position in Wilhelmian Berlin's cultural Renaissance after 1900. During the war years (1914-18) the Reinhardt stages maintained a feverish pace of theatrical activity, including an ambitious Shakespeare cycle and several guest tours in neutral countries. The opening of architect Hans Poelzig's modernist Grosses Schauspielhaus in 1919 (to replace the Circus Schumann) allowed free rein to Reinhardt's instinct for the monumental, particularly in Shakespearean and Classical Greek productions.

The social upheaval that resulted from Germany's lost war deprived Reinhardt of his pre-war stature, funding stream, and much of his former audience. He soon left Berlin for Salzburg, where director Reinhardt, together with composer Richard Strauss and writer Hugo von Hofmannsthal, jointly founded the Salzburg Festival in 1920. From his recently acquired chateau Leopoldskron, on whose restoration he lavished inordinate time and resources, Reinhardt reestablished ties with the Austrian baroque and folk theater traditions by presenting the morality play *Everyman* on the steps of Salzburg Cathedral, Hofmannsthal/Calderon's *Das Salzburger Grosse Welttheater* inside the splendid baroque Kollegienkirche, and (later) Goethe's *Faust* in the old summer riding academy that had been transformed by architect Clemens Holzmeister into a medieval village. Reinhardt's American debut came in 1924—the European war in 1914 had precluded an earlier appearance—with Karl Vollmoeller's ever-popular *The Miracle*, a medieval pantomime whose great success led three years later to a triumphant guest tour featuring a medley of new and old European and German theater classics. "The Professor," as he was generally called, also refurbished his reputation at home with memorable performances of Goldoni's *A Servant of Two Masters* in the lavishly restored Theater in der Josefstadt in Vienna and the newly built art deco Komoedie playhouse in Berlin.

Forced by the Nazi government to relinquish his German theaters in 1933, Reinhardt traveled first to England, then to America the following year to stage *A Midsummer Night's Dream* at the Hollywood Bowl and direct a film version with unlimited budget for Warner Brothers Studios. Leopoldskron and his remaining properties in Austria were seized after the Anschluss in 1938. Immigrating to the United States, Max and second wife, actress Helene Thimig—he had obtained a Nevada divorce from Else Heims in 1935—divided their time between the East and West Coasts. American theatrical activities included a Hollywood workshop for stage, screen and radio, an unsuccessful California Festival on the Salzburg model, several film projects (never carried out), and the beginnings of a promising repertory theater in New York, which fostered collaboration with up-and-coming playwrights like Thornton Wilder (*The Merchant of Yonkers*, a forerunner to *Hello, Dolly!*) and Irwin Shaw (*Sons and Soldiers*). Shortly after his seventieth birthday—he was working on a new production of the Meilhac/Halevy/Offenbach operetta *Helen Goes to Troy* at the time—Max Reinhardt died of a stroke in New York's Gladstone Hotel. His passing was commemorated by a death mask as well as a memorial concert at Carnegie Hall directed by Bruno Walter. Reinhardt's cremated remains are interred at a Jewish cemetery in nearby Hastings-on-Hudson.

Max Reinhardt's prestige in theater history rests largely on his transformation of the modern theater director's role from that of general manager to artistic coordinator and esthetic experimenter in control of the total production. His genius and importance is further illustrated by fruitful collaboration with leading actors (Bassermann, Bergner, Durieux, Eysoldt, Hoeflich, Krauss, Moissi, Schildkraut, the Thimigs, von Winterstein), playwrights (Gerhart Hauptmann, Pirandello, G.B. Shaw, Strindberg, Werfel, Wilde, Wilder), designers (Bel Geddes, Hengeler, Knina, Orlik, Roller, Stern, Strnad, Walser) and composers (Humperdinck, Korngold, Pfitzner, Richard Strauss, Kurt Weill) of his time. During a long productive international career, Reinhardt amply demonstrated his total commitment to artistic experimentation and the revelry of the creative imagination.

## **COLLECTION DESCRIPTION**

The Max Reinhardt Library and Archives at Binghamton University is one of several notable collections worldwide of books and manuscripts dealing with the work of the Austro-German theatre director Max Reinhardt (1873-1943) and the largest such collection in North and South America. It contains approximately 15,000 books from Reinhardt's personal library and over 10,000 manuscripts, items of correspondence, photographs, programs, critical reviews, directorial promptbooks, writings, and related supporting materials totaling approximately 100 cubic feet. This collection, which covers major but not all aspects of Reinhardt's life and theater work, may be termed selective rather than comprehensive in nature, with particular strengths at three discrete stages in Reinhardt's career: Imperial Berlin (1900-18), Salzburg Festival (1920s-30s), and work undertaken in the United States both before and after Reinhardt's emigration there in 1937. The bulk of the Collection was acquired in the 1960s from son Gottfried Reinhardt, with a major later addition by widow Helene Thimig-Reinhardt, as well as subsequent incremental donations from family members and former theatre associates.

Reinhardt's epoch-making work in the theater is well represented by a range of materials in the collection: minutely annotated promptbooks; extensive personal correspondence; email-like telegram exchanges; many cast photos and play programs; and significant original scene designs. Interpretive highlights include a textual and visual record of Max Reinhardt's abiding involvement with major Western playwrights—particularly Goethe, Goldoni, Schiller, Sophocles, and (above all) Shakespeare—as well as his interest in and support of contemporary playwrights such as Gerhart Hauptmann, Hofmannsthal, Shaw, Maeterlinck, Strindberg, Wedekind, and Thornton Wilder. Max Reinhardt's personal library contains rare books (some dating back to the 1500s), comprehensive editions of major and minor Western playwrights in several languages, and numerous first editions of contemporary works, often with personal dedications by their authors or translators.

The Reinhardt Collection also contains notable holdings in areas other than theater as such. Personal items include important portraits and sketches by renowned artists, an original leather-bound photo album of Reinhardt's Salzburg residence, some rare family photographs, documents detailing Max's close relationship with his brother Edmund, love letters as well as divorce proceedings, poignant self assessments, vital personal documents like birth certificates and passports, even physical objects such as a well preserved tassel from the main curtain of the Deutsches Theater in Berlin.

## **SERIES DESCRIPTIONS**

The Max Reinhardt Archives comprises an estimated 100 cubic feet of manuscripts, photographs, papers, and other supporting materials associated with the professional career and, to a lesser extent, the private life of renowned German theater director Max Reinhardt, who set the tone for theatrical experimentation in Germany and Austria for the first third of the twentieth century and who later attempted (with only limited success) to transplant his artistic conceptions to American soil. Major series include professional

and private photographs, play and film programs, letter and telegram correspondence, writing by and about Reinhardt, criticism of specific Reinhardt play productions, legal and business correspondence, Reinhardt's personally annotated promptbooks, play manuscripts sent to or accumulated by the Reinhardt theatrical organization, photograph scrapbooks of nineteenth-century actors and actresses, audio-visual and other supporting materials. Only tangentially related to the Reinhardt Collection, but of major importance for the study of German-speaking theater in the late-nineteenth and early-twentieth centuries, are the Vienna Burgtheater and Arthur Schnitzler microfilm collections and, to a lesser extent, the Tilly Losch manuscript, photo, modeling, and painting collection.

The **Photographic Series (I)**, while not the intellectual center of the collection—this place is reserved for the promptbooks—is nevertheless treated first because of its sheer volume and visual importance. This initial series is much sought after because its many cast photos and scene/stage designs throw considerable light on how Reinhardt's plays were produced and performed at the time. This is important because Reinhardt, unlike other pivotal modern theatre directors such as Appia, Craig and Stanislavsky, did not generate many theoretical tracts but developed his ideas, much as his artistic role model Shakespeare did, primarily in the laboratory of actual performance. Moreover, in a mainly English-speaking environment, where German is no longer an easily negotiated language, visual materials serve to somewhat redress this linguistic disadvantage.

The professional photographs include a large number of individual and cast photos, in both rehearsal and performance settings, as well as costume/scene designs from specific Reinhardt productions, particularly epochal ones from the experimental Berlin period before 1919, the Salzburg Festival throughout the 1920s and 30s, and the New York/Hollywood period after emigration to the United States. The Berlin years feature representations from contemporaneous works such as Gorky's *Lower Depths* and Wedekind's *Spring's Awakening*, from Reinhardt's almost single-handed revival of the Greek classics, and from a rich body of Shakespeare productions—works that together encompass the entire spectrum of theater performance settings from indoor to outdoor and intimate chamber works to large-scale productions. What eventually became the signature piece of the Salzburg Festival, Hofmannsthal's *Everyman*, is particularly well represented, as is Goethe's *Faust* and Goldoni's *A Servant of Two Masters*. The best-known American productions are undoubtedly Karl Vollmoeller's *The Miracle*, Weill/Werfel's *The Eternal Road*, and Shakespeare's *A Midsummer Night's Dream*, both in its stage and screen versions. Plays directed by close Reinhardt theater associates such as Heinz Herald, Felix Hollaender, Ernst Matray, and Richard Vallentin are also featured. Theatrical venues in both Europe and the United States are well represented. A sizable percentage of these cast and play photographs were reproduced over a period of many years from the extant published secondary literature, primarily for research and study purposes. Attributions for some of the production photos are uncertain.

These approximately 3,500 photographs exist as standard 8 x 11" black-and-white positive prints as well as in the form of smaller negatives. Most have been culled from the best older published photo literature to showcase the versatility and sheer range of Reinhardt's theatrical output. Also included are assorted photos of both Max Reinhardt and first wife Else Heims in early acting roles, primarily at the Deutsches Theater.

Reinhardt as theater director (rather than actor) is represented in various indoor and outdoor rehearsal settings in Berlin, Salzburg, Oxford, Florence, Venice, New York and Hollywood. Rehearsal photographs of Reinhardt “directing” constitute some of the most significant and interesting items in the collection, since they flesh out verbal descriptions of his engaging directorial style. Novel technical devices he championed—the Fortuny copula, the Linnebach diffused lighting system, and the revolving stage—are also shown. Many of Reinhardt’s best known and most historically significant productions, works that made and furthered his reputation as an innovative if eclectic director, have been enlarged and mounted on cardboard backing for study, display and exhibition purposes. A sizable 35 mm slide collection based on similar material and for similar purposes also exists.

The private photographs, many of which are originals, some not previously in circulation, include positive prints and negatives of Max Reinhardt at various stages in his personal life and public career. There are snapshots of the Goldmann-Reinhardt family as well as friends and associates, including Hermann Bahr, Maria Carmi, Hugo von Hofmannsthal, Arthur Kahane, Lady Diana Manners, Christian Morgenstern, Alfred Roller, and Richard Strauss, among others. There is a splendid original matted private photo collection of Reinhardt’s first wife, actress Else Heims, and sons Wolfgang and Gottfried at an early age. There are family photographs of second wife, actress Helene Thimig, who together with her theatrically renowned father Hugo and equally famous brothers Hermann and Hans may be considered an Austrian equivalent of the American Barrymores. Images of Reinhardt’s several residences in Europe and America, particularly Schloss Leopoldskron in Salzburg, are also available. Some of the private photos have not been published previously and provide a welcome supplement to the standard Reinhardt photo literature.

The **Program Series (II)** includes a representative sample of theatre programs associated with Reinhardt productions at the Deutsches Theater, Kammerspiele, Volksbuehne, Grosses Schauspielhaus, and Komoedie in Berlin; at the Salzburg Festspielhaus and renovated Felsenreitschule; in Vienna’s Theatre in der Josefstadt, which Reinhardt had tastefully renovated in art-deco style; as well as tour productions in Italy, England and the United States. With respect to American productions, there are programs from the Guild Theatre, Manhattan Opera House, and Century Theatre in New York City as well as from the Pilgrimage Outdoor Theatre in Los Angeles and the San Francisco Civic Auditorium. As with the photographs, the program series also contains plays directed by Reinhardt associates—Franz Wedekind, Paul Kalbeck, Eduard von Winterstein, and Heinz Hilpert, to cite several examples—as well as productions for which no attribution can be made with certainty. Tributes to Max Reinhardt, including retrospective exhibits during the 1960s-1970s, are also featured. In contrast to the more commercially oriented Anglo-American program tradition, “Reinhardt” programs sought to educate and entertain their sophisticated middle-class audiences through literary and philosophical discussions about the plays and by providing behind-the-scenes perspectives on playwrights, performers, music, staging, and scene and costume designs. Contributors for these elegant program write-ups were usually themselves theatrical practitioners or well-known critics. Of particular interest are play programs for Vollmoeller’s monumental medieval pantomime *The Miracle*, Goldoni’s baroque miniature *A Servant of Two Masters*, Strauss’ effervescent operetta *Die Fledermaus*, and of course Reinhardt’s perennial favorite, Shakespeare’s *A Midsummer Night’s Dream*, particularly in its American film version.

Student programs from Reinhardt's Berlin, Vienna and Hollywood workshops and acting academies are amply represented as well. Also featured is a small assortment of programs from German or Austrian theaters not affiliated with the Reinhardt organization. Generally speaking, the program collection is in excellent physical condition.

The **Correspondence Series (III)** includes a combined incoming and outgoing letter correspondence as well as a similarly arranged assortment of telegrams. The former consists of a large selection of letters from the optimistic and experimental Berlin and Salzburg periods through the progressive disillusionment that characterized Reinhardt's American exile. Reinhardt's own letters are astute, highly informative, and often quite lengthy. They are written in dark ink in a tightly compressed but legible handwriting with few cross outs or corrections. In some cases transcriptions of the German have been made, and in a few instances translations into English. The letters register noteworthy aspects of Reinhardt's personal life and distinguished career: instructions on issues of the moment relayed through long-time secretary Gusti Adler; early discussions with friend Berthold Held on the present state and future direction of German theatre; the consistency and responsiveness with which Max financially supported his often needy extended family, including daughter Jenny; a visceral disagreement with Rudolf Kommer on matters related to the disposition of Leopoldskron after the Anschluss; exchanges between Max and Edmund on business matters and the latter's declining health; occasional letters to sons Wolfgang and Gottfried; acrimonious exchanges with estranged wife Else Heims (as well as Else's correspondence with her own friends and confidants); letters by aspiring actors and actresses seeking auditions and job placements; and letters extending praise and granting honors to the renowned theater director.

For several years during the late 1920s there is a lengthy and often routine business correspondence (with occasional annotations by Reinhardt himself or through his spokesmen) carried out under the aegis of Reinhardt's Vienna and Berlin theater organizations. There are also many letters to and from companion and wife Helene Thimig from the 1920s to the early 1940s, often when Max was on tour and had time to write at length or was troubled by personal, artistic, or business concerns. Edmund's untimely death in 1929 merited extensive comment both in letters and telegrams, and the outpouring of condolences from many quarters has been faithfully preserved. In America, there is correspondence both from Hollywood, where the Reinhardts bought a home and operated a workshop for aspiring actors in the late 1930s, and from New York, where Max was engaged in diminishing theatrical endeavors and where he ultimately died alone in his hotel room in 1943. A miscellaneous letter correspondence after his death concerning the disposition of his theatrical and personal effects also exists.

Telegrams sent and received during a long, distinguished career are personal as well as professional in nature. They can be treated as a separate category from letters in terms of quantity as well as function. During the first half of the twentieth century telegraphic communication was the quickest, most efficient way to receive and transmit information, much as e-mail is today, and Reinhardt utilized the wires in ongoing communication with associates of his far-flung theater empire, especially when he was on tour in foreign countries or visiting the United States. There are discussions on artistic matters with

playwright Gerhart Hauptmann, scheduling notices with factotum Rudolf Kommer, personal queries with various family members, and a constant barrage of commentaries and coordination issues with associates, designers, actors, and financial supporters.

Overall, the telegrams Reinhardt received during the 1920s and 30s register the great esteem in which he was held by society at large. These telegrams congratulate him on special occasions, such as a Berlin celebration commemorating the 25<sup>th</sup> anniversary of his directorship of the Deutsches Theater, or for notable performances, for example, of *Oedipus Rex* in Berlin or *Everyman* in Salzburg. Of particular interest is the wealth of concern expressed after the death of Edmund, Max's beloved brother and the savvy business manager of the Reinhardt theater organization. Lengthy telegram exchanges with future wife Helene Thimig at critical times in their relationship also exist. The telegrams are for the most part original documents.

The **Writings Series (IV)** consists, in the first instance, of a broad selection of manuscripts, autobiographical essays, play notes, working sketches, commentaries, speeches, and occasional materials written by Reinhardt himself. Draft manuscripts include working versions of Reinhardt speeches, presentations and proposals, as well as discussions on specific plays above and beyond what is included in the promptbooks themselves, which were usually annotated in the abstract long before the first rehearsal ever took place. There are several outlines for future theater and film projects (such as Schmidtbonn's *The Prodigal Son*) that were never carried out, either due to historical circumstances or lack of interest and support. In addition, there are interesting reflections by Reinhardt on the role and function of the theater, the centrality of the actor, cinema versus theater, European versus American theatrical methods and expectations, and so on. Together with Reinhardt's correspondence with colleagues and friends, these materials provide considerable insight into his ideas and directing style. This information is all the more valuable because Reinhardt, unlike more theoretically minded contemporaries such as Konstantin Stanislavsky, for example, was primarily a practitioner who published no overarching theories and who relied chiefly on actual performance to disseminate his experimental, sometimes revolutionary, but always intelligent and interesting designs. There are also addresses to his Hollywood Workshop as well as to more general audiences, although many of these are by now available in the published literature, as are various book-chapter selections from the (mainly German) secondary literature represented in the collection. In addition, this series includes many tributes by colleagues, admirers, and critics covering the entire spectrum of Reinhardt's active career, from the early Berlin days to his American exile, as well as retrospectives and considered evaluations on Reinhardt's place in the theatrical history of the twentieth century. This series deals with assessments in a general sense rather than with detailed reviews of specific productions or performances, which are considered in a separate series on criticism. Finally, selected reference materials published during Reinhardt's lifetime and especially since his death, including a sampling of the growing dissertation literature, is also represented here.

The **Criticism Series (V)** contains feuilletons and reviews that generally speaking span Reinhardt's entire career, but that are nevertheless selectively focused on certain discrete periods. Chief among these are the early Berlin years (1900-19) during which Reinhardt

established his reputation and developed most of his leading artistic ideas. These early Berlin productions developed seamlessly from an intimate cabaret-like setting toward ever more monumental venues and conceptions. The critical review literature reflects the fascination of educated middle-class audiences in the German capital with Reinhardt's ever new, ever changing theatrical experiments, introducing new playwrights as well as representing old masters in exciting new ways.

This series includes reviews of Neues and Deutsches Theater as well as Kammerspiele productions of plays by Anzengruber, Beer-Hoffman, Gorky, Maeterlinck, Shakespeare, Shaw, Wilde, and others. Also featured are reviews of touring productions from the Deutsches Theatre before 1914 (particularly in England and Russia) as well as during WWI (in neutral countries like Sweden and Switzerland). After the Nazi assumption of power in Germany in 1933, guest tours in Italy, England, and America again assumed special significance for Reinhardt. He was, in fact, a pioneer in developing touring as an integral aspect of theater marketing as well as artistic training, thereby being assured of an international reputation in a relatively short time. Also featured are discussions of international play favorites such as *Sumurun*, *The Miracle*, and (later) *The Eternal Road*. The newspaper reviews, many by leading Berlin critics such as Siegfried Jacobsohn and Herbert Ihering, shed much light on how Reinhardt's individual works were presented, the quality of the acting, what struck critics as particularly noteworthy (or blameworthy), and how these plays were generally received, again supplementing information from cast photos and scene designs to allow one to better extrapolate the impact of these epoch-making productions at the time. Some critiques have been published separately over the years under particular critics' own compilations. There are several reviews of Salzburg Festival performances, particularly Goethe's *Faust* at the renovated Felsenreitschule and Hofmannsthal's *Everyman* on the steps of Salzburg Cathedral, both monumental outdoor productions that aroused particular interest. Also featured are articles from the New York Times on Reinhardt's triumphant 1927-28 American guest tour (for which he made the cover of Time magazine), events surrounding his immigration some years later, and his subsequent work for the New York stage. California Festival and film materials are also represented. Especially noteworthy with respect to Reinhardt's Hollywood years is the correspondence, clipping, and article file kept by Catherine Sibley, who worked as a general assistant to Reinhardt during the mid-1930s in Europe and America.

The **Legal/Business Series (VI)**, while not particularly large, nevertheless contains some memorable items that illustrate the personal life and extra-artistic aspects of Reinhardt's many-faceted career. Included herein are documents that provide insights into how the theaters were run; contracts and agreements with actors and business associates; ongoing financial matters involving Reinhardt's relatives; bills and notations dealing with operating expenses (for example, for Schloss Leopoldskron in the 1930s); inventories of Reinhardt's belongings from various residences; assorted travel documents, including visas and passports; Max Reinhardt's birth certificate; several versions of Reinhardt's will at different stages in his life; his American naturalization and citizenship papers, and so on. Until 1929 Edmund Reinhardt handled practically all of his brother's personal and business affairs, and some of the materials in this series deal with Edmund's central role in the Reinhardt enterprises. However, for this very reason—since papers in this series come primarily from Max's rather than Edmund's files—information on the business

aspects of the Reinhardt theaters is sparse and episodic. Some business information can be gleaned from the letters and telegrams in the correspondence series, although most of these documents relate more to artistic issues. There are a few documents that pertain specifically to the deaths of Edmund and Max Reinhardt.

The **Promptbook Series (VII)** contains approximately 150 director's promptbooks, these being a representative selection of the annotated printed scripts through which Reinhardt conceived and from which he directed his productions, particularly during their initial stages. Although the promptbooks in this collection comprise only part of Reinhardt's total output—Helene Thimig donated significant other examples to the University of Vienna's Institute for Theatre Research in her later years—they constitute the heart of the Reinhardt Archives in the sense that these documents, above all other materials, most clearly and comprehensively reveal the essence of Max Reinhardt's artistic vision and creativity. These *Regiebuecher*, approximately one third of which are annotated in Reinhardt's own tightly scripted but readable German handwriting, cover in great detail various aspects of interpretation and stagecraft. Sometimes there are detailed instructions to actors on voice inflection, pauses, and the like, all of which are displayed in an elegant shorthand notation that Reinhardt developed over the years to efficiently illustrate his scripts. The promptbooks chronicle Reinhardt's conception of a particular production as he mentally envisioned it long before casting and rehearsals began. Modifications based on later input from actors, designers and technicians during rehearsals were sometimes also represented as additions in the promptbooks, but often not. Surprisingly, despite seemingly fixed conceptions early on, Reinhardt was quite flexible in practice and did not hesitate to make even fundamental changes in a production at the last moment if he was convinced that this improved the result. In some instances, annotations for different productions at various times are registered in the same promptbook through the use of different colored inks. This device provides evidence of how Reinhardt's thinking about a particular play changed over time and how he adapted his original conceptions to accommodate the realities of different theatrical venues and audiences.

The promptbook collection gives a representative smattering of Reinhardt's directorial genius in assorted styles and for many important playwrights during the early decades of the twentieth century, both in pre-war Imperial Berlin and during the subsequent Weimar period. It illustrates the leading role Reinhardt played in the Shakespearean and Classical Greek revivals that swept Germany even during the height of the First World War—when, for example, Reinhardt performed many Shakespeare plays at home and, as a state-sponsored cultural emissary, abroad in neutral countries like Sweden and Rumania. Reinhardt's deep-seated humanism and cosmopolitanism were manifested in the fact that major Western playwrights, especially Shakespeare, were showcased equally with native German authors in these wartime productions at the very time anti-English sentiment was being vigorously promoted by the German military government. Although the Berlin years are particularly well represented, these promptbooks span Reinhardt's entire career. After 1919, no longer comfortable in the German capital for both personal and political reasons, Reinhardt shifted his focus to resurrecting Austrian baroque traditions in folksy Salzburg, only returning to Berlin intermittently for short intervals before the Nazis came to power in 1933. After Austria was annexed in 1938, Reinhardt tried unsuccessfully to transplant his Berlin and Salzburg successes to the United States. The collection contains

promptbooks representing these different settings. The American phase is represented with a film script version of *A Midsummer Night's Dream* as well as the world premiere (in English) of Werfel/Weill's *The Eternal Road* and adaptations of previously performed European productions.

A selection of specific playwrights (and number of plays) featured in the promptbook collection include: Aeschylus, Aristophanes, Beaumarchais, Beer-Hoffmann, Tristan Bernard (2), Bourdet (2), Bruckner, Calderon, Offenbach (3), Galsworthy, Goethe (7, incl. *Goetz, Clavigo, Faust I & II*), Goering, Goldoni, Gozzi, Grabbe, Hofmannsthal (5), Hamsun, Hasenclever, Hauptmann (7), Hebbel, Ibsen, Kataev, Klabund, Kleist (2), Kotzebue, Langer, Lenormand, Maeterlinck (3), Maugham (2), Meillac/Halevy (2), Moliere (5), Molnar, Nestroy (3), Offenbach (2), Raimund, Rey, Rolland (2), Schiller (*The Bride of Messina, The Robbers, Wallenstein*), Smidtbonn, Schnitzler, Shakespeare (14, including *MND, Hamlet, Romeo & Juliet, Merchant of Venice, Othello, Lear, etc.*), G. B. Shaw, Irwin Shaw, Sophocles, Sorge, Sternheim, Stramm, Strindberg (4), Tolstoy (3), Chekhov, Fritz von Unruh (2), Vollmoeller, Wedekind, Werfel (3), Wilde, and Wilder. The promptbooks were at one time photocopied for study purposes, but some of these copies are now faded and no longer particularly legible. The original promptbooks are quite readable but in increasingly fragile condition. The promptbooks, both originals and copies, are accessible onsite through an extensive older card catalogue.

The **Manuscript Series (VIII)** consists of a set of approximately 700 play manuscripts that belonged to the Reinhardt theater organization in Vienna and Berlin, most probably dating from the later 1920s. Some manuscripts may have been sent to the Reinhardt theaters in the hope of being judged worthy and subsequently performed. The majority, however, were probably not solicited but resided in the theater files, intended for consideration and possible future use. This series consists mainly of early twentieth-century authors as well as some standard work of older classical authors such as Goethe, Lessing, Moliere, Shakespeare, and Sheridan. A few works are anonymous. As might be expected, modern authors are predominantly German in culture and/or nationality, but with a substantial French presence, and to a lesser degree representation of Russian, Hungarian, Italian, Scandinavian, and Anglo-American playwrights as well. The manuscripts are for the most part in the German language. A sampling of noteworthy modern writers includes the following: Marcel Achard, Adolph L'Arronge, Andre Barde, Tristan Bernard, Franz Blei, Berthold Brecht, Alfred Doeblin, Egon Friedell, Norman Bel Geddes, Reinhard Goering, Frank Harris, Carl Hauptmann, Andre Kadar, Klabund, Paul Kornfeld, Jaroslav Kvapil, Anna Coleman Ladd, Frantisek Langer, Alexander Lernet-Holenia, Cesare Lodovici, W.S. Maugham, Alexander Moissi, Franz Molnar, Benito Mussolini, Luigi Pirandello, Felix Salten, August Strindberg, Tagore, Tolstoy, Louis Verneuil, and Karl Vollmoeller. Most plays by these writers were published at the time or thereafter, but some of their minor works not obtainable elsewhere may well be included here.

The **Realia, Scene, and Costume Design Series (IX)** consists in the main of about 90 original color drawings and sketches of various Reinhardt productions, the majority from the pre-1918 Berlin era when Reinhardt achieved perhaps his most experimental effects, but some also from the Salzburg period, and a few notable designs from later American

productions. Featured playwrights include Goethe, Hofmannsthal, Maurice Maeterlinck, Jacques Offenbach, Schiller, Shakespeare, Sophocles, Strauss, Tolstoy, Fritz von Unruh, Vollmoeller, and Frank Wedekind. Stage and costume designers include a representative selection of those who worked on Reinhardt productions over the years—Lovis Corinth, Robert Engels, Adolf Hengeler, Ernst Hoffmann, Gustav Knina, Max Kruse, Emil Orlik, Alfred Roller, Wilhelm Schulz, George Sherringham, Oliver Smith, Ernst Stern, and Karl Walser. These original working designs were framed for traveling exhibition purposes during the 1970s. They as well as the subsequently noted design materials are stored in large metal map filing cabinets and are retrievable for viewing and use onsite only.

In addition to the major scene designs, this series contains other original supporting materials: 13 Lotte Reiniger silhouettes of famous Reinhardt actors in specific roles—Werner Krauss as Caesar in Shaw's *Cleopatra* (1917), Ernst Deutsch as the poet in Sorge's *Der Bettler* (1917), and Alexander Moissi in Tolstoy's *Der lebende Leichnam* (1918), to cite several notable examples; 20 scene and costume design drawings of Shakespearean characters from different plays by various representative scene designers (Hengeler, Schultz, Stern, and Walser); two sketches by architect Clemens Holzmeister of the conversion of the Salzburg Felsenreitschule to a Faust stage. Also featured herein are 10 Bernhard Hasler designs for Mozart's *The Marriage of Figaro*, 20 original Victor Tischler lithographs of Reinhardt and his actors, and 31 Ernst Stern costume and costume designs for the 1912 Stuttgart premiere of Strauss and Hofmannsthal's opera *Ariadne auf Naxos* (*Der Buerger als Edelmann*), a work dedicated to Reinhardt for helping to make the previous year's premiere of *Der Rosenkavalier* such a resounding artistic success.

All three-dimensional objects that are not included in other series, including select furniture and decorative pieces from Schloss Leopoldskron, are inserted in this one.

The **Scrapbook Series (X)** consists primarily of a large multi-volume photo-scrapbook collection of some 5,500 actors and actresses who performed on German-speaking stages during the latter part of the nineteenth century, particularly during the 1860s and 1870s. Occasionally dancers and singers are represented as well. The subjects' names reflect the mixed ethnic heritage one would expect among theatrical performers in German/Austrian dominated Central Europe during the second half of the nineteenth century. These 2.5" x 4" photos are of professional quality and in generally fine physical condition, although there are signs of fading and wear from overuse. Assembled in seven large leather-bound albums, approximately 16 x 8 x 5" on average, and lettered consecutively from A to Z, the photos in these albums are secured in three rows of 3-6 photos per row for each page side. There are anywhere from 21-28 large double-sided pages per album.

Actors and actresses are represented in about equal measure, some dressed in role costumes ranging from classical Greek to late-nineteenth-century modes, others professionally posed in the prevailing hair styles and sartorial splendor of the period. The subjects are identified in legible handwriting by name and date on the reverse side of the photographs as well as by name in the album itself underneath the picture. A photograph collection of this caliber would have helped a director—except that we don't know its specific relation to or actual use by Reinhardt himself—become familiarized with historic

performers or currently available acting talent. While modern technologies have preserved the likenesses of twentieth-century performers as a matter of course, good nineteenth-century reproductions, particularly well-organized collections of subjects in one specific field like theatre, are somewhat rarer. These photographs shed light not only on Continental Victorian fashions but also on contemporaneous costume design. They, moreover, provide a striking visual record of women's progressive liberation in the arts that accompanied (prefigured, even) nineteenth-century social movements for emancipation from traditional bourgeois feminine roles.

Several other small scrapbook collections—notably a clipping file on the childhood and career of Lady Diana Manners, a sought-after Reinhardt performer in the 1920s and wife of Duff Cooper, British conservative Member of Parliament and future minister in Winston Churchill's war cabinet—are also included in this series, as are studies of actor Josef Kainz and modern dancer Harald Kreutzberg.

The **Audio-Visual Materials Series (XI)** consist of a relatively small amount of film, b/w and color slides, as well as record, audiotape and videotape materials. The films are 16mm copies of Reinhardt's early silent films *Insel der Seligen* (1913) and *Eine Venezianische Nacht* (1914) as well as Gottfried Reinhardt's 1975 film on his father's career made for Austrian and German television. There is also a videotape of the Warner Brothers Hollywood film of Shakespeare's *A Midsummer Night's Dream* (1935). Record and audiotape materials include excerpts from a 1930 speech by Reinhardt, Korngold's original soundtrack to the *A Midsummer Night's Dream* film, and highlights from Werfel-Weill's *The Eternal Road*. Extensive slide materials—copies of visual and textual items from the Max Reinhardt Collection that were developed specifically for study and exhibition purposes—are likewise available with assistance onsite.

## MAX REINHARDT CHRONOLOGY

- |         |  |
|---------|--|
| 1873    | September 9: born in Baden near Vienna, the oldest of seven children, to Wilhelm Goldmann (1846-1911) and Rosa Wengraf Goldmann (1851-1924). The Goldmanns obtain Hungarian citizenship through Wilhelm's father.  |
| 1875    | March 14: birth of Edmund Goldmann.  |
| 1879-88 | School attendance: elementary school, Realschule, Buergerschule; and then short apprenticeship as bank clerk.  |
| 1890-92 | Actor at Sulkowsky Eleven-Theater in Wien-Matzleinsdorf under the stage name Reinhardt (likely based on a character in Theodor Storm's 1849 novella <i>Immensee</i> ). Acting debut as Paul Hofmeister in Gustav von Moser & Franz Schoethan's <i>Krieg im Frieden</i> . Acting lessons with Maximilian Streben and Emil Buerde. |
| 1892-93 | Actor at Volkstheater in Rudolfsheim, summer engagements in Pressburg.   |

- 1893-94 Actor at newly built Salzburger Stadttheater playing 52 different roles in 175 days. These roles include The Old Man in Anzengruber's *Der Pfarrer von Kirchfeld*, Burleigh in Schiller's *Maria Stuart*, and Franz Moor in Schiller's *Die Raeuber*.
- 1894 September 1: begins engagement at Deutsches Theater in Berlin, which under Otto Brahm specialized in Naturalistic "milieu theater." First season roles include Tubal in Shakespeare's *Merchant of Venice* and the Secretary in Ibsen's *Pillars of Society*.
- 1895-01 Summer guest performances in Prague, Budapest and Vienna by young Deutsches Theater actors, for which Reinhardt assumes both acting and directing roles.
- 1895-1900 Early Reinhardt roles include the Pfarrer in Hauptmann's *The Sunken Bell*, Wilhelm Fodal in Ibsen's *John Gabriel Borkman*, Engstrand in Ibsen's *Ghosts*, Mephisto in Goethe's *Faust*.
- 1901 Co-founds Schall und Rauch cabaret theater (later Kleines Theater), specializing in short literary and musical parodies. Edmund Reinhardt hired as office manager.
- 1902 October 25: Berlin directing debut in Leo Feld's satiric *Serenissimus* routines. August 19: Schall und Rauch renamed Kleines Theater. November 15: Oscar Wilde's *Salome* performed before an invited audience. Other Kleines Theater offerings include Strindberg's *There are Crimes and Crimes*, Wilde's *The Importance of Being Earnest*, and Frank Wedekind's *Erdgeist*.
- 1903 January 1: Reinhardt leaves Brahm's Deutsches Theater ensemble; he officially assumes management of Kleines Theater and (in February) the Neues Theater, which opens with performance of Thoma's *Die Lokalbahn*.
- 1903-04 Important productions of Gorky's *The Lower Depths* (directed by Richard Vallentin—Reinhardt acts part of Luka), Maeterlinck's *Pelleas and Melisande* (Reinhardt's name first appears as director—he also acts part of King Arkel), Wilde's *Salome*, and Hofmannsthal's *Electra*. Hungarian Interior Ministry sanctions name change to Reinhardt, a usage by and large adopted by the Goldmann family.
- 1905 Shakespeare's *A Midsummer Night's Dream* at Neues Theater: first use of revolving stage in a Reinhardt production. First assumes directorship, then buys Deutsches Theater: opening performance is Kleist's *Kaetchen von Heilbronn*. October/Dec.: Reinhardt directs Hofmannsthal's *Elektra*, Lessing's *Minna von Barnhelm*, Gorky's *The Lower Depths*, and Shakespeare's *The Merchant of Venice*. Inauguration of a long-extant dramatic acting school affiliated with the Deutsches Theater.
- 1906 Relinquishes directorship of Kleines and Neues Theater. November 8: small 346-seat Kammerspiele chamber theatre opens with Ibsen's *Ghost*, in which Reinhardt both directs and acts. November 20: world premiere (despite censorship problems) of Frank Wedekind's *Spring's Awakening*. Subsequent Kammerspiele productions include Wilde's *Salome*, Hauptmann's *Das Friedensfest* (Reinhardt in role of Dr. Scholz), Lessing's *Minna von Barnhelm*, and Maeterlinck's *Aglavaine et Selysette*.
- 1908 December 13: birth of son Wolfgang to actress Else Heims (1878-1958).

- 1909-1911 Granted professorial title. Directs several Munich Kuenstlertheater summer festival productions: *Hamlet*, *A Midsummer Night's Dream*, *Twelfth Night*, *Faust I*, and Schiller's *Raeuber* in 1909; *The Merchant of Venice*, *A Midsummer Night's Dream*, *A Winter's Tale*, *Twelfth Night*, *Minna von Barnhelm*, and *Lysistrata* in 1910; and Aeschylus' *Oresteia* at the Musikfesthalle in 1911.
- 1910 Marriage to Else Heims in Maidenhead, England. First large-scale production at Munich Musikfesthalle of Hofmannsthal's adaptation of Sophocles' *Oedipus Rex*, a production later transferred to the Circus Schumann in Berlin.
- 1910-15 Guest performances throughout Europe: Russia, Scandinavia, Holland, Austria-Hungary, Switzerland, France, and England.
- 1911 January 26: Reinhardt's collaboration in world premiere at Dresden's Koenigliche Hofoper of Richard Strauss/Hugo von Hofmannsthal's *Der Rosenkavalier*. Dec. 1: world premiere of Hugo v. Hofmannsthal's adaptation of *Everyman* at Berlin's Zirkus Schumann. December 23: world premiere of Vollmoeller's *The Miracle* at London's Olympia Hall. Reinhardt moves Berlin residence to Knobelsdorff Palace.
- 1912 Jan. 15: directs *Oedipus Rex* at Covent Garden, London, with John-Martin Harvey and English players. First guest performance by Reinhardt ensemble in New York features Freksa's pantomime *Sumurun* (directed by Richard Ordynski). October 25: world premiere of Strauss/Hofmannsthal's *Ariadne auf Naxos* at the Koenigliches Hoftheater in Stuttgart. Filming of Vollmoeller's *The Miracle* in Vienna.
- 1913 March 20: son Gottfried born. May 31-June 24: directs premiere of Hauptmann's *Festival Play in German Rhymes [Jahrhundertfestspiel 1813]* at Breslau's Jahrhunderthalle. Shakespeare Cycle at the Deutsches Theater (runs 1913-14). Makes two silent films in Italy: *A Venetian Night* and *Isle of the Blessed*.
- 1915-18 Assumes management of Volksbuehne, which opens with Schiller's *Die Raeuber*. Reinhardt ensemble tours in Scandanavia, Holland, Switzerland, and Rumania.
- 1916 German Cycle at Deutsches Theater. Shakespeare's *Macbeth* also performed.
- 1917 Das Junge Deutschland Cycle at Deutsches Theater, opening with Hasenclever's *Der Sohn* and Sorge's *Der Bettler*. Reinhardt sanctions but does not direct any of these productions. Helene Thimig (1889-1974) first engaged at Deutsches Theater. Reinhardt helps with initial planning for the future Salzburg Festival.
- 1918 April 16: Reinhardt purchases Schloss Leopoldskron near Salzburg. Appointed to arts committee of the Salzburg Festspielhaus-Gemeinde.
- 1919 November 29: Grosses Schauspielhaus (former Circus Schumann renovated by architect Hans Poelzig) opens with monumental production of Aeschylus' *Oresteia*.
- 1920 August 22: opening of Salzburg Festival with *Everyman* in Cathedral Square. Establishes Salzburg Festival with Richard Strauss and Hugo von Hofmannsthal. October 9: Reinhardt gives up personal direction of his Berlin theaters. Guest tours.
- 1922 August 13: premiere of Hofmannsthal's *The Salzburg Great World Theater* at

- Salzburg's Kollegienkirche. Guest performance in Vienna's Redoutensaal.
- 1923 August 20: Moliere's *Imaginary Invalid* performed at Schloss Leopoldskron.
- 1924 January 15: Reinhardt's American directing debut with *The Miracle* in New York. April 1: Vienna's renovated Theater in der Josefstadt opens with Carlo Goldoni's *A Servant of Two Masters*. Reinhardt is again active in the Berlin theater scene. November 11: opening of new Komoedie playhouse with Goldoni's *The Servant*.
- 1925 August 13: Opening of Salzburg Festspielhaus with performance of Hofmannsthal's *Das Salzburger Grosse Welttheater*. Other Salzburg Festival plays include Max Mell's *Das Apostelspiel* and Vollmoeller's *Das Mirakel*.
- 1926 Renovated Salzburg Felsenreitschule opens with Goldoni's *Servant*. California trip.
- 1927-28 Nov 18-Feb 4: guest performances of Reinhardt ensemble featuring plays in German at New York's Century and Cosmopolitan theaters: *A Midsummer Night's Dream*, *Everyman*, *Danton's Death* (Buechner), *Peripherie* (Langer), *The Servant of Two Masters*, *It Is to Blame for Everything* (Tolstoy), *Kabale und Liebe*, and *The Living Corpse* (Tolstoy). February 1928: Columbia University speech "On Actors."
- 1928 Nov. 13: Reinhardt Seminar acting school opens in Vienna's Schoenbrunn Theater.
- 1929 July 18: Edmund Reinhardt's death (occurring 3 days after Hofmannsthal's death).
- 1930 Reinhardt's 25<sup>th</sup> jubilee celebration as director of Deutsches Theater. Receives honorary doctorates from Frankfurt am Main and Kiel Universities.
- 1931 July 26: directs Shakespeare's *Twelfth Night* at Leopoldskron's Garden Theater in Salzburg. Performance rained out. Reinhardt ensemble performances in Stokholm and Riga. Elected Vice-President of the English Shakespeare Society.
- 1932 Reinhardt again relinquishes artistic direction of his Berlin theaters.
- 1933 January 30: Hitler comes to power in Germany. March 1: Max Reinhardt's last production in Berlin—Hugo v. Hofmannsthal's *The Salzburg Great World Theater*. Reinhardt leaves Germany for good just days later. June 16: Reinhardt's open letter to Goebbels and Goering donating his Berlin theaters to "the German People" prior to their actual confiscation. Increasing number of guest productions abroad, including *A Midsummer Night's Dream* at Florence's Boboli Gardens and Oxford University as well as Johann Strauss' *Die Fledermaus* at Paris' Theatre Pigalle.
- 1933-37 Goethe's *Faust I* performed in Felsenreitschule as part of the Salzburg Festival.
- 1934 Outdoor performance of Shakespeare's *Merchant of Venice* at Campo di San Trovaso in Venice. Hollywood/San Francisco/Berkeley production of *A Midsummer Night's Dream* as part of Reinhardt's newly instituted California Festival. Directs Strauss' *Die Fledermaus* in Italian cities using Italian singers and players.
- 1935 Co-directs (with Dieterle) *A Midsummer Night's Dream* film for Warner Brothers. New York/London film premieres. Directs outdoor production of *The Merchant of*

- Venice* “on location” in Venice using Italian players. Divorces Else Heims; marries Helene Thimig. Nov. 20: speech at Writer’s Club in New York City.
- |      |   |
|------|---|
| 1937 | January 7: world premiere of Werfel/Weill’s <i>The Eternal Road</i> at New York’s Manhattan Opera House. Last Salzburg Festival season for Reinhardt. October 5: last Reinhardt production in Europe—premiere of Franz Werfel’s <i>In Einer Nacht</i> at Vienna’s Theater in der Josefstadt. Immigration to USA. Moves to Hollywood.  |
| 1938 | March: German annexation of Austria. Schloss Leopoldskron confiscated. In June Reinhardt opens Workshop for Stage, Screen and Radio in Hollywood, the first presentation being Maeterlinck’s <i>Sister Beatrix</i> . August 23: monumental California Festival production of <i>Faust, Part I</i> at Hollywood’s Pilgrimage Theater.  |
| 1940 | November 29: Reinhardt receives United States citizenship. Plans repertory theater on the European model in New York City. Discovers/encourages new acting talent.  |
| 1942 | Hollywood Workshop closes for financial reasons. Reinhardt moves to New York. Directs and coordinates new American version of <i>Die Fledermaus (Rosalinda)</i> for the New York Opera Company.   |
| 1943 | May 4: Reinhardt’s last production—world premiere of Irwin Shaw’s <i>Sons and Soldiers</i> . September 9: Reinhardt’s 70 <sup>th</sup> birthday. September 24: suffers stroke while vacationing on Fire Island. October 31: dies at New York’s Gladstone Hotel. November 30: Carnegie Hall memorial concert, Bruno Walter conducting. |

### PROCESSING NOTE

The Finding Aid to the Max Reinhardt Collection is a work in progress. At present, major portions of the whole collection have been rehoused, reorganized, arranged, and subsequently described in the Finding Aid. This includes detailed descriptions of various manuscript materials for which processing was more or less complete as of June 2005. Completed series encompass an extensive professional and smaller private photographic collection, theatre programs, correspondence (both telegrams and letters), and writing by as well as about Max Reinhardt. A significant portion of the critical literature on specific play productions as well as some business and legal documents have also been arranged and described herein. We anticipate making additions and updates to the Finding Aid as the processing of remaining components and new series attains completion. Reinhardt’s personally annotated play promptbooks—the emotional and intellectual center of this manuscript collection—will eventually be processed as a separate series. For the moment, the promptbooks and various play manuscripts sent to the Reinhardt theatres are readily retrievable onsite via an older card catalogue, as are original costume and scene designs. Finally, a limited amount of ephemeral, scrapbook, audio-visual, and other ancillary materials remains to be processed, also at a later stage, as time and funding permit. The information used to identify and describe the full extent of the photographic materials in the collection—performance dates, theatrical venues, names of actors and actresses, and so on—was derived from annotations on the items themselves, amended and updated by

extensive research utilizing the recent secondary literature. At present the Finding Aid does not provide links to digital images of selected promptbooks and photographs, although such links will be added at a future time. This document will eventually be published electronically and disseminated through RLG and other archival sources.

As a backup to the electronic finding aid, Max Reinhardt archival holdings can still be accessed on site, as in the past, through a functional card catalogue that utilizes an “R” numbering sequence widely used in some of the earlier seminal published research. Printed catalogues of several Reinhardt exhibitions from the 1960s and 1970s also provide descriptions of important original visual materials in the collection. These are available for onsite use in Special Collections at the Binghamton University Libraries. In addition to the archival materials noted herein, a significant portion of the Max Reinhardt Library, also housed in the Department of Special Collections, has been catalogued and is accessible through Binghamton University Libraries’ online catalogue.

### **PROVENANCE NOTE**

It was known that Max Reinhardt brought a large collection of annotated promptbooks with him when he immigrated to the United States in the late 1930s. These seem to have vanished from sight after his death in 1943. However, a sizable number (as well as other Reinhardt items) resurfaced at a Beverly Hills auction in 1952. These materials were consigned by Helene Thimig-Reinhardt, who had control over the disposition of her late husband’s effects but who was no longer living in this country and who had therefore decided to liquidate the remainder of the Hollywood Reinhardt estate. To keep this valuable collection of play manuscripts from being broken up and dispersed, the set was bid in its entirety by screen actress Marilyn Monroe. According to well publicized news accounts, Ms. Monroe intended to offer these scripts to the university or institute she thought would put them to the best use for posterity. Several local contenders lost no time in making overtures for a donation. But before any specific transaction could be concluded son Gottfried Reinhardt, a Hollywood film producer, intervened with Ms. Monroe to sell the promptbooks back to the Reinhardt family, which had been at odds with Helene Thimig on the need to keep them together.

Once they were in his possession, Gottfried considered transferring these coveted manuscripts to the Chaim Waitzman Museum in Israel, which functioned as a central repository for the personal papers and archives of notable Jewish émigrés from Europe. Upon reflection, however, Gottfried concluded that this solution primarily emphasized Max Reinhardt’s affinity to his ancestral heritage rather than celebrating his theatrical genius, which had always been humanistic, cosmopolitan and secular, even in so fundamentally “Jewish” a play as *The Eternal Road*. Since repatriation to Austria or Germany was not under serious consideration, Gottfried was consequently open to some other arrangement to preserve his father’s theatrical legacy.

Harpur College, the liberal-arts core of what was to become the State University of New York at Binghamton, set out in the 1960s to establish an international reputation in

modern, particularly modern German, theater studies. Theater professor Alfred Brooks, on sabbatical in Vienna for the 1965-66 academic year, became involved in a series of negotiations that promised to catapult Harpur College to the forefront of theater research in America. He was able to microfilm select portions of the early twentieth-century performance and business archives of the Vienna Burgtheater, the second oldest continuously operating theater in the West (after the Comedie-Francaise). A microfilm collection of Arthur Schnitzler's literary estate was later acquired from Cambridge University to supplement the Burgtheater materials. A contemporary of Freud, Schnitzler was an equally astute analyst of fin-de-siecle Vienna's psyche, but more from a literary than a strictly scientific vantage point. Professor Brooks also secured permission to make photocopies of a large number of Reinhardt promptbooks, acquired a portion of Reinhardt's private library, and received support for assembling of an extensive file of journal and newspaper critiques of Reinhardt's seminal early Berlin productions.

At this time, too, the State University of New York at Binghamton entered into an agreement with the University of Vienna's Institute for Theater Research and the Salzburg-based Max Reinhardt Forschungs- und Gedenkstaette to jointly direct and develop a whole range of Reinhardt-related research and performance activities. Allotted considerable operational responsibility in this consortium, Binghamton University served as a clearinghouse for Reinhardt research in America and other English-speaking countries; the Austrian partners fulfilled a similar role for the rest of the non-English-speaking world. Scholarly and artistic exchanges as well as workshops in Binghamton and Salzburg were also envisioned. These several initiatives simmered for a time, as an atmosphere of confidence and trust was cultivated among the participants. During these years Binghamton University, for its part, instituted two international theater journals, one on issues relating to modern international drama, the other on modern Austrian literature focusing on Schnitzler and his contemporaries. The Binghamton Theater Department also assembled various traveling exhibitions and began planning for ambitious centennial celebrations in 1973 commemorating Reinhardt's birth.

The crowning jewel in Harpur College's initiative to develop an internationally significant theater research collection was undoubtedly the purchase, in August 1969, of a large selection of Max Reinhardt's personal papers, correspondence, promptbooks, and working sketches then in the possession of his sons. This and subsequent purchases from Gottfried Reinhardt constitute the core of the Max Reinhardt Archives as it exists today. Taken together, these materials consist of approximately 150 original annotated director's promptbooks (photocopies of which had been acquired earlier), a significant portion of Reinhardt's princely Schloss Leopoldskron library in Salzburg (including assorted rare books, important German-language theater journals, and signed first-edition presentation copies), some original scene design drawings for important Reinhardt productions, and several large photo scrapbook albums featuring an array of nineteenth-century German actors and actresses. Gottfried retained full access to all these materials in the writing of a long-awaited autobiographical memoir entitled *The Genius (Der Liebhaber*, 1973) and in the production of an acclaimed 1975 film for Austrian and German television on his famous father.

There were several subsequent accessions to the Reinhardt Archives. Professor Brooks purchased a representative selection of costume and scene design drawings by notable Reinhardt collaborators (consigned by Helene Thimig) at a major Sotheby auction in 1969. These drawings illustrate the high quality of the scene design work done for the Reinhardt organization and became an integral component of Binghamton University's traveling Reinhardt exhibitions throughout the 1970s. Helene Thimig also subsequently donated over 600 Reinhardt items ranging from handwritten notes on existing or planned productions to a large body of personal correspondences. Indeed, Max Reinhardt's continuously evolving theatrical conceptions were often embedded in his frequent and at times lengthy personal correspondence with her. The Thimig donation also contained an important turn-of-the-century letter exchange between Max Reinhardt and fellow actor Berthold Held, who later (1914-31) headed the renowned drama school of the Deutsches Theater, which trained many of Germany's leading actors and actresses for several generations. Viennese-born dancer and primitivist painter Tilly Losch also donated a sizable archival collection upon her death in 1975, hoping thereby to remain associated for posterity with her long-time mentor Max Reinhardt, who had been an enthusiastic supporter of her dancing, choreographic and acting career. There was one subsequent family donation by Judge Stephen Reinhardt of a fine early twentieth-century photo collection honoring his actress-grandmother Else Heims, who appears in memorable theatrical roles as well as in personal settings.

In the late 1970s custodianship of the Reinhardt Library and Archives passed from the Theatre Department to the University Libraries' Special Collections Department, which preserved and catalogued the Reinhardt Collection and which did its best, within existing budgetary constraints, to further collection development in significant new ways. Partnership agreements with our sister archive in Salzburg and Vienna lapsed after Prof. Brooks' departure and subsequent death in 1980, although a spirit of friendliness and cooperation continues to exist between us. In recent years, as student enrollments climb and promising new technologies provide additional opportunities for improved access, Binghamton University Libraries has exhibited a renewed interest in securing greater visibility and access for this important international theater resource.

Herbert Poetzl  
Max Reinhardt Archives  
December 2005

## **SERIES ARRANGEMENT OUTLINE**

### **Boxes**

#### **Photographs (I)**

- 1-13B PROFESSIONAL (arr. alph. by author and play, chronologically by production)  
This subseries contains primarily photographs of Reinhardt productions, as well as photos from plays and movies directed by others and additional professional images, such as those taken of theaters. Highlights include *A Midsummer Night's Dream* and other works by Shakespeare, Goethe's *Faust*, *Parts I* and *II*, Karl Vollmoeller's *The Miracle*, Carlo Goldoni's *A Servant of Two Masters*, and several Salzburg Festival productions of Hugo von Hofmannsthal's signature morality play *Everyman*. Photographs of plays directed by others include many by Reinhardt colleagues, such as Felix Hollaender and Richard Vallentin, who worked closely with Reinhardt in his formative years as a director.
- 24-26 PRIVATE (generally arranged chronologically)  
This subseries mostly contains photos of Max Reinhardt and his family, as well as many snapshots taken by his actors when on tour. Photographs of note include Schloss Leopoldskron in Salzburg, many matted original photos of Reinhardt's sons, Wolfgang and Gottfried, as well as images of his first wife, Else Heims.

#### **Programs (II)**

- 14-16 PLAYS (arr. alphabetically by author and play, chronologically by production)  
Most of the play programs are specifically for Reinhardt-directed productions, the vast majority for plays performed at Reinhardt theaters or those to which he had a close relationship. Some notable play programs include the different productions of Karl Vollmoeller's *The Miracle*, several programs from throughout the run of Reinhardt's first production of *A Servant of Two Masters*, which took place at Vienna's Theater in der Josefstadt, Johann Strauss' *Die Fledermaus* when it was performed at the Deutsches Theater for Reinhardt's 25<sup>th</sup> Anniversary as a director at that theater, and various California Festival production programs.
- 16-17 OTHER PROGRAMS (arranged chronologically)  
Here are the programs for movies, complete seasons, and events. One of the gems in this subseries is the Warner Brothers *A Midsummer Night's Dream* film program. There are also many informative exhibit programs from around the world commemorating aspects of Max Reinhardt's artistry and vision.

#### **Correspondence (III)**

- 18-19 TELEGRAMS (arranged alphabetically by correspondent, then chronologically)  
Reinhardt corresponded vigorously via telegrams, and this subseries contains a great many originals from the 1910s through the 1930s. Nearly a quarter of the telegrams are condolences received by Max Reinhardt upon the death of his brother Edmund in 1929. An additional highlight is the ongoing and frequent original telegram exchange between Max and Edmund near the end of the latter's life detailing personal matters as well as day-to-day business operations.

- 20-23 LETTERS (arranged alphabetically by correspondent, then chronologically) The majority of the letter correspondence is again to and from Max Reinhardt, including many condolences. There is also much third-party correspondence and various theater-related letters written in Reinhardt's name. Significant letters include those between Reinhardt and Rudolf Kommer, who became an important business associate after Edmund's death, as well as protracted exchanges with literary figures such as Gerhart Hauptmann.

#### **Writings (IV)**

- 27 BY MAX REINHARDT (arr. chronologically, also alphabetically by playwright) Much in this subseries remains uncataloged, particularly Reinhardt's occasional essays and his autobiographical sketches. Reinhardt's speeches have largely been published. Comments on specific plays have been arranged by author and play. Highlights include Reinhardt's comments on various *Midsummer Night's Dream* productions, a lengthy exchange with Thornton Wilder on *Merchant of Yonkers*, and a lengthy and detailed sketch for possible film project based on Wilhelm Schmidbonn's *Der verlorene Sohn*.
- 28-31 BY OTHERS ON MAX REINHARDT (arr. alph. by author, some chron by topic) Included are notes on theater matters, addresses, inventories, contemporaneous assessments, obituaries, and retrospectives by a great many commentators and former associates. Included are notable tributes and evaluations by important literary and theater personalities as well as varied comments by personages who only tangentially came in contact with Reinhardt. A final reference section deals with information on theaters, plays, guest productions, and play lists. Excerpts from books and others' writings about Reinhardt are accessible through the standard library card catalog. Many American newspaper articles are available with relative ease onsite.

#### **Criticism (V)**

- BEING PROCESSED (19 binders cataloged; 1.5 cubic feet loosely arranged) Most of this series is already accessible through an onsite catalog, a substantial portion being critical reviews from German newspapers that focus on Reinhardt's theatrical experimentation during his early years in Wilhelmian Berlin.

#### **Legal/Business (VI)**

- BEING PROCESSED (0.5 cubic feet, half uncataloged) Because this is not a large series, most of it is easily findable. All bills, travel documents, and legal papers are a part of this series. Some points of interest, all accessible through the card catalog, are various versions of Reinhardt's will, his birth certificate, and his American citizenship papers.

### **Promptbooks (VII)**

CARD CATALOG ACCESS (22 cubic feet, approximately 150 items)

These promptbooks (*Regiebuecher*), which constitute the heart of the Collection, are the actual scripts from which Reinhardt directed. Some of Reinhardt's most important promptbooks are here, including Weill/Werfel's *The Eternal Road*, many Hauptmann and Shakespeare plays, notably *Hamlet*, *Romeo and Juliet*, *A Midsummer Night's Dream*, including the Warner Brothers screenplay.

### **Manuscripts (VIII)**

CARD CATALOG ACCESS (31 cubic feet, approximately 600 items)

Many of these play manuscripts were sent to the Reinhardt theater organization in the hopes that they would be performed or that Reinhardt himself would direct them. This series includes an interesting mix of some of the best early twentieth-century European drama as well as by-now more obscure works.

### **Ephemera (IXa)**

BEING PROCESSED (0.5 cubic feet, half uncataloged)

The nature of ephemera makes this series difficult to describe, but its small size makes it quite manageable to locate onsite. This series contains all paper items that do not fall into any other series, including advertisements for books and plays dealing with or about Reinhardt, as well as restaurant menus and ticket stubs.

### **Realia (IXb)**

BEING PROCESSED

There is little realia and all items are easily located in Special Collections. The most impressive items in this series are a large metal map-cabinet full of approx. 100 original loose-leaf scene design drawings as well as 40 mounted original costume and scene designs by such "representative" Reinhardt design associates as Lovis Corinth, Emil Orlik, Alfred Roller, Ernst Stern, and Karl Walser. There are also a few occasional furniture pieces from Schloss Leopoldskron. All three-dimensional objects that are not included in another series fall into this one.

### **Scrapbooks (X)**

BEING PROCESSED (3 cubic feet, 15 scrapbooks, 5 uncataloged)

There are relatively few scrapbooks, all easily accessible onsite. Some gems in this series include seven large bound volumes (5,500+ items) containing vintage professional photographs of nineteenth-century actors and actresses performing on stages in German-speaking Central Europe. There are also scrapbooks on actor Josef Kainz and a photo study featuring modern dancer Harold Kreuzberg.

### **Audio-Visual Materials (XI)**

BEING PROCESSED (approx. 6 cubic feet)

This includes film, tape, and slide study materials developed for class, lecture and exhibit purposes. This material can all be accessed onsite in Special Collections.

*Box and Folder Descriptions  
for  
Major Archival Series  
in the*

*Max Reinhardt Collection*

## SERIES I PHOTOGRAPHS

### Subseries: Professional

#### Box Folder

#### MAX REINHARDT RELATED

- 1        **Aeschylus-J. W. v. Goethe (*Faust I*; 1920)**

##### Max Reinhardt directed plays

###### **Aeschylus**

- 1        *Die Orestie* Aeschylus  
Musikfesthalle, Munich; 1911  
Deutsches Theater, Berlin; 1912
- 2        *Die Orestie* Aeschylus  
Grosses Schauspielhaus, Berlin; 1919: program and designs
- 3        *Die Orestie* Aeschylus  
Grosses Schauspielhaus, Berlin; 1919: characters  
*Die Orestie* Aeschylus  
Grosses Schauspielhaus, Berlin; 1919  
SEE ALSO: Else Heims Roles, Box 13A Folder 8  
SEE ALSO: Oversized mounted 16

###### **Aristophanes**

- 4        *Lysistrata* Aristophanes (reworking by L. Greiner)  
Kammerspiele, Berlin; 1908: costume designs
- 5        *Lysistrata* Aristophanes (reworking by L. Greiner)  
Kammerspiele, Berlin; 1908: costume and scene designs  
*Lysistrata* Aristophanes (reworking by L. Greiner)  
Kammerspiele, Berlin; 1908  
SEE ALSO: Oversized mounted 1, 16
- 6        *Lysistrata* Aristophanes (reworking by L. Greiner)  
Künstler Theater, Munich; 1910
- 7        *Lysistrata* Aristophanes  
Grosses Schauspielhaus, Berlin; 1920  
*Lysistrata* Aristophanes  
Grosses Schauspielhaus, Berlin; 1920  
SEE ALSO: Oversized mounted 1, 5, 16

###### **R. Beer-Hofmann**

- 8        *Graf von Charolais* R. Beer-Hofmann  
Neues Theater, Berlin; 1904  
*Graf von Charolais* R. Beer-Hofmann  
Neues Theater, Berlin; 1904  
SEE ALSO: MR Acting, Box 9A Folder 8

###### **E. Bourdet**

- 9        *Die Gefangene* E. Bourdet  
Josefstadt, Vienna; 1926: scene designs and scenes

- 10    *Die Gefangene* E. Bourdet  
      Josefstadt, Vienna; 1926: scenes
- 11    *Die Gefangene* E. Bourdet  
      Komödie, Berlin; 1927
- 12    *Das schwache Geschlecht* E. Bourdet  
      Kurfürstendamm, Berlin; 1931: promptbook, costume and scene designs
- 13    *Das schwache Geschlecht* E. Bourdet  
      Kurfürstendamm, Berlin; 1931: scenes
- 14    *Das schwache Geschlecht* E. Bourdet  
      Josefstadt, Vienna; 1931
- F. Bruckner**
- 15    *Die Kreatur* F. Bruckner  
      Komödie, Berlin; 1930
- G. Büchner**
- 16    *Dantons Tod* G. Büchner  
      Deutsches Theater, Berlin; 1916
- 17    *Dantons Tod* G. Büchner  
      Arkadenhof des Rathauses, Vienna; 1929  
             *Dantons Tod* G. Büchner  
             Arkadenhof des Rathauses, Vienna; 1929  
      SEE ALSO: Oversized mounted 4
- 18    *Woyzeck* G. Büchner  
      Deutsches Theater, Berlin; 1921
- P. Calderón**
- 19    *Dame Kobold* P. Calderón (adaptation by H. v. Hofmannsthal)  
      Redoutensaal, Vienna; 1922: scenes
- 20    *Dame Kobold* P. Calderón (adaptation by H. v. Hofmannsthal)  
      Redoutensaal, Vienna; 1922: scenes
- 21    *Dame Kobold* P. Calderón  
      Josefstadt, Vienna; 1924
- Das Grosse Welttheater* P. Calderón  
      SEE: *Das Grosse Welttheater* H. v. Hofmannsthal (based on P. Calderón),  
      Box 3 Folder 29
- A. Chekhov**
- 22    *Der Kirschgarten* A. Chekhov  
      [Josefstadt, Vienna; 1927]
- F. Freksa**
- 23    *Sumurûn* F. Freksa  
      Kammerspiele, Berlin; 1910: costume designs

- 24     *Sumurûn* F. Freksa  
       Kammerspiele, Berlin; 1910: costume designs
- 25     *Sumurûn* F. Freksa  
       Kammerspiele, Berlin; 1910: designs
- 26     *Sumurûn* F. Freksa  
       Deutsches Theater, Berlin; 1910: program and characters
- 27     *Sumurûn* F. Freksa  
       Deutsches Theater, Berlin; 1910: characters
- 28     *Sumurûn* F. Freksa  
       Coliseum, London; 1911  
           *Sumurûn* F. Freksa  
           Coliseum, London; 1911  
           SEE ALSO: Oversized mounted 4, 5
- 29     *Sumurûn* F. Freksa  
       Savoy Theater, London; 1911
- 30     *Sumurûn* F. Freksa  
       Casino, New York; 1912
- 31     *Sumurûn* F. Freksa  
       Kammerspiele, Berlin; 1918  
       theaters and years uncertain
- J. Galsworthy**
- 32     *Loyalties* J. Galsworthy  
       Komödie, Berlin; 1925
- P. Géraldy**
- 33     *Aimée* P. Géraldy  
       Komödie, Berlin; 1924
- R. Goering**
- 34     *Die Seeschlacht* R. Goering  
       Deutsches Theater, Berlin; 1918  
           *Die Seeschlacht* R. Goering  
           Deutsches Theater, Berlin; 1918  
           SEE ALSO: Oversized mounted 15
- J. W. v. Goethe**
- 35     *Clavigo* J. W. v. Goethe  
       Kammerspiele, Berlin; 1908; costume designs
- 36     *Clavigo* J. W. v. Goethe  
       Kammerspiele, Berlin; 1908; scene designs
- 37     *Clavigo* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1918  
       Redoutensaal, Vienna; 1922: characters



52      *Faust I* J. W. v. Goethe  
           [Kungliga Teatern, Stockholm; 1915]  
           Grosses Schauspielhaus, Berlin; 1920 (project)  
                *Faust I* J. W. v. Goethe  
                Grosses Schauspielhaus, Berlin; 1920 (project)  
           SEE ALSO: Oversized mounted 4

**Box     Folder**

2      **J. W. v. Goethe (*Faust I*; 1933)-F. Hebbel**

**J. W. v. Goethe**

- |    |  |                              |
|----|--|------------------------------|
| 1  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | mounted designs              |
| 2  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | costume and scene designs    |
| 3  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | scene designs                |
| 4  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | scene designs                |
| 5  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | rehearsal (MR only)          |
| 6  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | rehearsal (MR with J. Reich) |
| 7  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | rehearsal (MR with others)   |
| 8  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | rehearsal (MR with others)   |
| 9  | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | rehearsal                    |
| 10 | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | rehearsal                    |
| 11 | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | characters                   |
| 12 | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | characters                   |
| 13 | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> ): | scenes and artwork           |
|    | <i>Faust I</i> J. W. v. Goethe<br>Salzburg Festival (Felsenreitschule); 1933-1937 ( <u>1933</u> )  |                              |
|    | SEE ALSO: Oversized mounted 5, 10, 11, 13  |                              |

- 14    *Faust I* J. W. v. Goethe  
       Salzburg Festival (Felsenreitschule); 1933-1937 (1934): rehearsal and characters
- 15    *Faust I* J. W. v. Goethe  
       Salzburg Festival (Felsenreitschule); 1933-1937 (1934): scenes
- 16    *Faust I* J. W. v. Goethe  
       Salzburg Festival (Felsenreitschule); 1933-1937 (1937): rehearsal
- 17    *Faust I* J. W. v. Goethe  
       Salzburg Festival (Felsenreitschule); 1933-1937 (1937): rehearsal
- 18    *Faust I* J. W. v. Goethe  
       Salzburg Festival (Felsenreitschule); 1933-1937 (1937): characters and scenes
- Faust I* J. W. v. Goethe  
             Salzburg Festival (Felsenreitschule); 1933-1937 (1937)  
             SEE ALSO: Oversized mounted 12, 14
- 19    *Faust I* J. W. v. Goethe  
       Salzburg Festival (Felsenreitschule); 1933-1937 (year uncertain)  
             *Faust I* J. W. v. Goethe  
             Salzburg Festival (Felsenreitschule); 1933-1937 (year uncertain)  
             SEE ALSO: Oversized mounted 13
- 20    *Faust I* J. W. v. Goethe  
       Pilgrimage Outdoor Theater, Los Angeles; 1938  
             *Faust I* J. W. v. Goethe  
             Pilgrimage Outdoor Theater, L.A.; 1938  
             SEE ALSO: Oversized mounted 14
- 21    *Faust II* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1911: promptbook, costume and scene designs
- 22    *Faust II* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1911: scene designs
- 23    *Faust II* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1911: scene designs
- 24    *Faust II* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1911: scene designs
- 25    *Faust II* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1911: scene designs
- 26    *Faust II* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1911: scene designs
- 27    *Faust II* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1911: characters
- 28    *Faust II* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1911: scenes  
             *Faust II* J. W. v. Goethe  
             Deutsches Theater, Berlin; 1911  
             SEE ALSO: Else Heims Roles, Box 13A Folder 13, Box 13B  
             SEE ALSO: Oversized mounted 4
- 29    *Das Jahrmarktsfest zu Plundersweilern* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1915

- 30     *Stella* J. W. v. Goethe  
       Kammerspiele, Berlin; 1920
- 31     *Stella* J. W. v. Goethe  
       Redoutensaal, Vienna; 1922: characters
- 32     *Stella* J. W. v. Goethe  
       Redoutensaal, Vienna; 1922: characters
- 33     *Stella* J. W. v. Goethe  
       Redoutensaal, Vienna; 1922: scenes  
             *Stella* J. W. v. Goethe  
             Redoutensaal, Vienna; 1922  
             SEE ALSO: Oversized mounted 2
- 34     *Torquato Tasso* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1913  
             *Torquato Tasso* J. W. v. Goethe  
             Deutsches Theater, Berlin; 1913  
             SEE ALSO: Else Heims Roles, Box 13A Folder 14
- 35     *Urfaust* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1920

### **C. Goldoni**

*Der Diener zweier Herren* C. Goldoni  
 USE FOR: *At Your Service*, *A Servant of Two Masters*, and *Il servitore di due padroni*

- 36     *Der Diener zweier Herren* C. Goldoni  
       Josefstadt, Vienna; 1924: program, costume and scene designs
- 37A    *Der Diener zweier Herren* C. Goldoni  
       Josefstadt, Vienna; 1924: characters
- 37B    *Der Diener zweier Herren* C. Goldoni  
       Josefstadt, Vienna; 1924: characters
- 38A    *Der Diener zweier Herren* C. Goldoni  
       Josefstadt, Vienna; 1924: characters
- 38B    *Der Diener zweier Herren* C. Goldoni  
       Josefstadt, Vienna; 1924: characters
- 39A    *Der Diener zweier Herren* C. Goldoni  
       Josefstadt, Vienna; 1924: scenes
- 39B    *Der Diener zweier Herren* C. Goldoni  
       Josefstadt, Vienna; 1924: scenes
- 40     *Der Diener zweier Herren* C. Goldoni  
       Josefstadt, Vienna; 1924: artwork  
             *Der Diener zweier Herren* C. Goldoni  
             Josefstadt, Vienna; 1924  
             SEE ALSO: Oversized mounted 15
- 41     *Der Diener zweier Herren* C. Goldoni  
       Komödie, Berlin; 1924
- 42     *Der Diener zweier Herren* C. Goldoni  
       Salzburg Festival; 1926-1931 (1926)

- 43 *Der Diener zweier Herren* C. Goldoni  
 Salzburg Festival; 1926-1931 (1930)  
*Der Diener zweier Herren* C. Goldoni  
 Salzburg Festival; 1926-1931 (1930)  
 SEE ALSO: Oversized mounted 1, 2, 13
- 44 *Der Diener zweier Herren* C. Goldoni  
 Salzburg Festival; 1926-1931 (1931 and year uncertain)  
*Der Diener zweier Herren* C. Goldoni  
 Salzburg Festival; 1926-1931 (year uncertain)  
 SEE ALSO: Oversized mounted 12
- 45 *Der Diener zweier Herren* C. Goldoni  
 various theaters and years mounted photos  
*Nachtasyl* M. Gorki  
 SEE: MR Acting, Box 9A Folders 11-12  
 SEE: Directed by Others, Box 10 Folders 86-87
- C. Gozzi**
- 46 *Turandot* C. Gozzi  
 Deutsches Theater, Berlin; 1911
- 47 *Turandot* C. Gozzi  
 Salzburg Festival (Festspielhaus); 1926: costume and scene designs
- 48 *Turandot* C. Gozzi  
 Salzburg Festival (Festspielhaus); 1926: characters
- 49 *Turandot* C. Gozzi  
 Salzburg Festival (Festspielhaus); 1926: characters and cast photos  
*Turandot* C. Gozzi  
 Salzburg Festival (Festspielhaus); 1926  
 SEE ALSO: Oversized mounted 9
- K. Hamsun**
- 50 *Vom Teufel geholt* K. Hamsun  
 Kammerspiele, Berlin; 1914  
*Vom Teufel geholt* K. Hamsun (adaptation by J. Sandmeier)  
 Komödie, Berlin; 1929
- G. Hauptmann**
- 51 *Der Biberpelz* G. Hauptmann  
 Deutsches Theater, Berlin; 1916  
 Volksbühne, Berlin; 1916
- 52 *Dorothea Angermann* G. Hauptmann  
 Josefstadt, Vienna; 1926: characters and scenes
- 53 *Dorothea Angermann* G. Hauptmann  
 Josefstadt, Vienna; 1926: scenes
- 54 *Dorothea Angermann* G. Hauptmann  
 Deutsches Theater, Berlin; 1927: characters

- 55 *Dorothea Angermann* G. Hauptmann  
 Deutsches Theater, Berlin; 1927: scenes and artwork  
*Dorothea Angermann* G. Hauptmann  
 Deutsches Theater, Berlin; 1927  
 SEE ALSO: Oversized mounted 9
- 56 *Festspiel in deutschen Reimen* G. Hauptmann  
 Jahrhunderthalle, Breslau; 1913  
*Festspiel in deutschen Reimen* G. Hauptmann  
 Jahrhunderthalle, Breslau; 1913  
 SEE ALSO: Oversized mounted 12
- 57 *Das Friedensfest* G. Hauptmann  
 Kammerspiele, Berlin; 1907  
*Das Friedensfest* G. Hauptmann  
 Kammerspiele, Berlin; 1907  
 SEE ALSO: MR Acting, Box 9A Folder 14
- 58 *Hanneles Himmelfahrt* G. Hauptmann  
 Volksbühne, Berlin; 1918
- 59 *Schluck und Jau* G. Hauptmann  
 Deutsches Theater, Berlin; 1915
- 60 *Vor Sonnenuntergang* G. Hauptmann  
 Deutsches Theater, Berlin; 1932: rehearsal and scenes
- 61 *Vor Sonnenuntergang* G. Hauptmann  
 Deutsches Theater, Berlin; 1932: scenes  
*Vor Sonnenuntergang* G. Hauptmann  
 Deutsches Theater, Berlin; 1932  
 SEE ALSO: Oversized mounted 8, 12
- 62 *Winterballade* G. Hauptmann  
 Deutsches Theater, Berlin; 1917
- G. C. Hazelton and J. H. Benrimo**
- 63 *The Yellow Jacket* G. C. Hazelton and J. H. Benrimo  
 Kammerspiele, Berlin; 1914
- F. Hebbel**
- 64 *Judith* F. Hebbel  
 Deutsches Theater, Berlin; 1910

**Box      Folder**  
 3            **H. v. Hofmannsthal-F. Molnár**

- H. v. Hofmannsthal**  
 1            *Cristinas Heimreise* H. v. Hofmannsthal  
 Deutsches Theater, Berlin; 1910: costume designs



- 17 *Jedermann* H. v. Hofmannsthal  
     Salzburg Festival; 1920-1937 ([1928](#) and [1929](#))
- 18 *Jedermann* H. v. Hofmannsthal  
     Salzburg Festival; 1920-1937 ([1930](#) and [1931](#))  
         *Jedermann* H. v. Hofmannsthal  
         Salzburg Festival; 1920-1937 ([1930](#) and [1931](#))  
         SEE ALSO: Oversized mounted 15
- 19 *Jedermann* H. v. Hofmannsthal  
     Salzburg Festival; 1920-1937 ([1932](#)): rehearsal and characters
- 20 *Jedermann* H. v. Hofmannsthal  
     Salzburg Festival; 1920-1937 ([1932](#)): scenes
- 21 *Jedermann* H. v. Hofmannsthal  
     Salzburg Festival; 1920-1937 ([1935-1937](#), [multiple years](#), and [year uncertain](#))  
         *Jedermann* H. v. Hofmannsthal  
         Salzburg Festival; 1920-1937 ([1935-1937](#), [multiple years](#), and [year uncertain](#))  
         SEE ALSO: Oversized mounted 1
- König Ödipus* H. v. Hofmannsthal  
     SEE: *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
     Box 7 Folders 21-26
- 22 *Ödipus und die Sphinx* H. v. Hofmannsthal  
     Deutsches Theater, Berlin; 1906
- 23 *Prima Ballerina* H. v. Hofmannsthal, music by J. Offenbach  
     Lorensbergsteatern, Göteborg; 1917
- 24 *Das Salzburger Grosse Welttheater* H. v. Hofmannsthal  
     Salzburg Festival (Kollegienkirche); 1922: scene designs and characters
- 25 *Das Salzburger Grosse Welttheater* H. v. Hofmannsthal  
     Salzburg Festival (Kollegienkirche); 1922: cast photos and scenes
- 26 *Das Salzburger Grosse Welttheater* H. v. Hofmannsthal  
     Salzburg Festival (Festspielhaus); 1925: costume designs and characters
- 27 *Das Salzburger Grosse Welttheater* H. v. Hofmannsthal  
     Salzburg Festival (Festspielhaus); 1925: scenes
- 28 *Das Salzburger Grosse Welttheater* H. v. Hofmannsthal  
     Salzburg Festival (Festspielhaus); 1925: scenes  
         *Das Grosse Welttheater* H. v. Hofmannsthal (based on P. Calderón)  
         USE FOR: *Das Grosse Welttheater* P. Calderón
- 29 *Das Grosse Welttheater* H. v. Hofmannsthal (based on P. Calderón)  
     Deutsches Theater, Berlin; 1933  
     Salzburg Festival, 1925 and Deutsches Theater, Berlin, 1933: promptbook
- 30 *Der Schwierige* H. v. Hofmannsthal  
     Josefstadt, Vienna; 1924: scene designs and scenes
- 31 *Der Schwierige* H. v. Hofmannsthal  
     Josefstadt, Vienna; 1924: scenes

- 32 *Der Schwierige* H. v. Hofmannsthal  
Josefstadt, Vienna; 1924: scenes and artwork
- 33 *Der Schwierige* H. v. Hofmannsthal  
Komödie, Berlin; 1930
- H. Ibsen**
- 34 *Gespenster* H. Ibsen  
Kammerspiele, Berlin; 1906: scene designs
- 35 *Gespenster* H. Ibsen  
Kammerspiele, Berlin; 1906: scene designs and characters  
*Gespenster* H. Ibsen  
Kammerspiele, Berlin; 1906  
SEE ALSO: Oversized mounted 5
- 36 *John Gabriel Borkman* H. Ibsen  
Deutsches Theater, Berlin; 1917
- Klabund**
- 37 *Der Kreidekreis* Klabund  
Deutsches Theater, Berlin; 1925
- H. v. Kleist**
- 38 *Die Hermannsschlacht* H. v. Kleist  
Volksbühne, Berlin; 1918
- 39 *Das Käthchen von Heilbronn* H. v. Kleist  
Deutsches Theater, Berlin; 1905
- 40 *Prinz Friedrich von Homburg* H. v. Kleist  
Deutsches Theater, Berlin; 1907  
Deutsches Theater, Berlin; 1932
- A. v. Kotzebue**
- 41 *Die deutschen Kleinstädter* A. v. Kotzebue  
Kammerspiele, Berlin; 1914  
*Die deutschen Kleinstädter* A. v. Kotzebue  
Kammerspiele, Berlin; 1914  
SEE ALSO: Else Heims Roles, Box 13A Folder 18
- F. Langer**
- 42 *Peripherie* F. Langer  
Deutsches Theater, Berlin; 1926: scene designs and characters
- 43 *Peripherie* F. Langer  
Deutsches Theater, Berlin; 1926: scenes and artwork
- 44 *Peripherie* F. Langer  
Josefstadt, Vienna; 1927: scene designs and characters

- 45 *Peripherie* F. Langer  
 Josefstadt, Vienna; 1927: scenes and articles  
*Peripherie* F. Langer  
 Josefstadt, Vienna; 1927  
 SEE ALSO: Oversized mounted 10
- J. M. R. Lenz**
- 46 *Die Soldaten* J. M. R. Lenz  
 Deutsches Theater, Berlin; 1916
- G. E. Lessing**
- 47 *Emilia Galotti* G. E. Lessing  
 Deutsches Theater, Berlin; 1913
- 48 *Minna von Barnhelm* G. E. Lessing  
 Neues Theater, Berlin; 1904: costume designs
- 49 *Minna von Barnhelm* G. E. Lessing  
 Neues Theater, Berlin; 1904: costume designs and characters
- 50 *Minna von Barnhelm* G. E. Lessing  
 Deutsches Theater, Berlin; 1905
- 51 *Minna von Barnhelm* G. E. Lessing  
 Deutsches Theater, Berlin; [1909]  
*Minna von Barnhelm* G. E. Lessing  
 Deutsches Theater, Berlin; [1909]  
 SEE ALSO: Else Heims Roles, Box 13A Folder 19
- M. Maeterlinck**
- 52 *Aglavaine und Selysette* M. Maeterlinck  
 Kammerspiele, Berlin; 1907: promptbook and scene designs
- 53 *Aglavaine und Selysette* M. Maeterlinck  
 Kammerspiele, Berlin; 1907: scene designs and characters  
*Aglavaine und Selysette* M. Maeterlinck  
 Kammerspiele, Berlin; 1907  
 SEE ALSO: Else Heims Roles, Box 13A Folder 20, Box 13B  
 SEE ALSO: Oversized mounted 6
- 54 *Der blaue Vogel* M. Maeterlinck  
 Deutsches Theater, Berlin; 1912
- 55 *Pelleas und Melisande* M. Maeterlinck  
 Neues Theater, Berlin; 1903  
*Pelleas und Melisande* M. Maeterlinck  
 Neues Theater, Berlin; 1903  
 SEE ALSO: MR Acting, Box 9A Folder 23  
 SEE ALSO: Oversized mounted 2, 6

**W. S. Maugham**

- 56    *Rain* W. S. Maugham (reworking by J. B. Colton and C. Randolph)  
Kurfürstendamm, Berlin; 1925  
SEE ALSO: Oversized mounted 2, 6

*Victoria* W. S. Maugham

          USE FOR: *Viktoria*, *Home and Beauty*, and *Too Many Husbands*

- 57    *Victoria* W. S. Maugham  
Komödie, Berlin; 1926  
Komödie, Berlin and Salzburg Festival; 1930: promptbook  
          *Victoria* W. S. Maugham  
          Komödie, Berlin and Salzburg Festival; 1930: promptbook  
SEE ALSO: Oversized mounted 5, 6

- 58    *Victoria* W. S. Maugham  
Salzburg Festival (Stadttheater); 1930: scenes  
          *Victoria* W. S. Maugham  
          Salzburg Festival (Stadttheater); 1930  
SEE ALSO: Oversized mounted 1, 3

- 59    *Victoria* W. S. Maugham  
Belasco Theater, Los Angeles; 1940

**M. Mell**

- 60    *Das Apostelspiel* M. Mell  
Kammerspiele, Berlin; 1925

**Molière**

- 61    *Der Bürger als Edelmann* Molière (adaptation by H. v. Hofmannsthal and MR)  
Kgl. Hoftheater, Kleines Haus, Stuttgart; 1912: costume and scene designs
- 62    *Der Bürger als Edelmann* Molière (adaptation by H. v. Hofmannsthal and MR)  
Kgl. Hoftheater, Kleines Haus, Stuttgart; 1912: scenes
- 63    *Der Bürger als Edelmann* Molière (adaptation by H. v. Hofmannsthal)  
Deutsches Theater, Berlin; 1918
- 64    *Der eingebildete Kranke* Molière  
Schloss Leopoldskron, Salzburg; 1923  
Komödie, Berlin; 1924
- 65    *Der Geizige* Molière (reworking by C. Sternheim)  
Deutsches Theater, Berlin; 1917
- 66    *George Dandin* Molière (adaptation by K. Vollmoeller)  
Deutsches Theater, Berlin; 1912: costume and scene designs
- 67    *George Dandin* Molière (adaptation by K. Vollmoeller)  
Deutsches Theater, Berlin; 1912: characters

- 68 *George Dandin* Molière (adaptation by K. Vollmoeller)  
Deutsches Theater, Berlin; 1912: characters and scenes  
*George Dandin* Molière (adaptation by K. Vollmoeller)  
Deutsches Theater, Berlin; 1912  
SEE ALSO: Oversized mounted 10

F. Molnár

- 69 *Riviera* F. Molnár  
Josefstadt, Vienna; 1925

## Box Folder

4 A J. Nestrov-L. Pirandello

J. Nestrov

- 1 *Judith und Holofernes* J. Nestroy  
Bühne des Motiv-Hauses, Berlin; 1909

- 2 *Einen Jux will er sich machen* J. Nestroy  
Neues Theater, Berlin; 1904

J. Offenbach



- Box Folder**
- 4 B      **F. Raimund-K. Schönherr**
- 24      **F. Raimund**  
*Rappelkopf* F. Raimund  
 Deutsches Theater, Berlin; 1915  
 Volksbühne, Berlin; 1918
- 25      **E. Rey**  
*Schöne Frauen* E. Rey  
 Redoutensaal, Vienna; 1922
- 26      *Schöne Frauen* E. Rey  
 Josefstadt, Vienna; 1924
- 27      **R. Rolland**  
*Danton* R. Rolland  
 Grosses Schauspielhaus, Berlin; 1920: promptbook and scene designs
- 28      *Danton* R. Rolland  
 Grosses Schauspielhaus, Berlin; 1920: characters and scenes  
*Danton* R. Rolland  
 Grosse Schauspielhaus, Berlin; 1920: characters and scenes  
 SEE ALSO: Oversized mounted 2, 4, 13
- 29      **J. Ruederer**  
*Die Morgenröte* J. Ruederer  
 Neues Theater, Berlin; 1904
- 30      *Wolkenkuckucksheim* J. Ruederer  
 Kammerspiele, Berlin; 1909
- 31      **F. v. Schiller**  
*Die Braut von Messina* F. v. Schiller  
 Künstler Theater, Munich; 1909: costume designs
- 32      *Die Braut von Messina* F. v. Schiller  
 Künstler Theater, Munich; 1909: costume and scene designs
- 33      *Die Braut von Messina* F. v. Schiller  
 Deutsches Theater, Berlin; 1910 (some possibly Künstler Theater; 1909)  
*Die Braut von Messina* F. v. Schiller  
 Deutsches Theater, Berlin; 1910 (some possibly Künstler Theater; 1909)  
 SEE ALSO: Else Heims Roles, Box 13A Folder21
- 34      *Don Carlos* F. v. Schiller  
 Deutsches Theater, Berlin; 1909: costume and scene designs
- 35      *Don Carlos* F. v. Schiller  
 Deutsches Theater, Berlin; 1909: scene designs
- 36      *Don Carlos* F. v. Schiller  
 Deutsches Theater, Berlin; 1909: characters

- 37    *Don Carlos* F. v. Schiller  
          Deutsches Theater, Berlin; 1909: characters
- 38    *Don Carlos* F. v. Schiller  
          Deutsches Theater, Berlin; 1917
- 39    *Kabale und Liebe* F. v. Schiller  
          Neues Theater, Berlin; 1904  
          Deutsches Theater, Berlin; 1916  
             *Kabale und Liebe* F. v. Schiller  
             Neues Theater, Berlin; 1904  
             SEE ALSO: MR Acting, Box 9A Folder 24
- 40    *Kabale und Liebe* F. v. Schiller  
          Josefstadt, Vienna; 1924: characters
- 41    *Kabale und Liebe* F. v. Schiller  
          Josefstadt, Vienna; 1924: scenes  
             *Kabale und Liebe* F. v. Schiller  
             Josefstadt, Vienna; 1924: scenes  
             SEE ALSO: MR Acting, Box 9A Folder 24  
             SEE ALSO: Oversized mounted 2, 15
- 42    *Kabale und Liebe* F. v. Schiller  
          Salzburg Festival (Stadttheater); 1927
- 43    *Maria Stuart* F. v. Schiller  
          Deutsches Theater, Berlin; 1915
- 44    *Maria Stuart* F. v. Schiller  
          Josefstadt, Vienna; 1934  
             *Maria Stuart* F. v. Schiller  
             Josefstadt, Vienna; 1934  
             SEE ALSO: Oversized mounted 13
- 45    *Die Räuber* F. v. Schiller  
          Deutsches Theater, Berlin; 1908: costume and scene designs
- 46    *Die Räuber* F. v. Schiller  
          Deutsches Theater, Berlin; 1908: scene designs and characters
- 47    *Die Räuber* F. v. Schiller  
          Salzburg Festival (Festspielhaus); 1928: characters
- 48    *Die Räuber* F. v. Schiller  
          Salzburg Festival (Festspielhaus); 1928: characters
- 49    *Wallensteins Tod* F. v. Schiller  
          Deutsches Theater, Berlin; 1914
- W. Schmidtbonn**
- 50    *1914* W. Schmidtbonn  
          Deutsches Theater, Berlin; 1914
- 51    *Der verlorene Sohn* W. Schmidtbonn  
          Kammerspiele, Berlin; 1913

K. Schönherr

52 *Der Weibsteufel* K. Schönherr  
Kammerspiele, Berlin; 1915

## **Box      Folder**

## 5 W. Shakespeare (*As You Like It-Merchant of Venice*; 1924)

# W. Shakespeare

- 14    *Hamlet* W. Shakespeare  
       Deutsches Theater, Berlin; 1913  
             *Hamlet* W. Shakespeare  
             Deutsches Theater, Berlin; 1913  
             SEE ALSO: Oversized mounted 2, 12
- 15    *Hamlet* W. Shakespeare  
       Grosses Schauspielhaus, Berlin; 1920: costume and scene designs
- 16    *Hamlet* W. Shakespeare  
       Grosses Schauspielhaus, Berlin; 1920: designs
- 17    *Hamlet* W. Shakespeare  
       Grosses Schauspielhaus, Berlin; 1920: characters  
             *Hamlet* W. Shakespeare  
             Grosses Schauspielhaus, Berlin; 1920  
             SEE ALSO: Oversized mounted 5
- 18    *Hamlet* W. Shakespeare  
       Grosses Schauspielhaus, Berlin; 1920 (project)  
       year and theater uncertain: designs  
       various theaters and years: promptbook  
             *Hamlet* W. Shakespeare  
             various theaters and years: promptbook  
             SEE ALSO: Oversized mounted 5
- 19    *Henry IV, Part I* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: characters
- 20    *Henry IV, Part I* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: scenes
- 21    *Henry IV, Part II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: characters and scenes
- 22    *Henry IV, Part II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: scenes
- 23    *Henry IV, Part II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: scenes
- 24    *Henry IV, Part II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: scenes
- 25    *Henry IV, Part II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: scenes
- 26    *Henry IV, Parts I and/or II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: characters
- 27    *Henry IV, Parts I and/or II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: characters
- 28    *Henry IV, Parts I and/or II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: characters
- 29    *Henry IV, Parts I and/or II* W. Shakespeare  
       Deutsches Theater, Berlin; 1912: scenes



- 43    *The Merchant of Venice* W. Shakespeare  
       Künstler Theater, Munich; 1909: costume designs  
 44    *The Merchant of Venice* W. Shakespeare  
       Künstler Theater, Munich; 1909: costume designs  
 45    *The Merchant of Venice* W. Shakespeare  
       Künstler Theater, Munich; 1909: costume designs  
 46    *The Merchant of Venice* W. Shakespeare  
       Künstler Theater, Munich; 1909: costume designs  
 47    *The Merchant of Venice* W. Shakespeare  
       Künstler Theater, Munich; 1909: costume designs  
 48    *The Merchant of Venice* W. Shakespeare  
       Künstler Theater, Munich; 1909: scene designs  
 49    *The Merchant of Venice* W. Shakespeare  
       Künstler Theater, Munich; 1909: scene designs  
 50    *The Merchant of Venice* W. Shakespeare  
       Künstler Theater, Munich; 1909: scene designs and characters  
             *The Merchant of Venice* W. Shakespeare  
             Künstler Theater, Munich; 1909  
             SEE ALSO: Else Heims Roles, Box 13A Folder 24, Box 13B  
 51    *The Merchant of Venice* W. Shakespeare  
       Deutsches Theater, Berlin; 1913: scene designs  
 52    *The Merchant of Venice* W. Shakespeare  
       Deutsches Theater, Berlin; 1913: characters  
 53    *The Merchant of Venice* W. Shakespeare  
       Volksbühne, Berlin; 1915  
       Deutsches Theater, Berlin; 1918  
       Grosses Schauspielhaus, Berlin; 1921  
 54    *The Merchant of Venice* W. Shakespeare  
       Josefstadt, Vienna; 1924: scene designs  
 55    *The Merchant of Venice* W. Shakespeare  
       Josefstadt, Vienna; 1924: characters  
 56    *The Merchant of Venice* W. Shakespeare  
       Josefstadt, Vienna; 1924: characters  
 57    *The Merchant of Venice* W. Shakespeare  
       Josefstadt, Vienna; 1924: characters  
 58    *The Merchant of Venice* W. Shakespeare  
       Josefstadt, Vienna; 1924: characters  
 59    *The Merchant of Venice* W. Shakespeare  
       Josefstadt, Vienna; 1924: scenes  
 60    *The Merchant of Venice* W. Shakespeare  
       Josefstadt, Vienna; 1924: scenes  
 61    *The Merchant of Venice* W. Shakespeare  
       Josefstadt, Vienna; 1924: scenes and backstage  
             *The Merchant of Venice* W. Shakespeare  
             Josefstadt, Vienna; 1924  
             SEE ALSO: Oversized mounted 11

- 62 mounted photos: *Hamlet*, 1909; *Hamlet*, 1912; *Henry IV, Part I*, 1912  
63 mounted photos: *Merchant of Venice*, 1905; *Merchant of Venice*, 1909

**Box      Folder**

**6            W. Shakespeare (*The Merchant of Venice; 1934-Romeo and Juliet*)**

**W. Shakespeare**

- 1     *The Merchant of Venice* W. Shakespeare  
      Campo di San Trovaso, Venice; 1934: scene designs and construction
- 2     *The Merchant of Venice* W. Shakespeare  
      Campo di San Trovaso, Venice; 1934: rehearsals
- 3     *The Merchant of Venice* W. Shakespeare  
      Campo di San Trovaso, Venice; 1934: characters and cast photos
- 4     *The Merchant of Venice* W. Shakespeare  
      Campo di San Trovaso, Venice; 1934: performance
- 5     *The Merchant of Venice* W. Shakespeare  
      Campo di San Trovaso, Venice; 1934: performance
- 6     *The Merchant of Venice* W. Shakespeare  
      Campo di San Trovaso, Venice; 1934: performance
- 7     *The Merchant of Venice* W. Shakespeare  
      Campo di San Trovaso, Venice; 1934: performance and audience
- 8     *The Merchant of Venice* W. Shakespeare  
      Campo di San Trovaso, Venice; 1934: back stage/ post-performance  
            *The Merchant of Venice* W. Shakespeare  
            Campo di San Trovaso, Venice; 1934  
            SEE ALSO: Oversized mounted 3, 8, 11
- 9     *The Merchant of Venice* W. Shakespeare  
      theater and year uncertain  
            *The Merchant of Venice* W. Shakespeare  
            theater and year uncertain  
            SEE ALSO: Oversized mounted 5
- 10    *A Midsummer Night's Dream* W. Shakespeare  
      Neues Theater, Berlin; 1905: promptbook, scene designs, and characters
- 11    *A Midsummer Night's Dream* W. Shakespeare  
      Neues Theater, Berlin; 1905: characters (Puck—G. Eysoldt)
- 12    *A Midsummer Night's Dream* W. Shakespeare  
      Neues Theater, Berlin; 1905: characters
- 13    *A Midsummer Night's Dream* W. Shakespeare  
      Neues Theater, Berlin; 1905: characters
- 14    *A Midsummer Night's Dream* W. Shakespeare  
      Neues Theater, Berlin; 1905: scenes
- 15    *A Midsummer Night's Dream* W. Shakespeare  
      Neues Theater, Berlin; 1905: scenes  
            *A Midsummer Night's Dream* W. Shakespeare  
            Neues Theater, Berlin; 1905  
            SEE ALSO: Oversized mounted 1, 2

*A Midsummer Night's Dream* W. Shakespeare  
[Seidl-Park, Murnau; 1910] (Oversized mounted 10)

- 16    *A Midsummer Night's Dream* W. Shakespeare  
theater uncertain; between 1905-1910
- 17    *A Midsummer Night's Dream* W. Shakespeare  
theater uncertain; between 1905-1913
- 18    *A Midsummer Night's Dream* W. Shakespeare  
Neues Deutsches Theater, Prague; 1906  
Künstler Theater, Munich; 1909  
            *A Midsummer Night's Dream* W. Shakespeare  
            Neues Deutsches Theater, Prague; 1906  
SEE ALSO: Oversized mounted 1
- 19    *A Midsummer Night's Dream* W. Shakespeare  
Deutsches Theater, Berlin; 1913: costume, scene, and other designs
- 20    *A Midsummer Night's Dream* W. Shakespeare  
Deutsches Theater, Berlin; 1913: designs
- 21    *A Midsummer Night's Dream* W. Shakespeare  
Deutsches Theater, Berlin; 1913: characters
- 22    *A Midsummer Night's Dream* W. Shakespeare  
theater uncertain; between 1909-1917
- 23    *A Midsummer Night's Dream* W. Shakespeare  
Grosses Schauspielhaus, Berlin; 1921
- 24    *A Midsummer Night's Dream* W. Shakespeare  
Josefstadt, Vienna; 1925: characters
- 25    *A Midsummer Night's Dream* W. Shakespeare  
Josefstadt, Vienna; 1925: characters
- 26    *A Midsummer Night's Dream* W. Shakespeare  
Josefstadt, Vienna; 1925: scenes
- 27    *A Midsummer Night's Dream* W. Shakespeare  
Josefstadt, Vienna; 1925: scenes
- 28    *A Midsummer Night's Dream* W. Shakespeare  
Josefstadt, Vienna; 1925: scenes and artwork  
            *A Midsummer Night's Dream* W. Shakespeare  
            Josefstadt, Vienna; 1925  
SEE ALSO: Oversized mounted 2, 15
- 29    *A Midsummer Night's Dream* W. Shakespeare  
Salzburg Festival (Festspielhaus); 1927: scene designs and characters
- 30    *A Midsummer Night's Dream* W. Shakespeare  
Salzburg Festival (Festspielhaus); 1927: characters
- 31    *A Midsummer Night's Dream* W. Shakespeare  
Salzburg Festival (Festspielhaus); 1927: scenes
- 32    *A Midsummer Night's Dream* W. Shakespeare  
Salzburg Festival (Festspielhaus); 1927: scenes
- 33    *A Midsummer Night's Dream* W. Shakespeare  
Deutsches Theater, Berlin; 1930



- 48     *Romeo and Juliet* W. Shakespeare  
          Deutsches Theater, Berlin; 1907-1913 (1907): scenes
- 49     *Romeo and Juliet* W. Shakespeare  
          Deutsches Theater, Berlin; 1907-1913 (1907): scenes  
             *Romeo and Juliet* W. Shakespeare  
             Deutsches Theater, Berlin; 1907-1913 (1907)  
             SEE ALSO: Oversized mounted 7, 12
- 50     *Romeo and Juliet* W. Shakespeare  
          Deutsches Theater, Berlin; 1907-1913 (1912)
- 51     *Romeo and Juliet* W. Shakespeare  
          Deutsches Theater, Berlin; 1914
- 52     *Romeo and Juliet* W. Shakespeare  
          Deutsches Theater, Berlin; 1907 or 1914  
             *Romeo and Juliet* W. Shakespeare  
             Deutsches Theater, Berlin; 1907 or 1914  
             SEE ALSO: Oversized mounted 1
- 53     *Romeo and Juliet* W. Shakespeare  
          Berliner Theater, Berlin; 1928  
             *Romeo and Juliet* W. Shakespeare  
             Berliner Theater, Berlin; 1928  
             SEE ALSO: Oversized mounted 7
- 54     mounted photos: *A Midsummer Night's Dream*; 1905 and 1909

**Box    Folder**

**7       W. Shakespeare (*The Taming of the Shrew*)-F. v. Unruh**

**W. Shakespeare**

- 1       *The Taming of the Shrew* W. Shakespeare  
          Deutsches Theater, Berlin; 1909: costume and scene designs
- 2       *The Taming of the Shrew* W. Shakespeare  
          Deutsches Theater, Berlin; 1909: characters
- 3       *The Tempest* W. Shakespeare  
          Volksbühne, Berlin; 1915
- 4       *Twelfth Night* W. Shakespeare  
          Deutsches Theater, Berlin; 1907: costume and scene designs
- 5       *Twelfth Night* W. Shakespeare  
          Deutsches Theater, Berlin; 1907: characters
- 6       *Twelfth Night* W. Shakespeare  
          Deutsches Theater, Berlin; 1907: characters
- 7       *Twelfth Night* W. Shakespeare  
          Deutsches Theater, Berlin; 1907: characters  
             *Twelfth Night* W. Shakespeare  
             Deutsches Theater, Berlin; 1907  
             SEE ALSO: Else Heims Roles, Box 13A Folder 27
- 8       *Twelfth Night* W. Shakespeare  
          Künstler Theater, Munich; 1909

- 9      *Twelfth Night* W. Shakespeare  
       Deutsches Theater, Berlin; 1914
- 10     *Twelfth Night* W. Shakespeare  
       Schloss Leopoldskron, Salzburg; 1931  
       Josefstadt, Vienna; 1931
- 11     *The Winter's Tale* W. Shakespeare  
       Deutsches Theater, Berlin; 1906: promptbook and costume designs
- 12     *The Winter's Tale* W. Shakespeare  
       Deutsches Theater, Berlin; 1906: scene designs
- 13     *The Winter's Tale* W. Shakespeare  
       Deutsches Theater, Berlin; 1906: characters
- 14     *The Winter's Tale* W. Shakespeare  
       Deutsches Theater, Berlin; 1906: characters  
             *The Winter's Tale* W. Shakespeare  
             Deutsches Theater, Berlin; 1906  
             SEE ALSO: Oversized mounted 5
- 15     unknown play [W. Shakespeare]  
       Deutsches Theater, Berlin; ca. 1913: mounted scene designs

### **G. B. Shaw**

- 16     *The Emperor of America* G. B. Shaw  
       Deutsches Theater, Berlin; 1929: scene designs and characters
- 17     *The Emperor of America* G. B. Shaw  
       Deutsches Theater, Berlin; 1929: scenes
- 18     *The Emperor of America* G. B. Shaw  
       Deutsches Theater, Berlin; 1929: scenes and artwork  
             *The Emperor of America* G. B. Shaw  
             Deutsches Theater, Berlin; 1929  
             SEE ALSO: Oversized mounted 9
- 19     *The Emperor of America* G. B. Shaw  
       Josefstadt, Vienna; 1930
- 20     *Saint Joan* G. B. Shaw  
       Deutsches Theater, Berlin; 1924

### **Sophocles**

*Elektra* Sophocles

SEE: *Elektra* H. v. Hofmannsthal (based on Sophocles), Box 3 Folders 4-5

*König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)

USE FOR: *König Ödipus* H. v. Hofmannsthal

- 21     *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
       Zirkus Schumann, Berlin; 1910: promptbook and costume designs
- 22     *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
       Zirkus Schumann, Berlin; 1910: costume designs
- 23     *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
       Zirkus Schumann, Berlin; 1910: characters

- 24 *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
 Zirkus Schumann, Berlin; 1910: scenes
- 25 *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
 Zirkus Schumann, Berlin; 1910: scenes and artwork  
     *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
     Zirkus Schumann, Berlin; 1910  
     SEE ALSO: Oversized mounted 1, 2, 5
- 26 *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
 Zirkus Ciniselli, St. Petersburg; 1911  
     *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
     Zirkus Ciniselli, St. Petersburg; 1911  
     SEE ALSO: Oversized mounted 6, 13, 16
- 27 *König Ödipus* Sophocles  
 Beketow Cirkusz (Hungary); 1911
- 28 *König Ödipus* Sophocles (adaptation by W. L. Courtney)  
 Covent Garden, London; 1912: program and characters
- 29 *König Ödipus* Sophocles (adaptation by W. L. Courtney)  
 Covent Garden, London; 1912: characters
- 30 *König Ödipus* Sophocles (adaptation by W. L. Courtney)  
 Covent Garden, London; 1912: characters and scenes
- 31 *König Ödipus* Sophocles (adaptation by W. L. Courtney)  
 Covent Garden, London; 1912: scenes  
     *König Ödipus* Sophocles (adaptation by W. L. Courtney)  
     Covent Garden, London; 1912  
     SEE ALSO: Oversized mounted 3, 5, 6
- 32A *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal or W. L. Courtney)  
 Covent Garden, London; 1936  
 theater uncertain; ca. 1911  
     *König Ödipus* Sophocles (adaptation by W. L. Courtney)  
     Covent Garden, London; 1936  
     SEE ALSO: Oversized mounted 5
- 32B *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
 mounted photos; 1910
- 32C *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
 mounted photos; 1910 and 1911

### **R. Sorge**

- 33 *Der Bettler R. Sorge*  
 Deutsches Theater, Berlin; 1917  
     *Der Bettler R. Sorge*  
     Deutsches Theater, Berlin; 1917  
     SEE ALSO: Oversized mounted 12, 15

### **E. Stern**

- 34 *Lillebil's Hochzeitsreise* E. Stern, music by G. Bizet and E. Nilson  
 Wintergarten, Berlin; 1917

**C. Sternheim**

- 35 *Bürger Schippel* C. Sternheim  
Kammerspiele, Berlin; 1913

- 36 *Der Snob* C. Sternheim  
Kammerspiele, Berlin; 1914

**A. Stramm**

- 37 *Kräfte* A. Stramm  
Kammerspiele, Berlin; 1921

**J. Strauss**

- 38 *Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer)  
Deutsches Theater, Berlin; 1929

- 39 *Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer)  
Kongelige Teatret, Copenhagen; 1930

- 40 *Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by K. Haffner and R. Genée)  
Latvia Nacionālā Opera, Riga; 1931

- 41 *Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto reworking by P. Kerby, adaptation by K. Haffner, R. Genée, MR)  
44<sup>th</sup> Street Theater, New York; 1942

**R. Strauss**

- 42 *Ariadne auf Naxos* R. Strauss, libretto by H. v. Hofmannsthal  
Kgl. Hoftheater, Kleines Haus, Stuttgart; 1912

- 43 *Der Rosenkavalier* R. Strauss, libretto by H. v. Hofmannsthal  
Königliches Opernhaus, Dresden; 1911: costume and scene designs,  
and rehearsal

- 44 *Der Rosenkavalier* R. Strauss, libretto by H. v. Hofmannsthal  
Königliches Opernhaus, Dresden; 1911: characters, scenes, and  
artwork  
*Der Rosenkavalier* R. Strauss, libretto by H. v. Hofmannsthal  
Königliches Opernhaus, Dresden; 1911  
SEE ALSO: Oversized mounted 10

**A. Strindberg**

- 45 *Gespenstersonate* A. Strindberg  
Kammerspiele, Berlin; 1916

- 46 *Scheiterhaufen* A. Strindberg  
Kammerspiele, Berlin; 1914  
National-Theatret Christiania, Oslo; 1920

- 47 *Totentanz* A. Strindberg  
Deutsches Theater, Berlin; 1912: characters
- 48 *Totentanz* A. Strindberg  
Deutsches Theater, Berlin; 1912: scenes
- 49 *Ein Traumspiel* A. Strindberg  
Deutsches Theater, Berlin; 1921: scenes
- 50 *Ein Traumspiel* A. Strindberg  
Deutsches Theater, Berlin; 1921: scenes  
*Ein Traumspiel* A. Strindberg  
Deutsches Theater, Berlin; 1921  
SEE ALSO: Oversized mounted 9
- 51 *Wetterleuchten* A. Strindberg  
Kammerspiele, Berlin; 1913
- L. Tolstoy**
- 52 *Der lebende Leichnam* L. Tolstoy  
Deutsches Theater, Berlin; 1913  
Deutsches Theater, Berlin; 1917  
*Der lebende Leichnam* L. Tolstoy  
Deutsches Theater, Berlin; 1913  
SEE ALSO: Oversized mounted 4, 12
- 53 *Macht der Finsternis* L. Tolstoy  
Deutsches Theater, Berlin; 1918
- F. v. Unruh**
- 54 *Offiziere* F. v. Unruh  
Deutsches Theater, Berlin; 1911
- 55 *Phaea* F. v. Unruh  
Deutsches Theater, Berlin; 1930

**Box      Folder**

8            **K. G. Vollmoeller-T. Wilder**

**K. G. Vollmoeller**

- 1 *Das Mirakel* K. G. Vollmoeller  
Olympia Hall, London; 1911: programs and promptbook
- 2 *Das Mirakel* K. G. Vollmoeller  
Olympia Hall, London; 1911: costume and scene designs, and rehearsals
- 3 *Das Mirakel* K. G. Vollmoeller  
Olympia Hall, London; 1911: characters
- 4 *Das Mirakel* K. G. Vollmoeller  
Olympia Hall, London; 1911: characters
- 5 *Das Mirakel* K. G. Vollmoeller  
Olympia Hall, London; 1911: characters

- 6      *Das Mirakel* K. G. Vollmoeller  
          Olympia Hall, London; 1911: characters
- 7      *Das Mirakel* K. G. Vollmoeller  
          Olympia Hall, London; 1911: production personnel
- 8      *Das Mirakel* K. G. Vollmoeller  
          Olympia Hall, London; 1911: scenes
- 9      *Das Mirakel* K. G. Vollmoeller  
          Olympia Hall, London; 1911: scenes
- 10     *Das Mirakel* K. G. Vollmoeller  
          Olympia Hall, London; 1911: articles and artwork  
              *Das Mirakel* K. G. Vollmoeller  
              Olympia Hall, London; 1911  
              SEE ALSO: Oversized mounted 4, 6
- 11     *Das Mirakel* K. G. Vollmoeller  
          Zirkus Busch, Berlin; 1914: characters
- 12     *Das Mirakel* K. G. Vollmoeller  
          Zirkus Busch, Berlin; 1914: scenes
- 13     *Das Mirakel* K. G. Vollmoeller  
          Zirkus Busch, Berlin; 1914: scenes and mixed photos  
              *Das Mirakel* K. G. Vollmoeller  
              Zirkus Busch, Berlin; 1914  
              SEE ALSO: Oversized mounted 11
- 14     *Das Mirakel* K. G. Vollmoeller  
          theater uncertain, New York; 1914 (project)  
          Volksbühne, Berlin; 1915
- 15     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: program, costume and scene designs
- 16     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: scene designs
- 17     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: characters
- 18     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: scenes
- 19     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: artwork (A. Hudiakoff)
- 20     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: artwork (E. Orlik)
- 21     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: artwork (E. Orlik)
- 22     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: artwork (E. Orlik)
- 23     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: artwork (E. Orlik)
- 24     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: artwork (E. Orlik)
- 25     *Das Mirakel* K. G. Vollmoeller  
          Century Theater, New York; 1924: artwork (E. Orlik)

- 26 *Das Mirakel* K. G. Vollmoeller  
Century Theater, New York; 1924: [artwork] and articles  
*Das Mirakel* K. G. Vollmoeller  
Century Theater, New York; 1924  
SEE ALSO: Oversized mounted 4, 15
- 27 *Das Mirakel* K. G. Vollmoeller  
Salzburg Festival (Festspielhaus); 1925  
*Das Mirakel* K. G. Vollmoeller  
Salzburg Festival (Festspielhaus); 1925  
SEE ALSO: Oversized mounted: 7, 10
- 28 *Das Mirakel* K. G. Vollmoeller  
Boston Opera House; 1925
- 29 *Das Mirakel* K. G. Vollmoeller  
theater uncertain; ca. 1924-1925
- 30 *Das Mirakel* K. G. Vollmoeller  
Auditorium, Chicago; 1926  
Westfalenhalle, Dortmund; 1927  
*Das Mirakel* K. G. Vollmoeller  
Westfalenhalle, Dortmund; 1927  
SEE ALSO: Oversized mounted 4
- 31 *Das Mirakel* K. G. Vollmoeller  
Zirkus Renz, Vienna; 1927: scene designs and characters
- 32 *Das Mirakel* K. G. Vollmoeller  
Zirkus Renz, Vienna; 1927: scenes and backstage
- 33 *Das Mirakel* K. G. Vollmoeller  
Milan; 1927 (project)
- 34 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: program
- 35 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 36 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 37 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 38 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 39 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 40 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 41 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 42 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 43 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles
- 44 *Das Mirakel* K. G. Vollmoeller  
Lyceum Theater, London; 1932: articles

- 45 *Das Mirakel* K. G. Vollmoeller  
theater and year uncertain  
*Das Mirakel* K. G. Vollmoeller  
theater and year uncertain  
SEE ALSO: Oversized mounted 6
- 46 *Eine venezianische Nacht* K. G. Vollmoeller  
Palace Theater, London; 1912: characters
- 47 *Eine venezianische Nacht* K. G. Vollmoeller  
Palace Theater, London; 1912: characters
- G. Watters and A. Hopkins**
- 48 *Burlesque* G. Watters and A. Hopkins (adaptation by O. Dymow)  
Deutsches Theater, Berlin; 1928

**F. Wedekind**

- 49 *Frühlings Erwachen* F. Wedekind  
Kammerspiele, Berlin; 1906: scene designs and characters
- 50 *Frühlings Erwachen* F. Wedekind  
Kammerspiele, Berlin; 1906: scenes  
*Frühlings Erwachen* F. Wedekind  
Kammerspiele, Berlin; 1906  
SEE ALSO: Oversized mounted: 3, 6

**F. Werfel**

- The *Eternal Road* F. Werfel (adaptation by W. A. Drake)  
USE FOR: *The Road of Promise* and *Der Weg der Verheissung*
- 51 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: promptbook and scene designs
- 52 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: scene designs
- 53 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: rehearsal (MR only)
- 54 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: rehearsal, scenes, and publicity
- 55 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: mounted photos  
*The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937  
SEE ALSO: Oversized mounted 6, 9, 14

- 56 *Juarez und Maximilian* F. Werfel  
Josefstadt, Vienna; 1925  
theater and year uncertain

**O. Wilde**

- 57 “Salome” O. Wilde  
Neues Theater, Berlin; 1903: program and costume designs

- 58 "Salome" O. Wilde  
 Neues Theater, Berlin; 1903: costume and scene designs, and characters
- 59 "Salome" O. Wilde  
 Neues Theater, Berlin; 1903: scenes and artwork  
 "Salome" O. Wilde  
 Neues Theater, Berlin; 1903  
 SEE ALSO: Oversized mounted 13
- T. Wilder**
- 60 *The Merchant of Yonkers* T. Wilder  
 Guild Theater, New York; 1938  
*The Merchant of Yonkers* T. Wilder  
 Guild Theater, New York; 1938  
 SEE ALSO: Oversized mounted 7, 10, 14
- 61 New York City tour; 1927 (various plays)  
 London; year uncertain (various plays)  
 New York City tour; 1927 (various plays)  
 SEE ALSO: Oversized mounted 13
- 62 plays uncertain; various years  
 uncertain plays; various years  
 SEE ALSO: Oversized mounted 3, 7, 15

**Box      Folder**

**9A      Max Reinhardt directed movies-Max Reinhardt acting**

**Max Reinhardt directed movies**

- 1 *Die Insel der Seligen* A. Kahane  
 Projektions Actien-Gesellschaft Union Berlin; 1913: on set and  
 characters
- 2 *Die Insel der Seligen* A. Kahane  
 Projektions Actien-Gesellschaft Union Berlin; 1913: scenes  
*Die Insel der Seligen* A. Kahane  
 Projektions Actien-Gesellschaft Union Berlin; 1913  
 SEE ALSO: Oversized mounted 4, 12, 13
- 3 *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon  
 and M. McCall)  
 Warner Brothers, Hollywood; 1935: program and promptbook
- 4 *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon  
 and M. McCall)  
 Warner Brothers, Hollywood; 1935: on set
- 5 *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon  
 and M. McCall)  
 Warner Brothers, Hollywood; 1935: characters

- 6     *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon and M. McCall)  
       Warner Brothers, Hollywood; 1935: scenes  
           *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon and M. McCall)  
       Warner Brothers, Hollywood; 1935  
       SEE ALSO: Oversized mounted 5, 11
- 7     *Eine venezianische Nacht* K. G. Vollmoeller  
       Projektions Actien-Gesellschaft Union Berlin; 1914
- Max Reinhardt acting
- 8     *Der Graf von Charolais* R. Beer-Hofmann  
       Neues Theater, Berlin; 1904  
           *Der Graf von Charolais* R. Beer-Hofmann  
           Neues Theater, Berlin; 1904  
       SEE ALSO: MR Directed, Box 1 Folder 8
- 9     *Probekandidaten* M. Dreyer  
       Deutsches Theater, Berlin; 1899  
           *Probekandidaten* M. Dreyer  
           Deutsches Theater, Berlin; 1899  
       SEE ALSO: Oversized mounted 1
- 10    *Faust I* J. W. v. Goethe  
       Deutsches Theater, Berlin; 1900  
           *Faust I* J. W. v. Goethe  
           Deutsches Theater, Berlin; 1900  
       SEE ALSO: Oversized mounted 7
- 11    *Nachtasyl* M. Gorki  
       Kleines Theater, Berlin; 1903: characters
- 12    *Nachtasyl* M. Gorki  
       Kleines Theater, Berlin; 1903: scenes and artwork  
           *Nachtasyl* M. Gorki  
           Kleines Theater, Berlin; 1903  
       SEE ALSO: Directed by Others, Box 10 Folders 86-87
- 13    *Biberpelz* G. Hauptmann  
       Deutsches Theater, Berlin; 1901  
           *Biberpelz* G. Hauptmann  
           Deutsches Theater, Berlin; 1901  
       SEE ALSO: Oversized mounted 7
- 14    *Das Friedensfest* G. Hauptmann  
       Kammerspiele, Berlin; 1907  
           *Das Friedensfest* G. Hauptmann  
           Kammerspiele, Berlin; 1907  
       SEE ALSO: MR Directed, Box 2 Folder 57
- 15    *Fuhrmann Henschel* G. Hauptmann  
       Deutsches Theater, Berlin; 1898

- 16    *Michael Kramer* G. Hauptmann  
          Deutsches Theater, Berlin; 1900
- 17    *Die versunkene Glocke* G. Hauptmann  
          Deutsches Theater, Berlin; 1896
- 18    *Die junge Goldner* G. Hirschfeld  
          Deutsches Theater, Berlin; 1901
- König Ödipus* H. v. Hofmannsthal  
             SEE: *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
             Box 9A Folder 27
- 19    *Gespenster* H. Ibsen  
          Deutsches Theater, Berlin; ca. 1896-1906
- 20    *John Gabriel Borkman* H. Ibsen  
          Deutsches Theater, Berlin; 1897  
          theater and year uncertain  
                     theater and year uncertain  
                     SEE ALSO: Oversized mounted 7
- 21    *Kronprätendenten* H. Ibsen  
          Neues Theater, Berlin; 1904  
             *Kronprätendenten* H. Ibsen  
             Neues Theater, Berlin; 1904  
             SEE ALSO: Directed by Others, Box 10 Folder 69  
             SEE ALSO: Oversized mounted 10
- 22    *Rosmersholm* H. Ibsen  
          Deutsches Theater, Berlin; 1899
- 23    *Pelleas und Melisande* M. Maeterlinck  
          Neues Theater, Berlin; 1903  
             *Pelleas und Melisande* M. Maeterlinck  
             Neues Theater, Berlin; 1903  
             SEE ALSO: MR Directed, Box 3 Folder 55  
             SEE ALSO: Oversized mounted 2, 6
- 24    *Kabale und Liebe* F. v. Schiller  
          Neues Theater, Berlin; 1904  
          Josefstadt, Vienna; 1924  
             *Kabale und Liebe* F. v. Schiller  
             Neues Theater, Berlin; 1904  
             SEE ALSO: MR Directed, Box 4 Folder 39  
             *Kabale und Liebe* F. v. Schiller  
             Josefstadt, Vienna; 1924  
             SEE ALSO: MR Directed, Box 4 Folder 40  
             SEE ALSO: Oversized mounted 2, 15
- 25    *Die Räuber* F. v. Schiller  
          Stadttheater, Salzburg; ca. 1893

- 26 "The Man of Destiny" G. B. Shaw  
 Neues Theater, Berlin; 1904  
 "The Man of Destiny" G. B. Shaw  
 Neues Theater, Berlin; 1904  
 SEE ALSO: Directed by Others, Box 10 Folder 90
- 27 *König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
 Zirkus Busch, Vienna; 1911
- 28 *Macht der Finsternis* L. Tolstoy  
 Raimund Theater, Vienna; 1900
- 29 play unknown  
 Schall und Rauch, Berlin; 1901  
 play unknown  
 Schall und Rauch, Berlin; 1901  
 SEE ALSO: Oversized mounted 4

**Box      Folder**

**9B            Max Reinhardt workshops/schools/seminars-MR at work**

- Max Reinhardt workshops/schools/seminars  
*Der Diener zweier Herren* C. Goldoni  
 USE FOR: *At Your Service*, *A Servant of Two Masters*, and *Il servitore di due padroni*
- 30 *Der Diener zweier Herren* C. Goldoni  
 MR Workshop, Assistance League Playhouse, Los Angeles; May-June 1939
- 31 *Der Diener zweier Herren* C. Goldoni  
 MR Workshop, Occidental College, Pasadena; November 1939  
*Der Diener zweier Herren* C. Goldoni  
 MR Workshop, Occidental College, Pasadena; November 1939  
 SEE ALSO: Oversized mounted 3
- 32 *Der Diener zweier Herren* C. Goldoni  
 MR Workshop, theater uncertain; 1939: scenes
- 33 *Der Diener zweier Herren* C. Goldoni  
 MR Workshop, theater uncertain; 1939: scenes and backstage  
*Der Diener zweier Herren* C. Goldoni  
 MR Workshop, theater uncertain; 1939  
 SEE ALSO: Oversized mounted 3
- 34 *Der Diener zweier Herren* C. Goldoni  
 MR Workshop, Geary Theater, San Francisco; 1940
- 35 *Der Diener zweier Herren* C. Goldoni  
 MR Workshop, theater uncertain; ca. 1939-1940
- 36 *Jedermann* H. v. Hofmannsthal (adaptation by B. Kroeger and A. Adler)  
 MR Workshop, Hollywood; 1940

- 37 *Schwester Beatrix* M. Maeterlinck  
MR Workshop, Geary Theater, San Francisco; 1940
- 38 *Les Fourberies de Scapin* Molière  
Reinhardt Seminar, Vienna; 1933
- 39 *Sechs Personen suchen einen Autor* L. Pirandello  
MR Workshop, Hollywood; 1939-1940
- 40 *A Midsummer Night's Dream* W. Shakespeare  
Reinhardt Seminar, Schloss und Park Klessheim, Salzburg; 1932
- 41 *A Midsummer Night's Dream* W. Shakespeare  
natural stage, Oxford (with Oxford student); 1933: rehearsal and characters
- 42 *A Midsummer Night's Dream* W. Shakespeare  
natural stage, Oxford (with Oxford student); 1933: scenes
- 43 *Twelfth Night* W. Shakespeare  
Reinhardt Seminar, Mirabellgarten, Salzburg; 1930
- 44 Schauspielschule, Berlin; 1920-1921: annual report  
Reinhardt Seminar, Vienna: theater interior
- 45 MR Workshop, Los Angeles: building exterior  
    MR Workshop, Los Angeles: building exterior  
    SEE ALSO: Oversized mounted 8
- 46 MR Workshop, Los Angeles; ca. 1939 and ca. 1940: rehearsals;  
    1943: classes
- 47 MR Workshop, Los Angeles; ca. 1939 and/or ca. 1940: MR with students
- 48 MR Workshop, Los Angeles; ca. 1940: MR with students  
    MR Workshop, Los Angeles; ca. 1940: MR with students  
    SEE ALSO: Oversized mounted 4, 6, 14
- 49 MR Workshop, Los Angeles; 1939 and ca. 1940: students and articles

Max Reinhardt at work (play unknown)

- 50 MR ca. 1912-ca. 1930  
    MR ca. 1912-ca. 1930  
    SEE ALSO: Oversized mounted 10
- 51 MR ca. 1940
- 52 MR ca. 1940  
    MR ca. 1940  
    SEE ALSO: Oversized mounted 3, 14
- 53 MR year uncertain
- 54 MR year uncertain  
    MR year uncertain  
    SEE ALSO: Oversized mounted 1, 3

**Box Folder**

NOT MAX REINHARDT RELATED

10

**Plays directed by others-Movies directed by others**

Plays directed by others

**H. Bahr**

- 1    *Ringelspiel* H. Bahr  
Deutsches Theater, Berlin; 1906  
*Komödie der Liebe* H. Ibsen  
Kammerspiele, Berlin; 1907

**A. Bahr-Mildenburg**

- 2    *Der Unmensch* H. Bahr  
Kammerspiele, Berlin; 1920

**G. Beaurepaire**

- 3    *Serenissimus* author uncertain  
Schall und Rauch, Berlin; 1902

**R. Beer-Hofmann**

- 4    *Iphigenie auf Tauris* J. W. v. Goethe  
Josefstadt, Vienna; 1928

**L. Berger**

- 5    *Cymbeline* W. Shakespeare (adaptation by L. Berger)  
Deutsches Theater, Berlin; 1919

**R. Bernauer**

- 6    *Der Diener zweier Herren* C. Goldoni  
Kammerspiele, Berlin; 1907

**K. Böhm**

- 7    *Die Hochzeit des Figaro* W. A. Mozart, libretto by L. Da Ponte  
Salzburg Festival; 1956

**O. Brahm**

- 8    *Das gerettete Venedig* H. v. Hofmannsthal  
Lessing Theater, Berlin; 1904  
*Nora* H. Ibsen  
Deutsches Theater, Berlin; 1894  
*Hamlet* W. Shakespeare  
[Deutsches Theater, Berlin; year uncertain]

**J. Brandt**

- 9     *Der letzte Walzer* O. Straus, libretto by J. Brammer and A. Grünwald  
      Berliner Theater, Berlin; 1920

**B. Brecht**

- 10    *Baal* B. Brecht  
      Deutsches Theater, Berlin; 1926: scene designs
- 11    *Baal* B. Brecht  
      Deutsches Theater, Berlin; 1926: designs
- 12    *Baal* B. Brecht  
      Deutsches Theater, Berlin; 1926: designs and scenes

**E. v. Busse**

- 13    *Der Sohn* W. Hasenclever  
      Kammerspiele, Berlin; 1918

**F. Calusio**

- 14    *Il trovatore* G. Verdi, libretto by S. Cammarano  
      Metropolitan Opera, New York; 1940

**G. Christensen**

- 15    *Die Schäferinnen* H. v. Hofmannsthal, music by J.-P. Rameau  
      Deutsches Theater, Berlin; 1916

**E. Engel**

- 16    *Im Dickicht der Städte* B. Brecht  
      Residenz Theater, Munich; 1923

- 17    *Dantons Tod* G. Büchner  
      Deutsches Theater, Berlin; 1924: scene designs

- 18    *Dantons Tod* G. Büchner  
      Deutsches Theater, Berlin; 1924: scene designs

- 19    *Dantons Tod* G. Büchner  
      Deutsches Theater, Berlin; 1924: scene designs

- 20    *Kolportage* G. Kaiser  
      Komödie, Berlin; 1929

- 21    *Coriolanus* W. Shakespeare  
      Lessing Theater, Berlin; 1925  
      *Die Dreigroschenoper* K. Weill, libretto by B. Brecht  
      Theater am Schiffbauerdamm, Berlin; 1928

- 22      **O. Falckenberg**  
*Leben Eduards des zweiten von England* B. Brecht  
(adaptation L. Feuchtwanger)  
Kammerspiele, Munich; 1924  
*Trommeln in der Nacht* B. Brecht  
Deutsches Theater, Berlin; 1922  
*Herodes und Marianne* F. Hebbel  
Deutsches Theater, Berlin; 1921

23      **J. Ferenczy**  
*Lose Blätter* author uncertain  
Central Theater, city uncertain; 1901

24      **R. Forster-Larrinaga**  
*Ehen werden in Himmel geschlossen* W. Hasencllever  
Kammerspiele, Berlin; 1928  
*Oktobertag* G. Kaiser  
Kammerspiele, Berlin; 1928

25      *The Constant Wife* W. S. Maugham  
Kammerspiele, Berlin; 1928  
*Es liegt in der Luft* M. Schiffer  
Komödie, Berlin; 1928

26      *Widowers' Houses* G. B. Shaw  
Komödie, Berlin; 1927

27      **F. Friedmann-Frederich**  
*Sybill* V. Jacobi, libretto by M. Brody and F. Martos  
theater and year uncertain

28      **W. Furtwängler**  
*Die Zauberflöte* W. A. Mozart, libretto by E. Schikaneder  
Salzburg Festival; 1949

29      **R. Gerner**  
*Michael Kramer* G. Hauptmann  
Deutsches Theater, Berlin; 1924

30      **E. Geyer**  
*Verbrecher* F. Bruckner  
Josefstadt, Vienna; 1929  
*Olympia* F. Molnár  
Josefstadt, Vienna; 1930

- A. Granowsky**  
 31 *Der Streit um den Sergeanten Grischa* A. Zweig  
 Nollendorfplatz Theater, Berlin; 1930
- F. Gregori**  
 32 *Weh dem, der lügt!* F. Grillparzer  
 Volksbühne, Berlin; 1917  
*Der kleine Napoleon* R. Misch and F. Cornelius  
 Deutsches Theater, Berlin; 1917  
*Meister Olaf* A. Strindberg  
 Volksbühne, Berlin; 1916
- G. Gründgens**  
 33 *Die liebe Feindin* A.-P. Antoine  
 Kammerspiele, Berlin; 1930  
*Pariser Platz 13* V. Baum  
 Komödie, Berlin; 1931
- E. Häussermann**  
 34 *Der Ewige Gatte* F. Dostoyevsky  
 Josefstadt, Vienna; ca. 1970  
*Der Schwierige* H. v. Hofmannsthal  
 Josefstadt, Vienna; ca. 1970  
*Der Zwolf Geschworenen* R. Rose and H. Budjuhn  
 Josefstadt, Vienna; ca. 1970
- 35 *Sunshine Boys* N. Simon  
 Josefstadt, Vienna; ca. 1970  
*The Importance of Being Earnest* O. Wilde  
 Josefstadt, Vienna; ca. 1970  
*Ein Mann Wartet* E. Williams  
 Josefstadt, Vienna; ca. 1970
- Hartmann**  
 36A *Die Schwalbe* G. Puccini, libretto G. Adami  
 [Stadttheater, Kiel; 1929]
- G. Hartung**  
 36B *Bonaparte* F. v. Unruh  
 Deutsches Theater, Berlin; 1927  
*Louis Ferdinand, Prinz von Preussen* F. v. Unruh  
 Deutsches Theater, Berlin; 1921
- C. Heine**  
 37 *Tobias Buntschuh* C. Hauptmann  
 Deutsches Theater, Berlin; 1917

- 38 *Die Büchse der Pandora* F. Wedekind  
Kleines Schauspielhaus, Berlin; 1918: designs
- 39 *Die Büchse der Pandora* F. Wedekind  
Kleines Schauspielhaus, Berlin; 1918: artwork
- B. Held**
- 40 *Robert und Bertram* G. Raeder  
Deutsches Theater, Berlin; 1907
- P. Henkels**
- 41 *Parable will nicht heiraten* J. K. Jerome  
Kammerspiele, Berlin; 1925
- H. Herald**
- 42 *Die Jüdin von Toledo* F. Grillparzer  
Deutsches Theater, Berlin; 1924  
*Kain* F. Koffka  
Kammerspiele, Berlin; 1918  
*Die Wupper* E. Lasker-Schüler  
Deutsches Theater, Berlin; 1919  
*Kain* F. Koffka  
Kammerspiele, Berlin; 1918  
SEE ALSO: Oversized mounted 15  
*Die Wupper* E. Lasker-Schüler  
Deutsches Theater, Berlin; 1919  
SEE ALSO: Oversized mounted 15
- 43 *Ein Geschlecht* F. v. Unruh  
Deutsches Theater, Berlin; 1918  
*Der Besuch aus dem Elysium* F. Werfel  
Kammerspiele, Berlin; 1918  
*Ein Geschlecht* F. v. Unruh  
Deutsches Theater, Berlin; 1918  
SEE ALSO: Oversized mounted 15  
*Der Besuch aus dem Elysium* F. Werfel  
Kammerspiele, Berlin; 1918  
SEE ALSO: Oversized mounted 15
- H. Hilpert**
- 44 *Die Verbrecher* F. Bruckner  
Deutsches Theater, Berlin; 1928  
*Neidhardt von Gneisenau* W. Goetz  
Deutsches Theater, Berlin; 1926  
*Geschichten aus dem Wiener Wald* Ö. V. Horvath  
Deutsches Theater, Berlin; 1931

- 45 *Der Hauptmann von Köpenick* C. Zuckmayer  
Deutsches Theater, Berlin; 1931  
*Der Hauptmann von Köpenick* C. Zuckmayer  
Deutsches Theater, Berlin; 1931  
SEE ALSO: Oversized mounted 1
- S. Hock**
- 46 *Cristinas Heimreise* H. v. Hofmannsthal  
Josefstadt, Vienna; 1926  
*Österreichische Komödie* A. Lernet-Holenia  
Josefstadt, Vienna; 1927
- W. Hoffmann-Harnisch**
- 47 *Die Kassette* C. Sternheim  
Komödie, Berlin; 1928
- F. Hollaender**
- 48 *Ivanov* A. Chekhov  
Kammerspiele, Berlin; 1919  
*Der fette Caesar* F. Freksa  
Deutsches Theater, Berlin; 1911
- 49 *Herr und Diener* L. Fulda  
Deutsches Theater, Berlin; 1910  
*Der Sohn* W. Hasenclever  
Deutsches Theater, Berlin; 1918  
*Der Sohn* W. Hasenclever  
Deutsches Theater, Berlin; 1918  
SEE ALSO: Oversized mounted 15
- 50 *Der arme Heinrich* G. Hauptmann  
Deutsches Theater, Berlin; 1919  
*Gabriel Schillings Flucht* G. Hauptmann  
Kammerspiele, Berlin; 1920  
*Die Ratten* G. Hauptmann  
Volksbühne, Berlin; 1916
- 51 *Rose* Bernd G. Hauptmann  
Volksbühne, Berlin; 1916  
*Und Pippa tanzt!* G. Hauptmann  
Deutsches Theater, Berlin; 1919
- 52 *Die Koralle* G. Kaiser  
Kammerspiele, Berlin; 1918  
*Von morgens bis mitternachts* G. Kaiser  
Deutsches Theater, Berlin; 1919

- 53      *Penthesilea* H. v. Kleist (adaptation by T. Commichau-Weimar)  
           Deutsches Theater, Berlin; 1911

54      *Der Sturz des Apostels Paulus* R. Lauckner  
           Deutsches Theater, Berlin; 1919  
           *Nathan der Weise* E. Lessing  
           Kammerspiele, Berlin; 1911  
           *Fasching* F. Molnár  
           Kammerspiele, Berlin; 1917  
           *Der Sturz des Apostels Paulus* R. Lauckner  
           Deutsches Theater, Berlin; 1919  
           SEE ALSO: Oversized mounted 15

55      *Schöne Frauen* E. Rey  
           Kammerspiele, Berlin; 1913  
           *Die Verschwörung des Fiesko zu Genua* F. v. Schiller  
           Deutsches Theater, Berlin; 1908  
           *Der Graf von Gleichen* W. Schmidtbonn  
           Kammerspiele, Berlin; 1908

56      *Der Zorn des Achilles* W. Schmidtbonn  
           Deutsches Theater, Berlin; 1912  
           *The Doctor's Dilemma* G. B. Shaw  
           Kammerspiele, Berlin; 1908  
           *Don Juan* C. Sternheim  
           Deutsches Theater, Berlin; 1912

**E. Jannings**  
 57      *Die Familie Schimek* G. Kadelburg  
           Deutsches Theater, Berlin; 1916

**P. Kalbeck**  
 58      *Die Füllfeder* L. Fodor  
           Josefstadt, Vienna; 1930  
           *Alles und nichts* J. Nestroy (reworking by E. Friedell and H. Sasse)  
           Josefstadt, Vienna; 1926  
           *Nickel und die sechsunddreissig Gerechten* H. J. Rehfisch  
           Josefstadt, Vienna; 1927

**E. Klöpfer**  
 59      *Das Käthchen von Heilbronn* H. v. Kleist  
           Deutsches Theater, Berlin; 1925

**O. Kokoschka**

- 60    *Der brennende Dornbusch* O. Kokoschka  
Deutsches Theater, Berlin; 1919  
*Hiob* O. Kokoschka  
Deutsches Theater, Berlin; 1919  
    *Der brennende Dornbusch* O. Kokoschka  
    Deutsches Theater, Berlin; 1919  
    SEE ALSO: Oversized mounted 15  
    *Hiob* O. Kokoschka  
    Deutsches Theater, Berlin; 1919  
    SEE ALSO: Oversized mounted 15

**C. Krauss**

- 61    *Ariadne auf Naxos* R. Strauss, libretto by H. v. Hofmannsthal  
Salzburg Festival; 1926

**P. Legband**

- 62    *Gas* G. Kaiser  
Volksbühne, Berlin; 1919

**G. Mahler**

- 63    *Tristan und Isolde* R. Wagner  
Hofoper, Vienna; 1903

**K.-H. Martin**

- 64    *Antigone* W. Hasenclever  
Grosses Schauspielhaus, Berlin; 1920  
*Der weisse Heiland* G. Hauptmann  
Grosses Schauspielhaus, Berlin; 1920  
*Europa* G. Kaiser  
Grosses Schauspielhaus, Berlin; 1920

- 65    *Die Jungfrau von Orleans* F. v. Schiller  
Deutsches Theater, Berlin; 1921  
*Die Maschinenstürmer* E. Toller  
Grosses Schauspielhaus, Berlin; 1922

**J. Martin-Harvey**

- 66    *Hamlet* W. Shakespeare  
His Majesty's Theater, London; 1916

**E. Matray**

- 67    *Sumurûn* F. Freksa  
Deutsches Theater, Berlin; 1924  
Coliseum, London; 1925

- 68 *Märchen* E. Matray  
 Kammerspiele, Berlin; 1916  
*Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy  
 theater and year uncertain
- H. Oberländer**  
 69 *Medea* Euripides  
 Neues Theater, Berlin; 1904  
*Die Kronprätendenten* H. Ibsen  
 Neues Theater, Berlin; 1904  
*Die Kronprätendenten* H. Ibsen  
 Neues Theater, Berlin; 1904  
 SEE ALSO: MR Acting, Box 9A Folder 21  
 SEE ALSO: Oversized mounted 10
- 70 *Die Lokalbahn* L. Thoma  
 Neues Theater, Berlin; 1903  
 “Salome” O. Wilde  
 Kleines Theater, Berlin; 1902  
 “Salome” O. Wilde  
 Kleines Theater, Berlin; 1902  
 SEE ALSO: Oversized mounted 2
- G. Pauly**  
 71A *Boccaccio* F. v. Suppé, libretto by F. Zell and R. Genée  
 Deutsches Opernhaus, Berlin; 1925
- 71B **E. Petz**  
*Ballett* F. v. Vecsey, D. Popper, W. Kömme, and J. Brahms  
 Grosses Schauspielhaus, Berlin; 1920
- B. Reich**  
 72 “Der Spieler” N. Gogol  
 “Er ist an allem schuld” L. Tolstoy  
 Kammerspiele, Berlin; 1920
- H. Reusch**  
 73 *Reigen* A. Schnitzler  
 Kleines Schauspielhaus, Berlin; 1921
- R. Révy**  
 74 *Penthesilea* H. v. Kleist  
 Deutsches Theater, Berlin; 1923
- R. A. Roberts**  
 75 *Der Snob* C. Sternheim  
 Komödie and Kammerspiele, Berlin; 1927

- W. Runge**  
 76    *Medea* F. Grillparzer  
          Deutsches Theater, Berlin; 1908
- H. Saltenburg**  
 77    *Die Frau im Duckeln* S. Schulz, libretto by E. Urban and E. Beuth  
          Wallner Theaters, Berlin; 1920
- I. Schmith**  
 78    *Buridans Esel* R. de Flers and G. de Caillaret  
          Josefstadt, Vienna; 1928  
*Der Revisor* N. Gogol  
          Josefstadt, Vienna; 1926  
*Die Jungfern vom Bischofsberg* G. Hauptmann  
          Kammerspiele, Berlin; 1921
- 79    *The Easy Mark* J. Larric  
          Josefstadt, Vienna; 1928  
*Tartuff* Molière  
          Deutsches Theater, Berlin; 1922  
*Cyrano von Bergerac* E. Rostand  
          Deutsches Theater, Berlin; 1922
- 80    *Natalie* I. Turgenev  
          Josefstadt, Vienna; 1926
- O. F. Schuh**  
 81    *Don Pasquale* G. Donizetti, libretto by G. Ruffini  
          Salzburg Festival; 1952  
*Die chinesische Mauer* M. Frisch  
          Volksbühne, Berlin; 1955
- 82    *Penelope* R. Liebermann  
          Salzburg Festival; 1954  
*Macbeth* Shakespeare  
          Staatsoper, Vienna; 1953
- F. Stoss**  
 83    *Sechs Personen suchen einen Autor* L. Pirandello  
          Josefstadt, Vienna; year uncertain
- Helene Thimig**  
 84    *Jedermann* H. v. Hofmannsthal  
          Salzburg Festival; ca. 1965

- Hugo Thimig**  
 85    *Der Raub der Sabinerinnen* F. and P. Schönthan  
       Josefstadt, Vienna; 1930
- R. Vallentin**  
 86    *Nachtasyl* M. Gorki  
       Kleines Theater, Berlin; 1903: characters
- 87    *Nachtasyl* M. Gorki  
       Kleines Theater, Berlin; 1903: characters and scenes  
             *Nachtasyl* M. Gorki  
             Kleines Theater, Berlin; 1903  
       SEE ALSO: MR Acting, Box 9A Folders 11-12
- 88    *Der Strom* M. Halbe  
       Neues Theater, Berlin; 1903  
       *Die Doppelgänger-Komödie* A. Paul  
       Kleines Theater, Berlin; 1904
- 89    *The Merry Wives of Windsor* W. Shakespeare (adaptation by R. Vallentin)  
       Neues Theater, Berlin; 1904
- 90    “The Man of Destiny” G. B. Shaw  
       Neues Theater, Berlin; 1904  
             “The Man of Destiny” G. B. Shaw  
             Neues Theater, Berlin; 1904  
       SEE ALSO: MR Acting, Box 9A Folder 26
- 91    *Erdgeist* F. Wedekind  
       Kleines Theater, Berlin; 1902
- 92    *So ist das Leben* F. Wedekind  
       Neues Theater, Berlin; 1903: costume designs
- 93    *So ist das Leben* F. Wedekind  
       Neues Theater, Berlin; 1903: costume designs
- 94    *So ist das Leben* F. Wedekind  
       Neues Theater, Berlin; 1903: costume designs and scenes
- 95    *A Woman of No Importance* O. Wilde  
       Neues Theater, Berlin; 1903
- P. Verhoeven**  
 96    *Bogen des Odysseus* G. Hauptmann  
       Deutsches Theater, Berlin; 1940
- B. Viertel**  
 97    *Peer Gynt* H. Ibsen  
       Deutsches Theater, Berlin; 1928

- O. Wälterlin**
- 98    *Der Lünger* C. Goldoni  
          Schauspielhaus, Zurich; 1947  
          Salzburg Festival; 1952  
          *Der eingebildete Kranke* Molière  
          Schauspielhaus, Zurich; 1946
- F. Wedekind**
- 99    *Der Erdgeist* F. Wedekind  
          Deutsches Theater, Berlin; 1912  
          *Franziska* F. Wedekind  
          Königgrätzerstrasse, Berlin; 1925
- Weichert**
- 100   *Der Sohn* W. Hasenclever  
          theater uncertain, Mannheim; year uncertain
- E. Welisch**
- 101   *Die Sache mit Lola* R. Bernauer and R. Schanzer  
          Komödienhaus, Berlin; 1921
- F. Wendhausen**
- 102   *Einsame Menschen* G. Hauptmann  
          Deutsches Theater, Berlin; 1920  
          *Caesar and Cleopatra* G. B. Shaw  
          Deutsches Theater, Berlin; 1920
- E. v. Winterstein**
- 103   *Vertauschte Seelen* W. v. Scholz  
          Kammerspiele, Berlin; 1911  
          *Lanvål* E. Stucken  
          Kammerspiele, Berlin; 1911
- Movies directed by others
- 104   various films and years  
 105   publicity photos; various years

**Box 11 Folder Unknown director-Other professional photographs (Theaters; Kroll)**

- Unknown director
- A**
- 1    *Die Orestie* Aeschylus  
          Theater des Westen, Berlin; 1900  
          theater uncertain, Berlin; ca. 1911  
          theater and year uncertain

- 2     *All the Living* H. Albright  
      theater and year uncertain  
      *Zu den Sternen* L. Andreev  
      Kleines Theater, Berlin; year uncertain  
      *Der Zauberschleier* D. Auber  
      theater and year uncertain
- B**
- 3     *Der Krampus* H. Bahr  
      theater and year uncertain  
      *Der tote Tag* E. Barlach  
      theater and year uncertain  
      *Die kleine Quelle* R. Bracco  
      Deutsches Volkstheater, Vienna; year uncertain
- 4     *Dantons Tod* G. Büchner  
      theater and year uncertain  
      *Leonce und Lena* G. Büchner  
      Lessing Theater, Berlin; year uncertain  
      *Woyzeck* G. Büchner  
      Residenz Theater, Munich; 1913
- C-D**
- 5     *Circe* P. Calderón  
      Künstler Theater, Munich; 1912  
      *R.U.R.* K. Čapek  
      Kurfürstendamm, Berlin; 1922  
      *Der Kirschgarten* A. Chekhov  
      theater and year uncertain  
      *Family Portrait* L. Coffee and W. J. Cowen  
      theater and year uncertain  
      *Scirocco* d'Albert  
      theater and year uncertain  
      *La Gioconda* G. D'Annunzio  
      Neues Theater, Berlin; 1904
- F-G**
- 6     *Der Fidele Bauer* L. Fall and V. Léon  
      Stadttheater, Zurich; year uncertain  
      *Faust I or II* J. W. v. Goethe  
      Deutsches Theater, Berlin; year uncertain  
      theater and year uncertain  
      *Götz von Berlichingen mit der eisernen Hand* J. W. v. Goethe  
      theater and year uncertain

- |    |  |
|----|--|
| 7  | <i>Der Diener zweier Herren</i> C. Goldoni<br>theater and year uncertain<br><i>Methusalem Goll</i><br>theater uncertain, Berlin; uncertain year<br><i>Nachtasyl</i> M. Gorki<br>theater and year uncertain<br><i>Die Jüdin von Toledo</i> F. Grillparzer<br>theater uncertain, Berlin; year uncertain<br><i>Des Meeres und der Liebe Wellen</i> F. Grillparzer<br>Deutsches Theater, Berlin; year uncertain  |
| 8  | <b>H</b><br><i>Antigone</i> W. Hasenclever<br>theater and year uncertain<br><i>Der Biberpelz</i> G. Hauptmann<br>[Volksbühne, Berlin; 1916]<br><i>Griselda</i> G. Hauptmann<br>Lessing Theater, Berlin; 1912<br><i>Hanneles Himmelfahrt</i> G. Hauptmann<br>theater uncertain, Berlin; year uncertain<br><i>Die Weber</i> G. Hauptmann<br>theater uncertain, Prague 1897 or Vienna 1899<br><i>Antigone</i> W. Hasenclever<br>theater and year uncertain<br>SEE ALSO: Else Heims Roles, Box 13A Folder 16 |
| 9  | <i>Agnes Bernauer</i> F. Hebbel<br>Hoftheater, Coburg-Gotha; year uncertain<br><i>Maria Magdalene</i> F. Hebbel<br>theater and year uncertain<br><i>Die Nibelungen</i> F. Hebbel<br>Goethefestspiele, Düsseldorf; year uncertain   |
| 10 | <i>Die junge Goldner</i> G. Hirschfeld<br>Deutsches Theater, Berlin; 1901<br><i>Jedermann</i> H. v. Hofmannsthal<br>Burgtheater, Vienna; 1913<br>theater and year uncertain<br><i>Josephslegende</i> H. v. Hofmannsthal and H. G. Kessler, music by R. Strauss<br>theater uncertain; 1927  |

**I**

- 11    *Peer Gynt* H. Ibsen  
theater and year uncertain  
*Rosmersholm* H. Ibsen  
Burgtheater, Vienna; year uncertain  
theater and year uncertain  
*Wenn wir Toten erwachen* H. Ibsen  
Lanstheater, Meiningen; year uncertain  
theater and year uncertain  
*Die Wildente* H. Ibsen  
Komödie, Berlin; year uncertain

**J-K**

- 12    *Die Journalisten* F. Joachimson  
Königliche Schauspielhaus, Berlin; year uncertain  
*Chor der Girls* E. Kästner  
theater and year uncertain  
*Die jüdische Witwe* G. Kaiser  
Lanstheater, Meiningen; year uncertain

- 13    *The World We Make* S. Kingsley  
theater and year uncertain  
*Der rollende Eisenbahnzug* W. I. Klasse  
Kleines Theater, Berlin; year uncertain  
*Veit Stoss* T. Klein  
Königliches Schauspielhaus, Berlin; year uncertain  
*Penthesilea* H. v. Kleist  
theater and year uncertain

**L**

- 14    *Die lustige Witwe* F. Lehár, libretto by V. Leon and L. Stein  
Grosses Schauspielhaus, Berlin; 1928  
*Minna von Barnhelm* G. E. Lessing  
[Deutsches Theater, Berlin; ca. 1916]  
theater and year uncertain
- 15    *Die Maccabäer* O. Ludwig  
Goethefestspiele. Düsseldorf, year uncertain  
*Der befreite Don Quichote* Lunartshsky  
Stadttheater, Crefeld; year uncertain

**M**

- 16    *Der blaue Vogel* M. Maeterlinck  
theater and year uncertain  
*Arzt wider Willen* Molière  
Lauchstedter Goethe Theater; year uncertain  
*Liliom* F. Molnár  
Kurfürstendamm, Berlin; year uncertain
- Heute kommt das Kind* McDougall  
Kammerspiele, Berlin; 1953 (Oversized mounted 15)

- 17    *Don Juan* W. A. Mozart, libretto by L. Da Ponte  
theater and year uncertain  
*Die Zauberflöte* W. A. Mozart, libretto by E. Schikaneder  
Hamburgische Staatsoper; 1944  
Staatsoper, Berlin; year uncertain

**O-R**

- 18    *Desire Under the Elms* E. O'Neill  
Lessing Theater, Berlin; year uncertain  
*Lazarus Laughed* E. O'Neill  
Goodman Memorial Theater, Chicago; 1927 (project)  
*Lola Montez* A. Paul  
theater uncertain; ca. 1918  
*Der Bauer als Millionär* F. Raimund  
Deutsches Schauspielhaus, Hamburg; year uncertain

**S-U**

- 19    *Die Verschwörung des Fiesko zu Genua* F. v. Schiller  
theater and year uncertain  
*Die Jungfrau von Orleans* F. v. Schiller  
theater uncertain; 1914  
theater and year uncertain
- 20    *Kabale und Liebe* F. v. Schiller  
theater and year uncertain  
*Wilhelm Tell* F. v. Schiller  
Royal Opera House, Stockholm; [1966]
- 21    *Der grüne Kakadu* A. Schnitzler  
theater and year uncertain  
*Der Schleier der Pierrette* A. Schnitzler  
Deutsches Opernhaus, Berlin; year uncertain

- 22    *Antony and Cleopatra* W. Shakespeare  
          theater uncertain; 1915  
        *Hamlet* W. Shakespeare  
          Burgtheater, Vienna; year uncertain  
          theater and year uncertain  
        *Julius Caesar* W. Shakespeare  
          Moscow Art Theater; 1903
- 23    *Macbeth* W. Shakespeare  
          various uncertain theaters and years  
        *A Midsummer Night's Dream* W. Shakespeare  
          Heidelberg Festival; year uncertain  
          theater and year uncertain  
        *Romeo and Juliet* W. Shakespeare  
          Neues Theater, Berlin; 1904 (project)  
        *The Tempest* W. Shakespeare  
          theater and year uncertain
- 24    *König Ödipus* Sophocles  
          multiple uncertain theaters and years
- 25    *Ödipus der Tyrann* Sophocles  
          [Staat Grosses Haus, Stuttgart; 1959]
- 26    *Teresina* O. Straus, libretto by R. Schanzer and E. Welisch  
          Deutsches Künstler Theater, Berlin; year uncertain  
        *Gläubiger* A. Strindberg  
          theater uncertain; ca. 1918  
        *Schmetterlingsschlacht* H. Sudermann  
          Volksbühne, Berlin; year uncertain  
        *Und das Licht scheinet in der Finsternis* L. Tolstoy  
          theater uncertain, Berlin; year uncertain  
        *Napoleon* F. v. Unruh  
          theater uncertain; ca. 1918
- W-uncertain**
- 27    *Erdgeist* F. Wedekind  
          theater uncertain; ca. 1918  
          theater and year uncertain  
        *Die Zensur* F. Wedekind  
          Kleines Theater, Berlin; 1910  
        *The Vision of St. Francis* E. de Weerth  
          theater uncertain; 1928 (project)  
        *Dreigroschenoper* K. Weill, libretto B. Brecht  
          theater and year uncertain

- 28     *The Importance of Being Earnest* O. Wilde  
      Vígszínház, Budapest; 1907  
      *No, No Nanette* V. Youmans and I. Caesar  
      Metropol Theater, Berlin; year uncertain
- 29     *Försterchristl*  
      theater and year uncertain  
      *Die Frau des Kommandeurs*  
      Burgtheater, Vienna; year uncertain  
      *Jean d'Arc*  
      theater uncertain; 1921  
      *Einer Mutter Sohn*  
      Burgtheater, Vienna; year uncertain  
      *Orchesterprobe*  
      Oktoberfest, Munich; year uncertain

Unknown play

- 30     E. Heims  
  31     H. Horner  
  32     E. Matray  
  33     R. C. Neher  
  34     R. C. Neher  
  35     R. C. Neher  
  36     R. C. Neher  
  37     R. C. Neher  
  38     R. C. Neher  
  39     O. Niedermoser and E. Orlik  
  40     M. Pompei, C. Richter, C. Sibley, E. Stern, C. Stuttgart, I. Triesch, and  
      P. Wexler  
  41     scene designs  
  42     characters and scenes  
  43     scenes  
  44     performance, backstage, and artwork

OTHER PROFESSIONAL PHOTOGRAPHS

Theaters

**A-B**

- 45     Admirals-Palast, Berlin  
      Balletttheater (project)  
      Berliner Theater, Berlin  
      Burgtheater, Vienna

**C- G**

- 46    Carltheater, Vienna  
      Casino Theater, Berlin  
      Deutsches Künstler Theater, Berlin
- 47    Deutsches Theater, Berlin: exterior
- 48    Deutsches Theater, Berlin: interior  
            Deutsches Theater, Berlin  
            SEE ALSO: Oversized mounted 6, 7, 13
- 49    Deutsches Volkstheater, Vienna  
      Festspielhaus, Salzburg (project)  
      Theater am Gärtnerplatz, Munich  
      Grosse Oper, Berlin
- 50    Grosses Schauspielhaus, Berlin: exterior
- 51    Grosses Schauspielhaus, Berlin: stage and house
- 52    Grosses Schauspielhaus, Berlin: foyer and other interiors
- 53    Grosses Schauspielhaus, Berlin: architectural drawings  
            Grosses Schauspielhaus, Berlin  
            SEE ALSO: Oversized mounted 5

**J**

- 54    Johann-Strauss Theater, Vienna
- 55    Theater in der Josefstadt, Vienna: exterior and interior
- 56    Theater in der Josefstadt, Vienna: artwork  
            Theater in der Josefstadt, Vienna  
            SEE ALSO: Oversized mounted 3, 15

**K**

- 57    Kammerspiele, Berlin  
      Kinotheater Nollendorfplatz, Berlin
- 58    Theater in der Königgrätzerstrasse, Berlin
- 59    Königliche Schauspielhaus, Berlin  
      Komische Oper, Berlin  
      Theater in der Kommandantenstrasse, Berlin
- 60    Die Komödie, Berlin: exterior
- 61    Die Komödie, Berlin: house
- 62    Die Komödie, Berlin: foyer and other interiors  
            Die Komödie, Berlin  
            SEE ALSO: Oversized mounted 3
- 63    Komödienhaus, Berlin  
      Konzerthaus, Vienna

- 64 Oper am Platz der Republik (Kroll), Berlin: stage and house  
65 Oper am Platz der Republik (Kroll), Berlin: foyer and other interiors

**Box Folder**

**12 Theaters (Künstler Theater)-Artwork**

**K (cont.)**

- 1 Künstler Theater, Munich  
2 Theater am Kurfürstendamm, Berlin: exterior and stage  
3 Theater am Kurfürstendamm, Berlin: house  
4 Theater am Kurfürstendamm, Berlin: architectural drawings

**L-M**

- 5 Lessing-Theater, Berlin  
Lustschloss Hellbronn, Salzburg  
Lustspiel-Theater, Vienna  
Metropol Theater, Berlin

Landestheater, Salzburg (Oversized mounted 1)

**N-O**

- 6 National and Residenz Theater, Munich  
Neues Festspielhaus, Salzburg  
Neues Theater, Berlin  
Neues Theater am Zoo, Berlin

Neue Stadttheater, Salzburg (Oversized mounted 7)

- 7 Neues Wiener Stadttheater, Vienna  
8 Theater am Nollendorfplatz, Berlin  
Oper am Königsplatz, Berlin  
Operhaus, Berlin

**P- S**

- 9 Prinz-Regenten, Munich  
Raimund-Theater, Vienna  
Theater am Reichskanzlerplatz, Berlin  
Reinhardt Theater, New York (project)  
10 Renaissance Theater, Berlin

11 Rose Theater, Berlin  
Schauspielhaus, Berlin  
Schlosspark-Theater, Berlin  
Staatl. Schiller Theater, Berlin

12 Staatsoper, Vienna  
Stadttheater, Munich-Gladbach  
Stadttheater, Münster  
Städtische Oper, Berlin

## T

13 Thalia Theater, Berlin  
Trianon-Theater, Berlin  
Theater Die Tribüne, Berlin

## V-W (and multiple)

14 Volksbühne, Berlin: exterior  
15 Volksbühne, Berlin: exterior and stage  
16 Volksbühne, Berlin: house, other interiors, and architectural drawings

17 Volksoper, Vienna  
Volkstheater, Munich  
Wallner Theater, Berlin  
Theater des Westens, Berlin  
Theater an der Wien, Vienna  
Wiener Bürgertheater, Vienna  
Deutsches Theater and Kammerspiele, Berlin

## Events

### **Exhibits**

18 Landestheater, Salzburg; July 1966  
19 Landestheater, Salzburg; July 1966

20 Schloss Arenberg, Salzburg; 1968-1969

21 Warsaw; October, 1969

22 Schloss Arenberg, Salzburg; 1972

23 SUNY Binghamton and UCLA; May-June and November-December,  
1973

24 Schloss Arenberg, Salzburg; July-September; 1973

- 25 Bergdorf Goodman's, New York; 1974  
Berlin; uncertain year  
SUNY Binghamton; year uncertain
- SUNY Binghamton; 1974 (Oversized mounted 2)

**Symposia**

- 26 SUNY Binghamton; 1968 and 1970
- 27 Los Angeles; 1973
- 28 Los Angeles; 1973
- 29 Los Angeles; 1973

**Tributes**

- 30 Salzburg Festival 10<sup>th</sup> Anniversary; August 1930  
Salzburg Festival 10<sup>th</sup> Anniversary; August 1930  
SEE ALSO: Oversized mounted 14, 15
- MR's 25<sup>th</sup> Anniversary at the Deutsches Theater, Berlin; 1930  
MR's 25<sup>th</sup> Anniversary at the Deutsches Theater, Berlin; 1930  
SEE ALSO: Oversized mounted 3
- 31 [MR receiving honorary doctorate from Oxford; 1933]  
MR's 70<sup>th</sup> Birthday scroll; 1943  
MR's 70<sup>th</sup> Birthday scroll; 1943  
SEE ALSO: Oversized mounted 11
- 32 Performance of *Nathan der Weise* in honor of MR; 1945  
Unveiling of MR sculpture, Josefstadt, Vienna; 1950  
Street naming for MR, East Berlin; year uncertain  
MR with others on uncertain occasion; year uncertain  
Unveiling of MR sculpture, Josefstadt Vienna; 1950  
SEE ALSO: Oversized mounted 15

**Josefstadt visit (1973)**

- 33 reception
- 34 reception
- 35 *Das Konzert* H. Bahr
- 36 *Das Konzert* H. Bahr
- 37 *Das Konzert* H. Bahr
- 38 *Das Konzert* H. Bahr
- 39 *Das Konzert* H. Bahr
- 40 *Das Konzert* H. Bahr
- 41 *Sechs Personen suchen einen Autor* L. Pirandello
- 42 *Sechs Personen suchen einen Autor* L. Pirandello
- 43 *Sechs Personen suchen einen Autor* L. Pirandello
- 44 *Sechs Personen suchen einen Autor* L. Pirandello

Writings

**Correspondence** (SEE ALSO: Correspondence, Boxes 18-23)

- 45 1929-1932
- 46 1933-1943
- 47 year uncertain

**Periodical clippings**

- 48 1920-1927
- 49 1928-1929
- 50 1930
- 51 1930-1937
- 52 1938-1939
- 53 1943 (MR obituaries)
- 54 year uncertain

**Other writings**

- 55 Programs; 1924
  - Programs; 1924
  - SEE ALSO: Oversized mounted 15
- 56 Poetry and prose; 1926-year uncertain
- 57 Handwritten notes found in MR's books; year uncertain
- 58 Handwritten notes found in MR's books; year uncertain

Artwork

**A-B**

- 59 P. Anderson
- E. Barlach
- F. Behn
- L. Bernhard
- W. Bithorn

**C-D**

- 60 E. Caruso
- L. Corinth
- 61 E. G. Craig
- E. Deutsch
- B. F. Dolbin

**E-F**

- 62      E. Edel  
          B. Ehrenwerth  
          H. R. Erdt  
          A. Faistauer  
          R. Fuchs  
               A. Faistauer  
             SEE ALSO: Oversized mounted 10  
             R. Fuchs  
             SEE ALSO: Oversized mounted 10

**G-H**

- 63      A. Gerstenbrand  
          L. Giordano  
          R. Grossmann  
          O. Gulbransson  
          G. Heller  
          L. Holwein  
               R. Grossmann  
             SEE ALSO: Oversized mounted 15

**K**

- 64      A. Kampf  
          E. S. Klempner  
               E. S. Klempner  
             SEE ALSO: Oversized mounted 3
- 65      J. Klinger  
          O. Kokoschka  
          K. Kollwitz  
          Kraft  
               O. Kokoschka  
             SEE ALSO: Oversized mounted 10

**L-N**

- 66      J. Lavery  
          Marchioness of Grandby (Manners)  
          Duchess of Rutland (V. Manners)  
          Melchoir
- 67      R. C. Neher  
68      R. C. Neher

**O**

- 69 E. Orlik: H. Bahr, L. v. Beethoven, T. Durieux, and M. Gorki  
70 E. Orlik: G. Hauptmann and self-sketches  
71 E. Orlik: MR, K. G. Vollmoeller, and unknown person  
E. Orlik  
SEE ALSO: Oversized mounted 7, 10

**P-R**

- 72 B. Paul  
M. Pechstein  
F. Rhein

**S**

- 73 R. Scheibe  
Scheurich  
R. Schlichter  
W. Schmackenberg  
J. Schmidt  
V. Schufinsky  
J. J. Shannon

- 74 J. Steiner  
R. Sterl  
E. Stern  
H. Struck  
H. Struck  
SEE ALSO: Oversized mounted 8

**T-U**

- 75 V. Tischler
- 76 F. Tryfus  
L. Unger  
L. Ury  
F. Tryfus  
SEE ALSO: Oversized mounted 15

**W-uncertain**

- 77 T. Walther  
Wassily and Kandinsky  
M. Weger
- 78 Caricatures of MR by uncertain artists from uncertain sources  
79 Unidentified sketches, possibly made by MR  
80 Posters and various other artwork by uncertain artists

**Box Folder**  
**13A Professional (not play)-Else Heims roles**

**Professional (not play)**

- 1 V. Arnold  
M. Bard  
A. Bassermann  
P. Biensfeldt  
F. Buconi  
V. Christine  
E. Darbo
  
- 2 W. Diegelmann  
L. Dumont  
T. Durieux  
E. Edwards  
C. Eibenschütz  
K. Evens  
G. Eysoldt  
E. Häusserman  
M. Herrmann
  
- 3 G. Hildebradt  
H. Hilpert  
A. Hörbiger  
P. Hörbiger  
V. Hollaender  
S. Jaegers  
C. Jöken  
F. Kayssler  
L. Kieselhausen
  
- 4 A. Kimla  
P. Kreuder  
L. Mannheim  
H. Maracek  
K.-H. Martin  
M. Melzer  
M. Merter-ter Meer  
A. Moissi  
O. Montua  
H. Pagay

5 M. Pallenberg

I. Pawlik

L. Pricken

Rethberg

R. Sacchelto

A. Sandrock

6 M. Scheider

R. Schildkraut

H. Schleser

H. Speelmanns

A. Steinrück

A. Straksch

R. Tauber

J. Terwin

Helene Thimig

7 Hermann Thimig

K. G. Vollmoeller

H. Wangel

H. Wassmann

P. Wegener

E. v. Winterstein

unknown people

E. Häusserman and F. Stoss (Oversized mounted 15)

Else Heims roles

8 *Die Orestie* Aeschylus

Grosses Schauspielhaus, Berlin; 1919

*Die Orestie* Aeschylus

Grosses Schauspielhaus, Berlin; 1919

SEE ALSO: MR Directed, Box 1 Folder 3

SEE ALSO: Oversized mounted 16

9 *Faust I* J. W. v. Goethe

Deutsches Theater, Berlin; March 1909-May 1924 ([1909](#))

10 *Faust I* J. W. v. Goethe

Deutsches Theater, Berlin; March 1909-May 1924 ([1909](#))

11 *Faust I* J. W. v. Goethe

Deutsches Theater, Berlin; March 1909-May 1924 ([1909](#))

12 *Faust I* J. W. v. Goethe

Deutsches Theater, Berlin; March 1909-May 1924 ([1909](#)): with O. Beregi

*Faust I* J. W. v. Goethe

Deutsches Theater, Berlin; March 1909-May 1924 ([1909](#))

SEE ALSO: MR Directed, Box 1 Folders 45-46

SEE ALSO: Oversized mounted 3, 4, 8

- 13    *Faust II* J. W. v. Goethe  
Deutsches Theater, Berlin; 1911  
    *Faust II* J. W. v. Goethe  
    Deutsches Theater, Berlin; 1911  
    SEE ALSO: Box 13B  
    SEE ALSO: MR Directed, Box 2 Folder 27  
    SEE ALSO: Oversized mounted 4
- 14    *Torquato Tasso* J. W. v. Goethe  
Deutsches Theater, Berlin; 1913  
    *Torquato Tasso* J. W. v. Goethe  
    Deutsches Theater, Berlin; 1913  
    SEE ALSO: MR Directed, Box 2 Folder 34
- 15    *Mirandolina* C. Goldoni (director—uncertain)  
theater uncertain; [1914]
- 16    *Antigone* W. Hasenclever (director—uncertain)  
theater and year uncertain  
    *Antigone* W. Hasenclever (director—uncertain)  
    theater and year uncertain  
    SEE ALSO: Unknown Director, Box 11 Folder 8
- 17    *Cristinas Heimreise* H. v. Hofmannsthal  
Deutsches Theater, Berlin; 1910  
    *Cristinas Heimreise* H. v. Hofmannsthal  
    Deutsches Theater, Berlin; 1910  
    SEE ALSO: Box 13B  
    SEE ALSO: MR Directed, Box 3 Folder 3
- 18    *Die deutschen Kleinstädter* A. v. Kotzebue  
Kammerspiele, Berlin; 1914  
    *Die deutschen Kleinstädter* A. v. Kotzebue  
    Kammerspiele, Berlin; 1914  
    SEE ALSO: MR Directed, Box 3 Folder 41
- 19    *Minna von Barnhelm* G. E. Lessing  
Deutsches Theater, Berlin; [1909]  
    *Minna von Barnhelm* G. E. Lessing  
    Deutsches Theater, Berlin; [1909]  
    SEE ALSO: MR Directed, Box 3 Folder 51
- 20    *Aglavaine und Selysette* M. Maeterlinck  
Kammerspiele, Berlin; 1907  
    *Aglavaine und Selysette* M. Maeterlinck  
    Kammerspiele, Berlin; 1907  
    SEE ALSO: Box 13B  
    SEE ALSO: MR Directed, Box 3 Folder 53  
    SEE ALSO: Oversized mounted 6

- 21 *Die Braut von Messina* F. v. Schiller  
 Deutsches Theater, Berlin; 1910 (or possibly Künstler Theater; 1909)  
*Die Braut von Messina* F. v. Schiller  
 Deutsches Theater, Berlin; 1910 (or possibly Künstler Theater; 1909)  
 SEE ALSO: MR Directed, Box 4B Folder 33
- 22 *Maria Stuart* F. v. Schiller (director—uncertain)  
 theater uncertain; 1927: with unidentified actors
- 23 *Henry IV, Parts I and/or II* W. Shakespeare  
 Deutsches Theater, Berlin; 1912  
*Henry IV, Parts I and/or II* W. Shakespeare  
 Deutsches Theater, Berlin; 1912  
 SEE ALSO: MR Directed, Box 5 Folder 27  
 SEE ALSO: Oversized mounted 11
- 24 *The Merchant of Venice* W. Shakespeare  
 Deutsches Theater, Berlin; 1905  
*The Merchant of Venice* W. Shakespeare  
 Deutsches Theater, Berlin; 1905  
 SEE ALSO: MR Directed, Box 5 Folder 39  
 SEE ALSO: Oversized mounted 6  
*The Merchant of Venice* W. Shakespeare  
 Künstler Theater, Munich; 1909  
*The Merchant of Venice* W. Shakespeare  
 Künstler Theater, Munich; 1909  
 SEE ALSO: Box 13B  
 SEE ALSO: MR Directed, Box 5 Folder 50
- 25 *Much Ado About Nothing* W. Shakespeare  
 Deutsches Theater, Berlin; 1912  
*Much Ado About Nothing* W. Shakespeare  
 Deutsches Theater, Berlin; 1912  
 SEE ALSO: MR Directed, Box 6 Folder 40
- 26 *Othello* W. Shakespeare  
 Deutsches Theater, Berlin; 1910: with M. Kupfer  
*Othello* W. Shakespeare  
 Deutsches Theater, Berlin; 1910  
 SEE ALSO: Box 13B  
 SEE ALSO: MR Directed, Box 6 Folder 43
- 27 *Twelfth Night* W. Shakespeare  
 Deutsches Theater, Berlin; 1907  
*Twelfth Night* W. Shakespeare  
 Deutsches Theater, Berlin; 1907  
 SEE ALSO: MR Directed, Box 7 Folder 5
- 28 unknown plays, theaters, and years  
 unknown plays, theaters, and years  
 SEE ALSO: Box 13B

**Box**13B Oversized Else Heims roles (all originals)

*Faust II* J. W. v. Goethe  
Deutsches Theater, Berlin; 1911  
*Cristinas Heimreise* H. v. Hofmannsthal  
Deutsches Theater, Berlin; 1910  
*Aglavaine und Selysette* M. Maeterlinck  
Kammerspiele, Berlin; 1907  
*The Merchant of Venice* W. Shakespeare  
Künstler Theater, Munich; 1909  
*Othello* W. Shakespeare  
Deutsches Theater, Berlin; 1910  
unknown plays, theaters, and years

## **Subseries: Personal**

**Box      Folder**  
MAX REINHARDT AND FAMILY

24            **Max Reinhardt and Family-Others (H. Sudermann)**

Max Reinhardt Only

- 1        1890s: mounted
- 2        1890s
- 3        ca. 1900
- 4        ca. 1900-ca. 1905
- 5        ca. 1905
- 6        ca. 1905-1909
- 7        ca. 1910-ca. 1914
- 8        ca. 1915
- 9        ca. 1920-ca. 1925
- 10      ca. 1929
- 11      ca. 1930
- 12      ca. 1930
- 13      ca. 1930
- 14      1931-ca. 1935
- 15      ca. 1940
- 16      ca. 1940
- 17      ca. 1942-ca. 1943
- 18      year uncertain
- 19      year uncertain
  - ca. 1900
  - SEE ALSO: Oversized mounted 7
  - ca. 1905
  - SEE ALSO: Oversized mounted 2
  - ca. 1915
  - SEE ALSO: Oversized mounted 7
  - ca. 1929
  - SEE ALSO: Oversized mounted 15
  - ca. 1930
  - SEE ALSO: Oversized mounted 3, 8, 14
  - year uncertain
  - SEE ALSO: Oversized mounted 10, 15

Family

20      Wilhelm Goldmann and family

**Else Heims**

- 21      1898-1900
- 22      1906
- 23      1909
- 24      1909

- 25 ca. 1910-1912  
 26 1912  
 27 1912  
 28 ca. 1912  
 29 ca. 1912  
 30 ca. 1914-1915  
 31 1915  
 32 1920-1921  
 33 ca. 1922-1934  
 34 year uncertain  
 35 year uncertain (including photo with MR)  
     Else Heims  
     SEE ALSO: Box 26
- 36 Jenny Kornfeld and family
- Edmund Reinhardt**  
 37 ca. 1900-1928  
 38 year uncertain (including photo with MR)  
     year uncertain (including photo with MR)  
     SEE ALSO: Oversized mounted 14
- 39 Gottfried Reinhardt (including class photo)
- 40 Leo Reinhardt and family
- Wolfgang Reinhardt**  
 41 ca. 1912-ca. 1913  
 42 1915  
 43 1915  
 44 photos with MR  
     Wolfgang Reinhardt  
     SEE ALSO: Box 26
- Wolfgang and Gottfried Reinhardt:** many with Else Heims  
 45 ca. 1911-ca. 1912  
 46 1915  
 47 1915-ca. 1918  
 48 ca. 1920-1949  
     Wolfgang and Gottfried Reinhardt: many with Else Heims  
     SEE ALSO: Box 26

#### OTHERS

- 49 H. Bahr  
 E. Beck

- 50      E. Bergner  
           M. Carmi  
           Princess Cecilie  
           L. Darvas
- 51      T. Durieux  
           E. Eckersberg
- 52      A. Ferdinand and mother  
           L. Ganghofer  
           F. Gemier  
           K. v. Gersdorff  
           M. Goldschmidt-Rothchild

**Heims**

- 53      E. Heims with father and MR
- 54      M. and A. Heims
- 55      Heims family friends  
           M. Heims  
           SEE ALSO: Box 26

- 56      R. v. Hofmannsthal  
           H. Ibsen  
           A. Kahane  
           W. Krauss
- 57      E. Lehmann  
           Lenbach  
           E. Lothar

**D. Manners and family**

- 58      ca. 1898-ca. 1899
- 59      ca. 1900-ca. 1906
- 60      ca. 1910-ca. 1930

I. Mautner  
           SEE: Box 26

- 61      F. Molnár and L. Darvas  
           C. Morgenstern  
           G. Mosheim  
           H. Paget
- 62      M. Pallenberg  
           M. Rajdl  
           A. Roller  
           L. Salmonova  
           G. Salvini  
           J. and R. Schildkraut  
           M. Solveg

63 A. Sorma  
H. Sudermann

**Box Folder**  
**25A Others (Thimig family)-Groups (without Max Reinhardt)**

**Thimig**

- 1 Fritz Thimig
- 2 Helene Thimig (including photos with MR)
  - Helene Thimig (including photos with MR)
  - SEE ALSO: Box 26
  - SEE ALSO: Oversized mounted 7
- 3 Hermann Thimig
- 4 Family photos
  - ca. 1895
- 5 Family photos
  - ca. 1895
- 6 Family photos
  - ca. 1895-ca. 1915
- 7 uncertain person and/or year
- 8 uncertain year
  
- 9 J. Tiedke
  - K. Vollmoeller
  - F. Wedekind
  - P. Wegener
- 10 uncertain person
- 11 uncertain person and year

**GROUPS**

**With Max Reinhardt**

- 12 ca. 1898-1899
- 13 ca. 1900
- 14 1910-ca. 1924
- 15 ca. 1925
- 16 ca. 1925
- 17 1927-ca. 1930
- 18 1934
- 19 1935-uncertain 1930s

- 20 year uncertain  
 ca. 1898-1899  
 SEE ALSO: Oversized mounted 7  
 ca. 1900  
 SEE ALSO: Oversized mounted 4  
 ca. 1910-ca. 1924  
 SEE ALSO: Oversized mounted 8, 14  
 1927-ca. 1930  
 SEE ALSO: Oversized mounted 1, 3, 10  
 year uncertain  
 SEE ALSO: Oversized mounted 3, 7

Without Max Reinhardt

- 21 ca. 1919-(1927: Salzburg Festival)  
 22 1927: Salzburg Festival  
 23 1927: American tour  
 24 1927: American tour  
 25 ca. 1927-1932  
 26 year uncertain  
     year uncertain  
     SEE ALSO: Oversized mounted 3

**Box    Folder**  
**STRUCTURES/OBJECTS/SOUVENIERS**

**25B        Structures/objects/souvenirs**

Leopoldskron

- 27 interior: library  
 28 interior: library  
 29 interior  
 30 interior  
 31 interior  
 32 interior  
     Leopoldskron: interior  
     SEE ALSO: Oversized mounted 8, 14
- 33 exterior: driveway  
 34 exterior: garden  
 35 exterior: courtyard and stables  
 36 exterior: courtyard and stables  
 37 exterior: lake and various other photos  
 38 exterior: panoramas  
     Leopoldskron: exterior  
     SEE ALSO: Oversized mounted 7, 8, 14
- 39 Leopoldskron during World War II occupation

MR's other residences

- 40 Berlin
- 41 Los Angeles
- 42 Los Angeles

Objects

- 43 various objects

Souvenirs

- 44 various postcards

**Box**

- 26 Oversized Personal Photographs (all originals)
  - Else Heims: 1907-ca. 1922; year uncertain
  - Wolfgang Reinhardt: 1915
  - Wolfgang and Gottfried Reinhardt (some with Else Heims):  
1913-ca. 1920
  - M. Heims
  - I. Mautner
  - Helene Thimig



Max Reinhardt at the beginning of his career (c. 1905)



Max Reinhardt in mid-career (1930s)



Max Reinhardt in mid-career (1930s)



Max Reinhardt in mid-career (1930s)



Max Reinhardt at the end of his career (c. 1943)



Goethe, **Faust**, Deutsches Theater, 1911. Else Heims as Margarete.

540

**Faußl** (auf dem Ballon  
mit herzen Ried un-

Sob hieße die Sorge,  
hätte sich gleichzeitig  
an den Hals gelegt,  
und hätte die Arme ausgestreckt,  
um ihre Wunden zu heilen.

Sob heifte die Not,  
hätte sich die Lungen  
ausgestreckt und würde der Atem  
ausgestanden, um zu atmen.

Die Zürir ist verüchtig mit ihren Recken,  
Drin wohnt ein Feind, vor mogen nicht nein,  
Widerstand ist verboten.

Da wird' ich zum Segelaten,

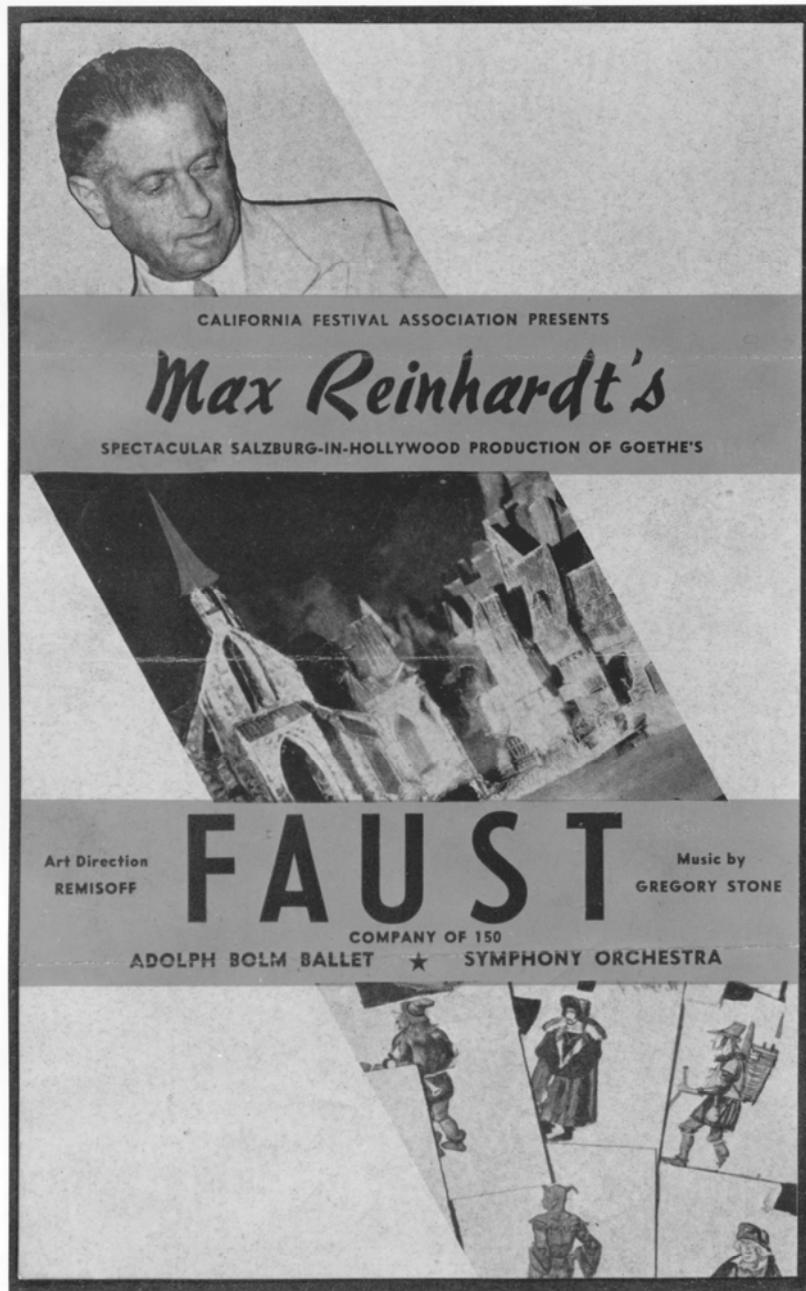
**Katzen am Fenster:** Da wird ich zünftig.  
Koi, Katzen hat uns gefangen!

Man wendet von mir das verhohne Gefühl. Katzen Katze

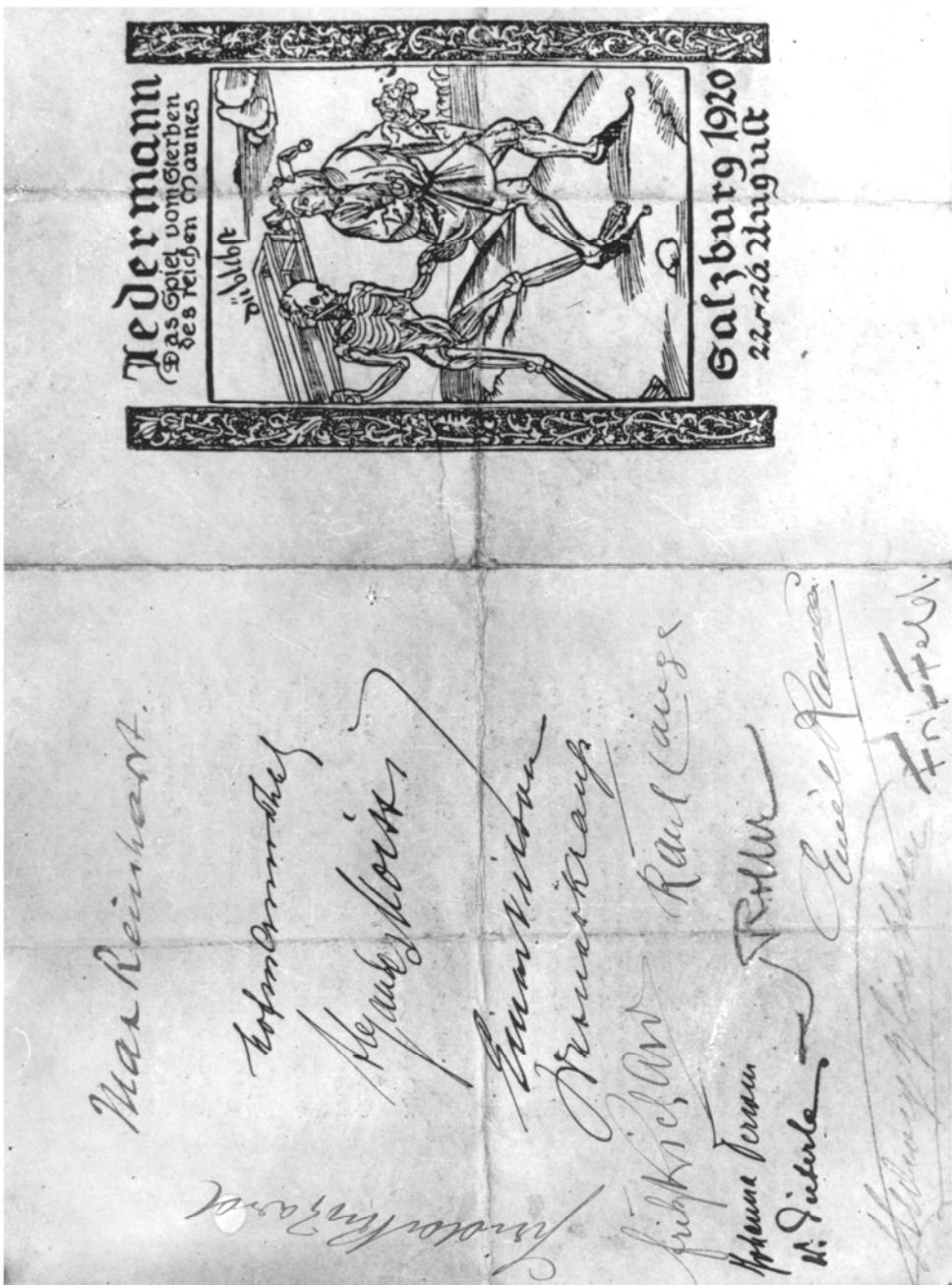
**Allian Katz aus Schlosshof:** George, komm her!  
Ihr Eltern, ihr kommt nicht und durft nicht hinein;  
Die George, sie schreit sich durchaus Geschlosshof ein.  
(George beschreitend)

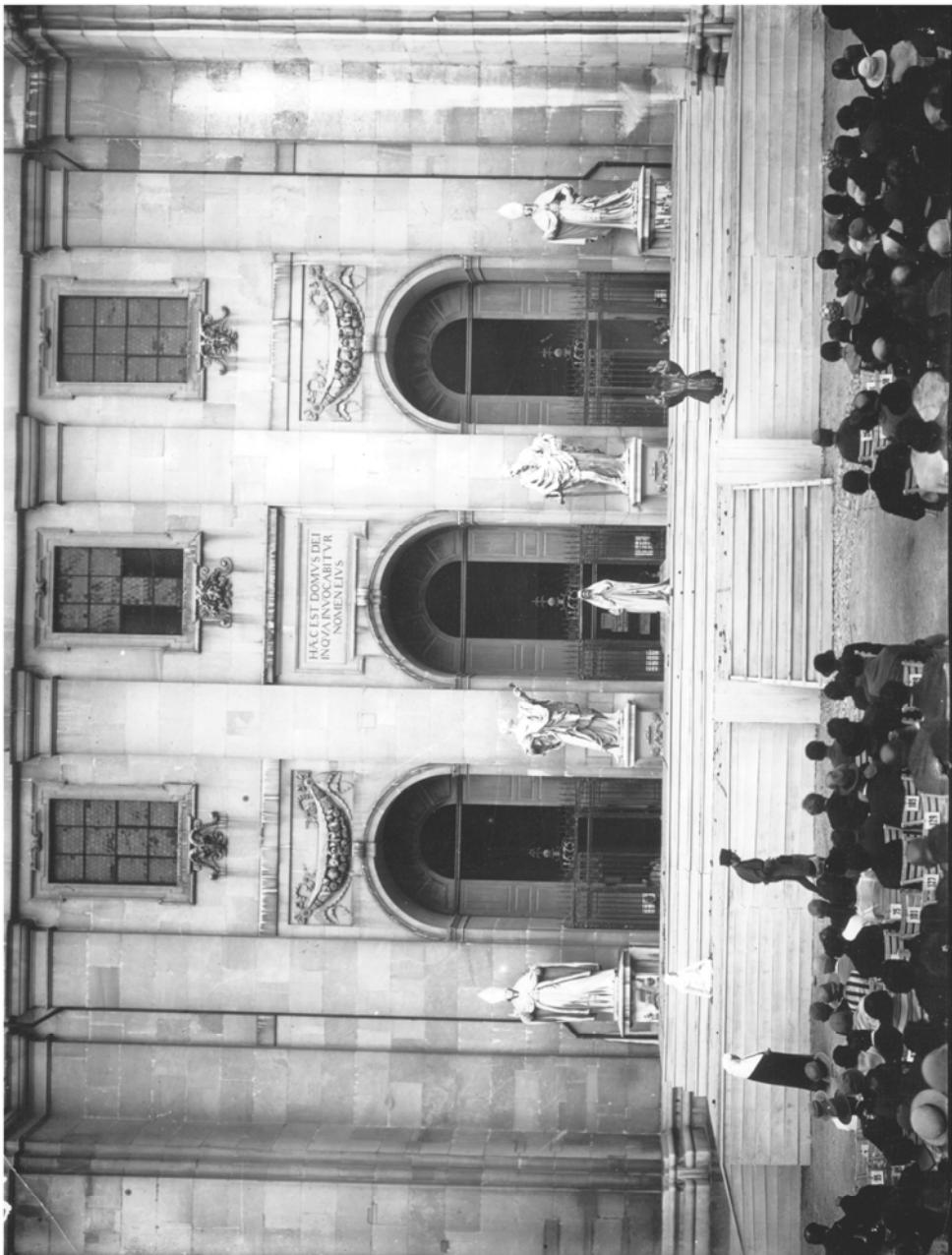
Groote, Ernst II Douttorens Thesaurus 1011 Promotieboek nooooo

Goethe, Faust II, Deutsches Theater, 1911. Promptbook page.



Goethe, *Faust*, Pilgrimage Theater, Los Angeles, 1938. Publicity brochure.





Hofmannsthal, **Everyman**, Salzburg Festival, 1926. Cathedral Square.



Hofmannsthal, **Everyman**, Salzburg Festival, 1932. Reinhardt on stairs.



Shakespeare, *Hamlet*, Deutsches Theater, 1909. Play within a play.



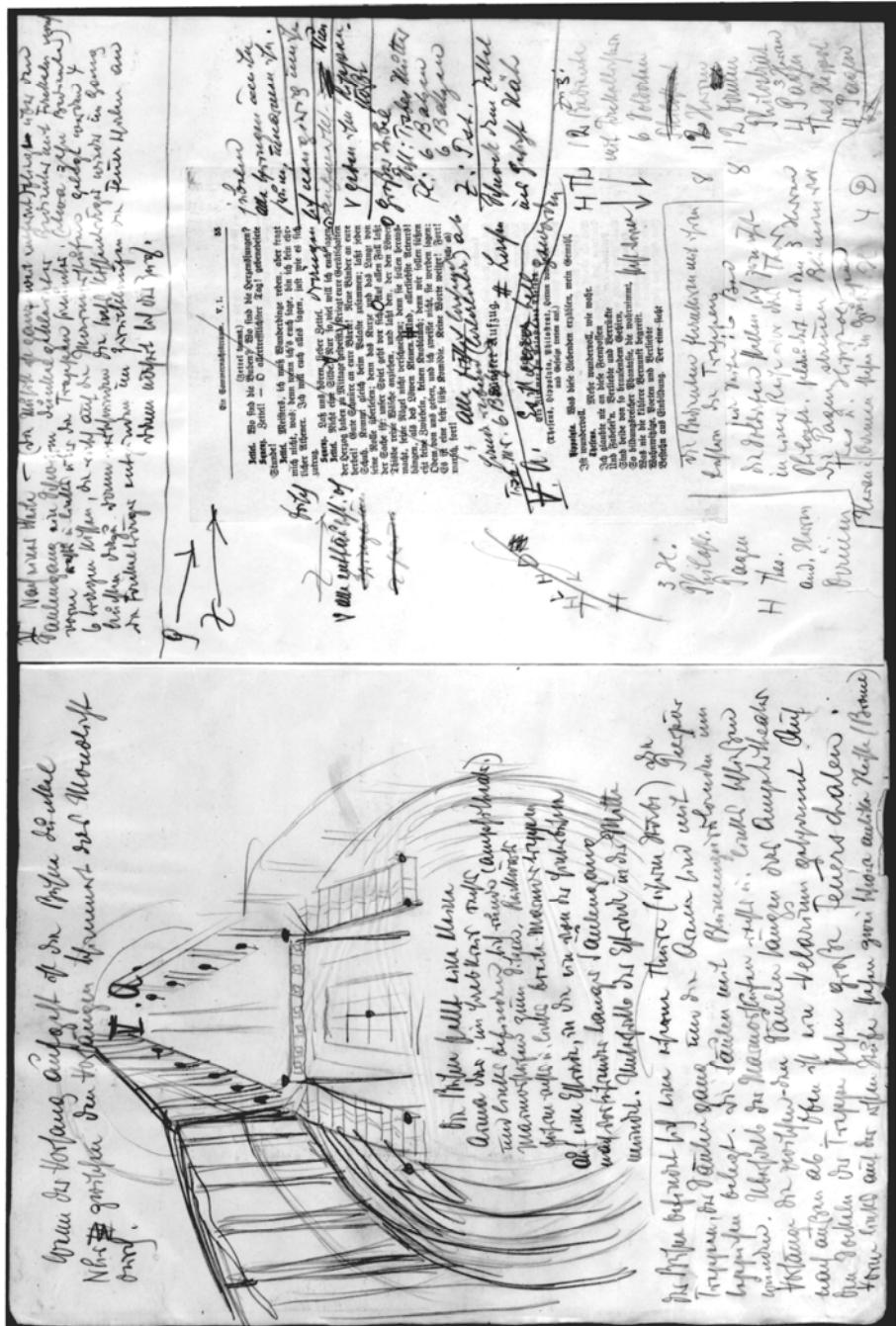
Shakespeare, **Hamlet**, Grosses Schauspielhaus, 1920. Ernst Stern design.



Shakespeare, *A Midsummer Night's Dream*, Neues Theater, 1905. Camilla Eibenschuetz as Titania



Shakespeare, **A Midsummer Night's Dream**, Neues Theater, 1905. Gertrud Eysoldt as Puck.



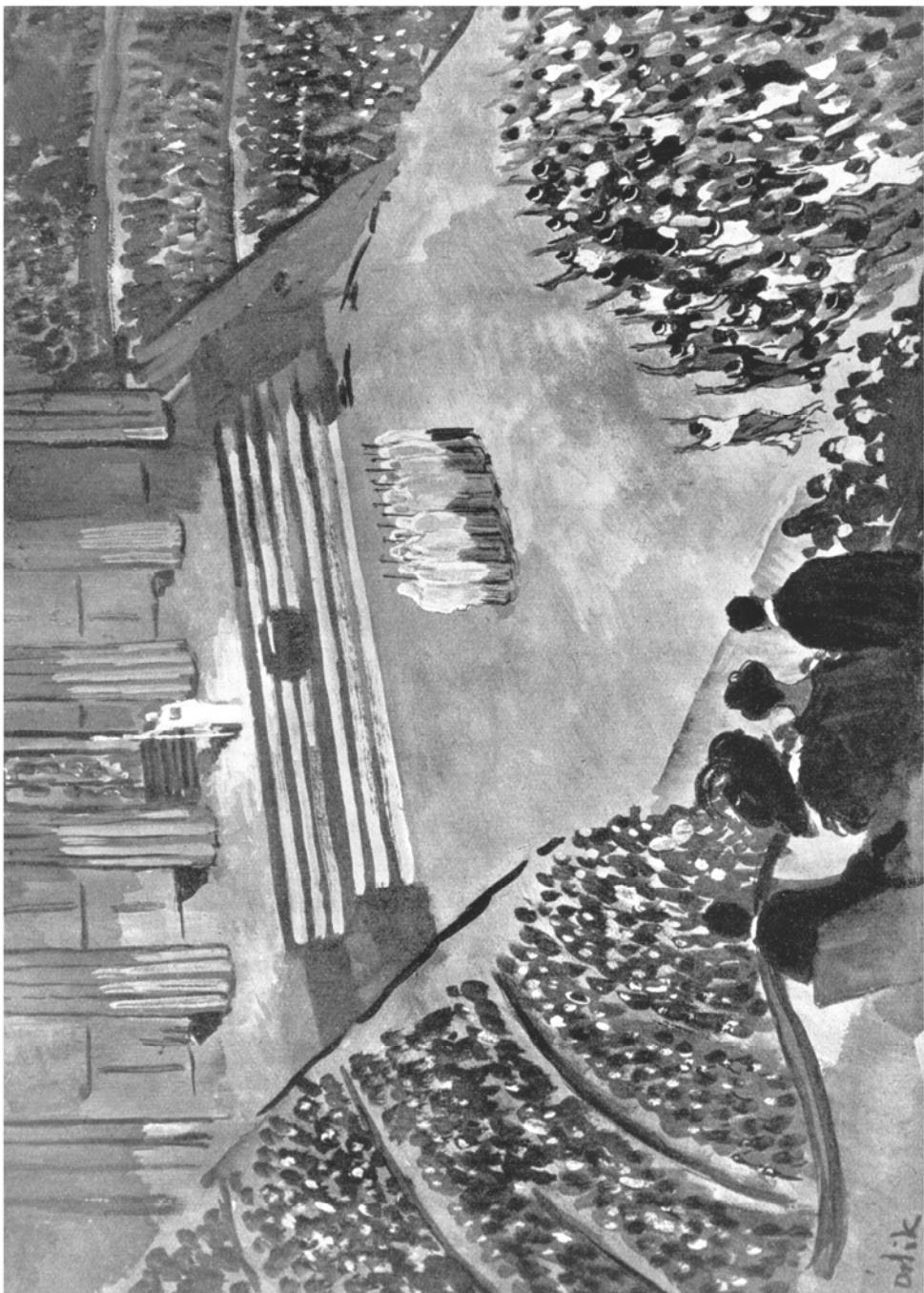
Shakespeare, *A Midsummer Night's Dream*, Deutsches Theater, 1906. Promptbook page.



Sophocles, *Oedipus Rex*, St. Petersburg, Circus Ciniselli, 1911. Dress rehearsal.



Sophocles, **Oedipus Rex**, Circus Schumann, 1910. Ernst Stern design.



Sophocles, *Oedipus Rex*, Circus Schumann, 1910. Emil Orlik drawing.



Vollmoeller, **The Miracle**, Circus Busch, 1914. Mary Dietrich as Megildis.



Vollmoeller, **The Miracle**, Century Theater, New York, 1924. Diana Manners as Madonna.



Vollmoeller, **The Miracle**, Dortmund Westfalenhalle, 1927. Production photo.

1.1. 31. OKTOBER 1935

New York

(1. Partie im Th., 15. Dez.)

PART 1

13. Aug. 36 1. Picusseu Manhattan Op <sup>100</sup>

The Theatre is in complete darkness.

Setting: Requirements for Sequence 2; Tent cover, folded, lying on Middle Area; Tent Poles, lying on Middle Area; Peak of Altar Area in place; 3 Rocks to compose Altar lying above Altar space. Kindling lying on Altar Space, firewood on Altar Space. Upper Area Hill-top Easel in position.

Enter from 10: President, Picusman, 6 Picusmen, 9 Synagogues, Beatenone.

Properties: 3 Scrolls carried in by 3 Picusmen; 4 Candlesticks carried by Picusman and 3 Picusmen. Each other person carries a stump of a candle. 9 Synagogues carry lanterns partially concealed under coats.

Sounds: The sharp beat of a drum, the wailing cry from a ram's horn (shofar) and a sound of voices, half moan, half murmur, that momently gathers strength.

Lights:

They crouch on the ground around the Almemor and arrange stumps of candles before them.

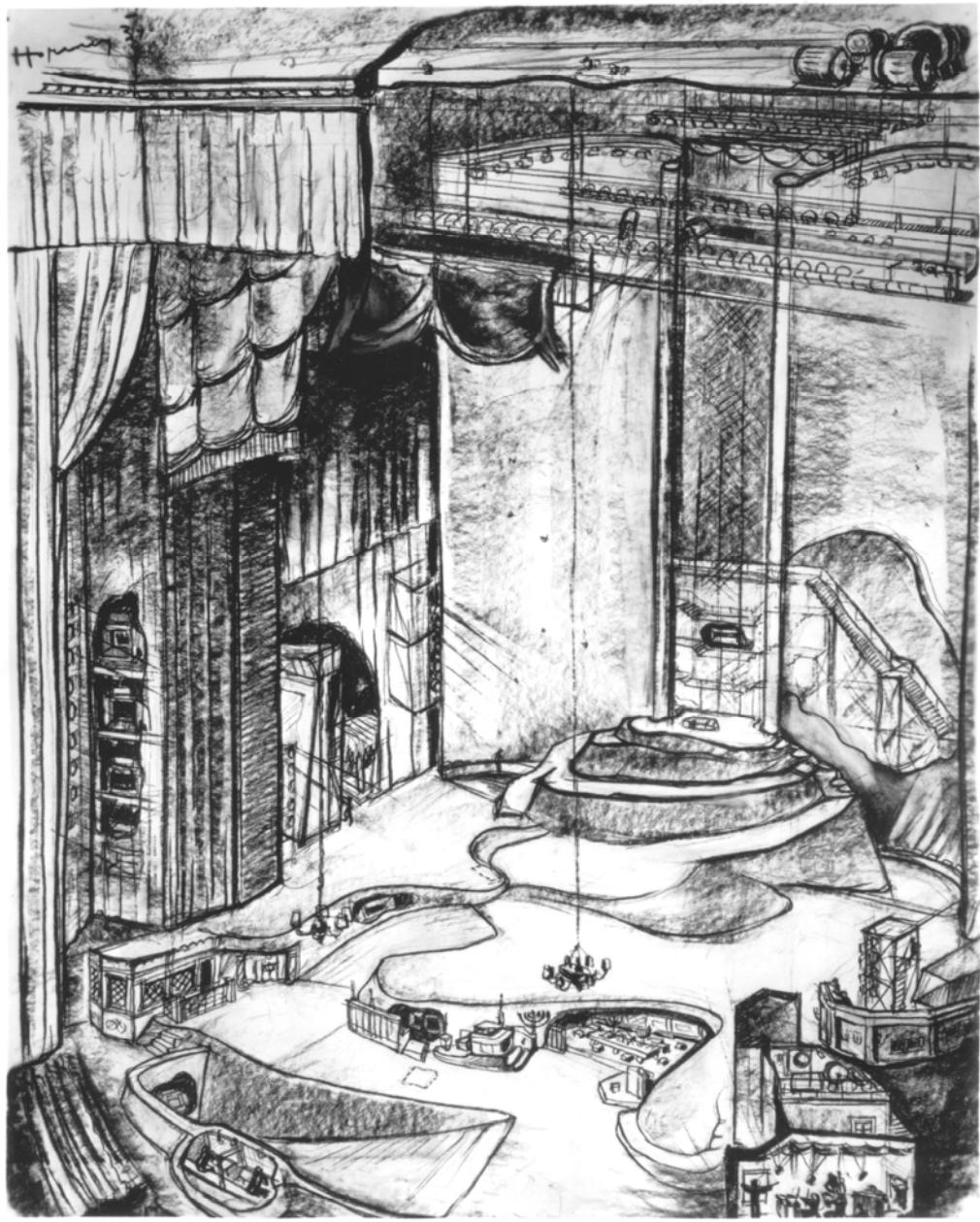
They finish the liturgical mourning.

Enter from 7: Timidsoul, Youth, 5 Synagogues, Alien Girl, 15 Transientmen, 10 Transientwomen.

Enter from 10: Adversary, 5 Synagogues, 15 Transientmen, 10 Transientwomen, Watchman

Lights:

Werfel, The Eternal Road, Manhattan Opera House, 1937. Promptbook page.



Werfel, **The Eternal Road**, Manhattan Opera House, 1937. Norman Bel Geddes scene design.

R 5576(0),

### Theater und Kirche

mit dem antiken  
Theater verbindet  
sich

(Abendmahl)  
Kirche

(Szenen monothelit. Judentum und Christentum gegen alle Bruderschaften  
Absehung gegen die dramat. Kunst  
Vorlage ist jetzt, wo nur allgemeinste Bilder besprochen,  
Szenen eines Dramas. Kunst: bei den heidnischen Gottheiten  
war der dichterische, dichterische und ergebene Grund: glorifizier  
an einem Mittelpunkt Gott und den Menschen.

Der Chorus des Dionysos, der der Mythus des Sohn des höchsten  
Gottes und eines Herkunfts Gottes dient - ein vortheilhaftes  
Ausdruck des Schauspiels nach dem, das die Künste sollte  
Der Kult des Dionysos gewährte dem Mann nun auf lange Stunden  
die begehrte Freude einer Verehrung mit Gott dem Gott  
Brot und Wein: Unterzeichen der Verehrung mit Christo  
symbolisch Choropode Diorama, das aus einzelnen großen  
jeweils geistigen Schauspielen (Mythes) die das ganze  
Mitleid und das Fortdauern forderten. D.h. that das geistige  
Werk, das Volk mit dem danach aus dem Werke geprägten  
Fest und dem katholischen Gottesdienst (Jubel = Predigtung)  
veranlaßt zu machen.

Oratorische Lieder mit dem Melodramaturg, endet mit  
mit der Aufzeichnung Christi aus dem Offizieramt.

Spanische Autoren sacrae moniales beruhten auf dem

Abendmahl Jesu (Festmahl am Abend)

Jesu im Abendmahl auf das Theatrum des Menses des Vulkans  
alle Segnungen des Hohen Festes und Tages. Besonders große  
Zeremonie, Schauspiel für Familie und Freunde. Jedes  
Gebet kann es sehr aufwendig sein mit vielen Sätzen  
mit dem Infante, die Jahrhunderte hindurch auf dem  
Kommunionbrettfest

Festmahl: Glorie an Christum, den Gottmenschen  
meistre Requiescantur

Anfang des 17. Jahrhunderts Festespielleiter des Festes  
kann als eine Predigt  
auf dem Bühne Salzburg. Es verfügt, in Gesellschaft  
gegen starken Monotonie und Verzweiflung

Predigt stand dem Tempel und Opferfest mit Tagen  
ein Tempelmauer Opferstück (Tanz um das gold. Malle)   
Predigt selbst fand bei der Eröffnung des Brunnentags auf  
aller Macht von dem Herrn " Prediken erschallt auf  
katholischen Festen Weihelobpreisung"

Der Chorale am Opferfest (Oratorium)

Chorale Ausführung des Gottes

Szenen in Raum müssen Schauspielen die Schauspieler  
mehrheitlich Darstellung, wenn auch Opferfest gesetzliche  
Ritoren in Provinzien spielen

Stille Belebung von des Menschen 25 Schläge auf folgt  
Kreuzigung des Christus.

Wortes zum Tanz gesetzt werden aber statt Opferstücke  
heilige Psalme (Psalmus.)

Max Reinhardt, Notes on the relation between theater and church. No date.

R 5083  
3 (O)  
p. 1-16

(pensum am Arbeitstisch:  
An die Gruppe gesuchte Wahrheit und Phantasia  
Hintergründige Perspektive.)

Das Regiebuch. Man liest ein Stück. Manchmal gründet es gleich. Man muss vor Aufführung innschalten in Lese. Die Vorfälle überreden den Schauspieler. Manchmal ganz <sup>langsam</sup> langsam muss man es mitfeiern lassen, ehe sich ein Bild ergibt. Dann darum muss man an die Bedeutung der großen und kleinen Rollen, ebenso an das Verhältnis liegen. Man sieht die Umwelt, das Klima, die innere Sicherung. Manchmal muss der Schauspieler der Rede angepasst werden, wenn das möglich ist. Manchmal ~~schreibt~~ die Rede dem Schauspieler. Das gelingt, das gesuchte Stück. Wenn es eine absolute Übereinstimmung. Idealfall, wenn der Dramatiker für seine Schauspieler schreibt, richten die Rollen auf den Schauspieler. Shakespeare, Marlowe (für Einselheit), Webster, Schlegel. Der Dramatiker als Regisseur (für Frauengruppe) die Objektivität fehlt. Schließlich hat man eine vollkommene optische und akustische Vierung. Man sieht jede Gebärde, jeden Satz, jedes Mittel, das Licht, wenn hört jedem Tonfall, jede Steigerung, die Materialität des Redenwendungen, die Parole, die verschiedenen Tempus. Man fühlt jede innere Regung, wenn sie die zu verbergen und wann sie zu entblößen ist, man hört jeder Schlucke, jedem Atmen. Das Zählen der Parolen, jeder Geräusch auf und unter der Scene. Der Singfluss des Lichtes. Und dann schreibt man ~~es~~ es wieder, die vollkommenen, geistigen und akustischen Vierungen mit einer Pfeile. Man kann kaum verblößen, so häufig drängt es an, eigentlich gehorcht, <sup>Begründung prädestinieren später.</sup> Alles. Wer kann, was Alles. Man schreibt es lösbar und losbar los.

Max Reinhardt, On evolution of the promptbook (Regiebuch). Late 1930s/early 1940s.

## SERIES II PROGRAMS

### Subseries: Plays

#### Box Folder

#### MAX REINHARDT DIRECTED PLAYS

##### 14 Max Reinhardt directed plays-Plays directed by others (S. Hock)

###### A-F

- 1 *Die Orestie* Aeschylus  
Zirkus Schumann, Berlin; October 13, 1911  
*Die Orestie* Aeschylus  
Grosses Schauspielhaus, Berlin; December 2, 1919  
*Jaákobs Traum* R. Beer-Hofmann  
Deutsches Theater, Berlin; November 9, 1919  
“Die geliebte Stimme” J. Cocteau  
*Wir wollen träumen* S. Guitry (director—P. Kalbeck)  
Josefstadt, Vienna; February 1934
- 2 *Das schwache Geschlecht* E. Bourdet  
Kurfürstendamm, Berlin; January 30, 1931  
*Dantons Tod* G. Büchner  
Arkadenhof des Rathauses, Vienna; 1929
- 3 *Sumurûn* F. Freksa  
Coliseum, London; January 30, 1911  
*Sumurûn* F. Freksa  
Coliseum, London; August, 1911  
*Sumurûn* F. Freksa  
Savoy, London; 1911
- 4 **G**  
4 *Loyalties* J. Galsworthy  
Josefstadt, Vienna; 1925
- 5 *Clavigo* J. W. v. Goethe  
Kleines Schauspielhaus, Berlin; September 13, 1918  
*Clavigo* J. W. v. Goethe  
Deutsches Theater, Berlin; October 7, 1919  
*Clavigo* J. W. v. Goethe  
Deutsches Theater, Berlin; October 26, 1919

- 6      *Faust I* J. W. v. Goethe  
          Deutsches Theater, Berlin; September 13, 1919  
          *Faust I* J. W. v. Goethe  
          Salzburg Festival; 1933  
          *Faust I* J. W. v. Goethe  
          Salzburg Festival (Festspielhaus); 1933
- 7      *Faust I* J. W. v. Goethe  
          Salzburg Festival (Festspielhaus); 1933
- 8      *Faust I* J. W. v. Goethe  
          Josefstadt, Vienna; September 1933  
          *Faust I* J. W. v. Goethe  
          Pilgrimage Outdoor Theater, Los Angeles; 1938  
               *Faust I* J. W. v. Goethe  
               Pilgrimage Outdoor Theater, Los Angeles; 1938  
          SEE ALSO: Box 15
- 9      *Das Jahrmarktsfest zu Plundersweilern* J. W. v. Goethe  
          Deutsches Theater, Berlin; 1915  
          *Torquato Tasso* J. W. v. Goethe  
          Deutsches Theater, Berlin; 1913
- *Der Diener zweier Herren* C. Goldoni  
 USE FOR: *At Your Service*, *A Servant of Two Masters*, and *Il servitore di due padroni*
- 10     *Der Diener zweier Herren* C. Goldoni  
          Josefstadt, Vienna; April 1, 1924  
          *Der Diener zweier Herren* C. Goldoni  
          Josefstadt, Vienna; April 1924  
          *Der Diener zweier Herren* C. Goldoni  
          Josefstadt, Vienna; September 1924
- 11     *Der Diener zweier Herren* C. Goldoni  
          Komödie, Berlin; October 31, 1924  
          *Der Diener zweier Herren* C. Goldoni  
          Komödie, Berlin; November 1, 1924  
          *Der Diener zweier Herren* C. Goldoni  
          Komödie, Berlin; 1924
- 12     *Turandot* C. Gozzi  
          Deutsches Theater, Berlin; October 27, 1911
- H**
- 13     *Von Teufel geholt* K. Hamsun  
          Kammerspiele, Berlin; 1914  
          *Von Teufel geholt* K. Hamsun (adaptation by J. Sandmeier)  
          Komödie, Berlin; November 1929  
          *Von Teufel geholt* K. Hamsun (adaptation by J. Sandmeier)  
          Komödie, Berlin; December 1929

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| 14 | <i>Vor Sonnenuntergang</i> G. Hauptmann<br>Deutsches Theater, Berlin; February 16, 1932   |
| 15 | <i>The Yellow Jacket</i> G. C. Hazelton and J. H. Benrimo<br>Kammerspiele, Berlin; 1914<br><i>Judith</i> F. Hebbel<br>Volksbühne, Berlin; April 18, 1912<br><i>Elektra</i> H. v. Hofmannsthal (based on Sophocles)<br>USE FOR: <i>Elektra</i> Sophocles<br><i>Elektra</i> H. v. Hofmannsthal (based on Sophocles)<br>Kleines Theater, Berlin; November 26, 1903   |
| 16 | <i>Jedermann</i> H. v. Hofmannsthal<br>Zirkus Schumann, Berlin; 1911<br><i>Jedermann</i> H. v. Hofmannsthal<br>Zirkus Busch, Vienna; 1912<br><i>Jedermann</i> H. v. Hofmannsthal<br>Salzburg Festival; August 22-26, 1920   |
| 17 | <i>Jedermann</i> H. v. Hofmannsthal<br>Grosses Schauspielhaus, Berlin; December 14, 1920<br><i>Jedermann</i> H. v. Hofmannsthal<br>Salzburg Festival; 1932<br><i>Jedermann</i> H. v. Hofmannsthal<br>Salzburg Festival; 1933<br><i>König Ödipus</i> H. v. Hofmannsthal<br>SEE: <i>König Ödipus</i> Sophocles (adaptation by H. v. Hofmannsthal)<br>Box 14 Folder 42<br><i>Der Schwierige</i> H. v. Hofmannsthal<br>Josefstadt, Vienna; 1924 |
| 18 | <b>I-M</b><br><i>Hedda Gabler</i> H. Ibsen<br>Volksbühne, Berlin; November 9, 1917<br><i>Die Hermannsschlacht</i> H. v. Kleist<br>Volksbühne, Berlin; March 22, 1918<br><i>Prinz Friedrich von Homburg</i> H. v. Kleist<br>Deutsches Theater, Berlin; October-November 1932   |
| 19 | <i>Peripherie</i> F. Langer<br>Josefstadt, Vienna; June 1927<br><i>Soldaten</i> J. M. R. Lenz<br>Deutsches Theater, Berlin; October 13, 1916<br><i>Emilia Galotti</i> G. E. Lessing<br>Deutsches Theater, Berlin; 1913<br><i>Minna von Barnhelm</i> G. E. Lessing<br>Neues Theater, Berlin; January 14, 1904  |

- 20    *Der blaue Vogel* M. Maeterlinck  
 Deutsches Theater, Berlin; 1912  
*Victoria* W. S. Maugham  
 USE FOR: *Viktoria, Home and Beauty*, and *Too Many Husbands*  
*Victoria* W. S. Maugham  
 Josefstadt, Vienna; November 17, 1926  
*Victoria* W. S. Maugham  
 Komödie, Berlin; February 1930  
*Victoria* W. S. Maugham  
 Komödie, Berlin; late January or February 1930  
 21    *Victoria* W. S. Maugham  
 Belasco Theater, L.A.; 1940
- 22    *Der eingebildete Kranke* Molière  
 Komödie, Berlin; December 1924  
*Der Geizige* Molière (reworking by C. Sternheim)  
 Deutsches Theater, Berlin; April 16, 1917  
*George Dandin* Molière (adaptation by K.G. Vollmoeller)  
 Deutsches Theater, Berlin; April 3, 1912  
*Riviera* F. Molnár  
 Josefstadt, Vienna; 1925

## O-R

- 23    *Hoffmanns Erzählungen* J. Offenbach, libretto by J. Barbier  
 (libretto adaptation by E. Friedell and H. Sassmann)  
 Grosses Schauspielhaus, Berlin; 1931
- 24    *Orpheus in der Unterwelt* J. Offenbach, libretto by H. Crémieux  
 Grosses Schauspielhaus, Berlin; December 31, 1921  
*Orpheus in der Unterwelt* J. Offenbach, libretto by H. Crémieux  
 Grosses Schauspielhaus, Berlin; January 14, 1922  
*Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy  
 USE FOR: *La belle Hélène*, *Helen goes to Troy*, and *Helen of Troy*
- 25    *Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy  
 (libretto adaptation by E. Friedell and H. Sassmann)  
 Kurfürstendamm Theater, Berlin; June 15, 1931  
*Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy  
 (libretto adaptation by E. Friedell and H. Sassmann)  
 Kurfürstendamm Theater, Berlin; June 1931  
*Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy  
 (libretto adaptation by E. Friedell and H. Sassmann)  
 Kurfürstendamm Theater, Berlin; July 1931

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| 26 | <i>Die schöne Helena</i> J. Offenbach, libretto by H. Meilhac and L. Halévy<br>(libretto adaptation by E. Friedell, H. Sassmann, A. P. Herbert)<br>Grosses Schauspielhaus, Berlin; 1932 |
|    | <i>Die schöne Helena</i> J. Offenbach, libretto by H. Meilhac and L. Halévy<br>(libretto reworking by H. Baker, adaptation by MR)<br>Alvin Theater, New York; April 24, 1944            |
|    | <i>Die schöne Helena</i> J. Offenbach, libretto by H. Meilhac and L. Halévy<br>(libretto reworking by H. Baker, adaptation by MR)<br>Alvin Theater, New York; May 14, 1944              |
| 27 | <i>Danton R. Rolland</i><br>Grosses Schauspielhaus, Berlin; February 21, 1920   |
|    | <i>Danton R. Rolland</i><br>Grosses Schauspielhaus, Berlin; October 22, 1920  |
| 28 | <b>Schiller-Shakespeare</b>   |
|    | <i>Don Carlos</i> F. v. Schiller<br>Deutsches Theater, Berlin; November 9, 1917   |
|    | <i>Don Carlos</i> F. v. Schiller<br>Deutsches Theater, Berlin; January 9, 1918  |
|    | <i>Don Carlos</i> F. v. Schiller<br>Deutsches Theater, Berlin; March 4, 1918  |
|    | <i>Don Carlos</i> F. v. Schiller<br>Deutsches Theater, Berlin; December 7, 1920   |
| 29 | <i>Kabale und Liebe</i> F. v. Schiller<br>Neues Theater, Berlin; May 17, 1904   |
|    | <i>Kabale und Liebe</i> F. v. Schiller<br>Deutsches Theater, Berlin; February 14, 1921  |
|    | <i>Maria Stuart</i> F. v. Schiller<br>Josefstadt, Vienna; March 22, 1934  |
| 30 | <i>Die Räuber</i> F. v. Schiller<br>Hamburg Stadt-Theater; August 13, 1908  |
|    | <i>Die Räuber</i> F. v. Schiller<br>Volksbühne, Berlin; September 9, 1915   |
|    | <i>Der verlorene Sohn</i> W. Schmidtbonn<br>Kammerspiele, Berlin; 1913  |
| 31 | <i>As You Like It</i> W. Shakespeare<br>Deutsches Theater, Berlin; February 17, 1919  |
|    | <i>Hamlet</i> W. Shakespeare<br>Volksbühne, Berlin; May 26, 1912  |
|    | <i>Hamlet</i> W. Shakespeare<br>Deutsches Theater, Berlin; March 10, 1918   |
|    | <i>Hamlet</i> W. Shakespeare<br>Deutsches Theater, Berlin; September 16, 1919   |

- 32     *Henry IV, Parts I and II* W. Shakespeare  
          Deutsches Theater, Berlin; 1912  
          *King Lear* W. Shakespeare  
          Deutsches Theater, Berlin; 1914  
          *Macbeth* W. Shakespeare  
          Deutsches Theater, Berlin; April 5, 1916
- 33     *The Merchant of Venice* W. Shakespeare  
          May Festival (Neues deutsches Theater), Prague; May 17, 1906  
          *The Merchant of Venice* W. Shakespeare  
          May Festival (Neues deutsches Theater), Prague; May 17, 1906  
          SEE ALSO: Box 15  
          *The Merchant of Venice* W. Shakespeare  
          Volksbühne, Berlin; October 25, 1915  
          *The Merchant of Venice* W. Shakespeare  
          Deutsches Theater, Berlin; April 8, 1916  
          *The Merchant of Venice* W. Shakespeare  
          Grosses Schauspielhaus, Berlin; May 9, 1921
- 34     *A Midsummer Night's Dream* W. Shakespeare  
          K.K.pr. Theater, Vienna; May 24, 1905  
          *A Midsummer Night's Dream* W. Shakespeare  
          K.K.pr. Theater, Vienna; June 1905  
          *A Midsummer Night's Dream* W. Shakespeare  
          May Festival (Neues deutsches Theater), Prague; May 18, 1906  
          *A Midsummer Night's Dream* W. Shakespeare  
          May Festival (Neues deutsches Theater), Prague; May 18, 1906  
          SEE ALSO: Box 15
- 35     *A Midsummer Night's Dream* W. Shakespeare  
          Deutsches Theater, Berlin; April 4, 1916  
          *A Midsummer Night's Dream* W. Shakespeare  
          Josefstadt, Vienna; February 1925  
          *A Midsummer Night's Dream* W. Shakespeare  
          Deutsches Theater, Berlin; October 1930
- 36     *A Midsummer Night's Dream* W. Shakespeare  
          California Festival (Hollywood Bowl); 1934
- 37     *A Midsummer Night's Dream* W. Shakespeare  
          California Festival; 1934
- 38     *Much Ado About Nothing* W. Shakespeare  
          Deutsches Theater, Berlin; February 23, 1912  
          *Much Ado About Nothing* W. Shakespeare  
          Deutsches Theater, Berlin; November 21, 1913
- 39     *Othello* W. Shakespeare  
          Deutsches Theater, Berlin; May 18, 1914  
          *Othello* W. Shakespeare  
          Deutsches Theater, Berlin; October 24, 1919  
          *Romeo and Juliet* W. Shakespeare  
          Deutsches Theater, Berlin; September 10, 1920



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| 45 | <p><i>Die Fledermaus</i> J. Strauss, libretto by H. Meilhac and L. Halévy<br/>           (libretto adaptation by C. Rössler and M. Schiffer)<br/>           Deutsches Theater, Berlin; May 1930</p> <p><i>Die Fledermaus</i> J. Strauss, libretto by H. Meilhac and L. Halévy<br/>           (libretto adaptation by K. Haffner and R. Genée)<br/>           National Opera, Riga; April 1931</p> <p><i>Die Fledermaus</i> J. Strauss, libretto by H. Meilhac and L. Halévy<br/>           Théâtre Pigalle, Paris; November 28, 1933</p> <p><i>Die Fledermaus</i> J. Strauss, libretto by H. Meilhac and L. Halévy<br/>           (libretto reworking by P. Kerby, adaptation by K. Haffner, R. Genée, MR)<br/>           46<sup>th</sup> Street Theater, New York; November 21, 1943</p> <p><i>Die Fledermaus</i> J. Strauss, libretto by H. Meilhac and L. Halévy<br/>           (libretto adaptation by C. Rössler and M. Schiffer)<br/>           Deutsches Theater, Berlin; May 1930</p> <p>SEE ALSO: Box 15</p> |
| 46 | <p><i>Ariadne auf Naxos</i> R. Strauss, libretto by H. v. Hofmannsthal<br/>           Kgl. Hoftheater, Stuttgart; October 25, 1912</p> <p><i>Gespenstersonate</i> A. Strindberg<br/>           Kammerspiele, Berlin; October 31, 1919</p> <p><i>Scheiterhaufen</i> A. Strindberg<br/>           Deutsches Theater or Kammerspiele, Berlin; 1914</p>   |
| 47 | <p><i>Totentanz</i> A. Strindberg<br/>           Deutsches Theater, Berlin; 1912</p> <p><i>Ein Traumspiel</i> A. Strindberg<br/>           Deutsches Theater, Berlin; January 6, 1922</p> <p><i>Wetterleuchten</i> A. Strindberg<br/>           Kammerspiele, Berlin; 1913</p>  |
| 48 | <p><b>T-U</b></p> <p><i>Der lebende Leichnam</i> L. Tolstoy<br/>           Deutsches Theater, Berlin; 1913</p> <p><i>Der lebende Leichnam</i> L. Tolstoy<br/>           Berliner Theater, Berlin; 1928</p> <p><i>Macht der Finsternis</i> L. Tolstoy<br/>           Deutsches Theater, Berlin; February 9, 1918</p>   |
| 49 | <p><i>Und das Licht scheinet in der Finsternis</i> L. Tolstoy<br/>           Deutsches Theater, Berlin; December 13, 1918</p> <p><i>Und das Licht scheinet in der Finsternis</i> L. Tolstoy<br/>           Deutsches Theater, Berlin; September 27, 1919</p> <p><i>Offiziere</i> F. v. Unruh<br/>           Deutsches Theater, Berlin; December 15, 1911</p> <p><i>Phaea</i> F. v. Unruh<br/>           Deutsches Theater, Berlin; May 13, 1930</p> <p><i>Phaea</i> F. v. Unruh<br/>           Deutsches Theater, Berlin; August 1930</p>   |

**V**

- 50    *Das Mirakel* K. G. Vollmoeller  
      Olympia Hall, London; 1911  
      *Das Mirakel* K. G. Vollmoeller  
      Olympia Hall, London; 1911: final souvenir program  
      *Das Mirakel* K. G. Vollmoeller  
      Olympia Hall, London; 1911: off day cast
- 51    *Das Mirakel* K. G. Vollmoeller  
      Rotunde, Vienna; 1912  
      *Das Mirakel* K. G. Vollmoeller  
      Zirkus Busch, Berlin; 1914  
      *Das Mirakel* K. G. Vollmoeller  
      Century Theater, New York; 1924: handbill  
      *Das Mirakel* K. G. Vollmoeller  
      Century Theater, New York; 1924  
            *Das Mirakel* K. G. Vollmoeller  
            Century Theater, New York; 1924  
      SEE ALSO: Box 15
- 52    *Das Mirakel* K. G. Vollmoeller  
      Public Auditorium, Cleveland; 1924  
      *Das Mirakel* K. G. Vollmoeller  
      Salzburg Festival (Festspielhaus); 1925
- 53    *Das Mirakel* K. G. Vollmoeller  
      Music Hall, Cincinnati; September-October 1925  
      *Das Mirakel* K. G. Vollmoeller  
      Boston Opera House; November 1925  
      *Das Mirakel* K. G. Vollmoeller  
      Boston Opera House; December 1925
- 54    *Das Mirakel* K. G. Vollmoeller  
      New Coliseum, St. Louis; December 1925-January 1926  
      *Das Mirakel* K. G. Vollmoeller  
      Civic Auditorium, San Francisco; December 1926  
      *Das Mirakel* K. G. Vollmoeller  
      Rheinlandhalle, Cologne; 1928
- 55    *Das Mirakel* K. G. Vollmoeller  
      Olympia Theater, Detroit; October-November 1929  
      *Das Mirakel* K. G. Vollmoeller  
      Lyceum Theater, London; 1932
- 56    *Das Mirakel* K. G. Vollmoeller  
      Lyceum Theater, London; 1932  
      *Das Mirakel* K. G. Vollmoeller  
      Lyceum Theater, London; 1932: festival performance
- 57    *Eine venezianische Nacht* K. G. Vollmoeller  
      Palace Theater, London; November 1912  
      *Eine venezianische Nacht* K. G. Vollmoeller  
      Palace Theater, London; 1912

W

- 58      *Burlesque* G. Watters and A. Hopkins (adaptation by O. Dymow)  
Deutsches Theater, Berlin; 1928  
          *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
          USE FOR: *The Road of Promise* and *Der Weg der Verheissung*  
*The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937  
“Salome” O. Wilde  
“Der Kammersänger” F. Wedekind (director—R. Vallentin)  
Neues Theater, Berlin; November 5, 1903

59      *The Merchant of Yonkers* T. Wilder  
Guild Theater, New York; December 28, 1938  
*The Merchant of Yonkers* T. Wilder  
Guild Theater, New York; January 23, 1939

## PLAYS DIRECTED BY OTHERS

- 60      **L. Berger**  
*Cymbeline* W. Shakespeare (adaptation by L. Berger)  
Deutsches Theater, Berlin; 1919

**M. W. Bims**  
*Don Karlos oder Der Infant von Spanien oder Der Sohn unnatürliche* MR  
Kletschkau, city uncertain; year uncertain

**E. Birron**  
*Hamlet* W. Shakespeare  
theater uncertain, Breslau; September 5, 1913

61      **J. Brandt**  
*Der Bettelstudent* K. Millöcker, libretto by F. Zell and R. Genée  
Grosses Schauspielhaus, Berlin; October 10, 1923

*Der Bettelstudent* K. Millöcker, libretto by F. Zell and R. Genée  
Grosses Schauspielhaus, Berlin; December 5, 1923

*Der letzte Walzer* O. Straus, libretto by J. Brammer and A. Grünwald  
Berliner Theater, Berlin; February 25, 1920

*Der letzte Walzer* O. Straus, libretto by J. Brammer and A. Grünwald  
Berliner Theater, Berlin; April 10, 1920

62      **R. Bruck**  
*Peer Gynt* H. Ibsen  
Königliche Schauspielhaus, Berlin; December 2, 1915

**S. Caldwell**  
*Ariadne auf Naxos* R. Strauss, libretto by H. v. Hofmannsthal  
New York City Opera; September 20, 1973

**H. Deppe**  
*Dienst am Kunden* C. Bois and M. Hansen  
Komödie, Berlin; May or June 1931

- 63      **M. Dorsy**  
*Un Dejeûner de Soleil* A. Birabeau  
 Comedie Caumartin, Paris; year uncertain
- C. Ebert**  
*Ein Maskenball* G. Verdi, libretto by F. M. Piave  
 Städtische Oper, Berlin; January 29, 1933
- A. Eloeffe**  
*Die Marquise von Arcis* Diderot (adaptation by C. Sternheim)  
 Deutsches Künstler Theater, Berlin; February 11, 1920
- 64      **J. Fehling**  
*Die blinde Göttin* E. Toller  
 Raimund Theater, Vienna; year uncertain
- R. Forster-Larrinaga**  
*Die Perle* T. Bernard  
 Komödie, Berlin; 1927  
*Es liegt in der Luft* M. Schiffer  
 Komödie, Berlin; 1928
- 65      **W. Froon**  
*Die Mütter* G. Hirschfeld  
 theater uncertain, Breslau; January 27, 1914
- H. F. Gerhard**  
*Die Jüdin von Toledo* F. Grillparzer  
 Volksbühne, Berlin; February 9, 1913
- R. Gerner**  
*Einsame Menschen* G. Hauptmann  
 Deutsches Theater, Berlin; September 30, 1920
- 66      **C. Gersdorff**  
*Die Pariserin* H. Becque  
 Kammerspiele, Berlin; 1913
- H. Gordon**  
*In Vertretung* H. Gordon  
 theater uncertain; November 12, 1903
- R. Gorter**  
*Mrs. Warren's Profession* G. B. Shaw  
 theater uncertain, Breslau; November 17, 1913

- 67 **M. Grube**  
 “Geigenmacher von Cremona” F. Coppée  
 “Der G’wissenswurm” L. Anzengruber  
 Königliche Schauspielhaus, Berlin; January 28, 1904  
*Goetz von Berlichingen* J. W. v. Goethe  
 Königliche Schauspielhaus, Berlin; February 25, 1904  
*Judith* F. Hebbel  
 Königliche Schauspielhaus, Berlin; October 19, 1903
- 68 **G. Gründgens**  
*Menschen im Hotel* V. Baum  
 Nollendorfplatz, Berlin; 1930  
*Pariser Platz 13* V. Baum  
 Kammerspiele, Berlin; January 22, 1931
- 69 *Jemand* F. Molnár  
 Komödie, Berlin; October 26, 1931  
*1914* G. W. Müller  
 Deutsches Theater, Berlin; September 1, 1930  
*Alles Schwindel* M. Schiffer  
 Kurfürstendamm, Berlin; April 1, 1931
- 70 **A. Halm**  
*Lucifer* E. A. Butti  
 Berliner Theater, Berlin; October 29, 1903  
*Gräfin Lea* P. Lindau  
 Berliner Theater, Berlin; November 14, 1903  
*Maria Theresia* F. v. Schönthan  
 Berliner Theater, Berlin; December 23, 1903
- 71 **C. Heine**  
*Die Büchse der Pandora* F. Wedekind  
 Kammerspiele, Berlin; November 13, 1919  
**Hertzer**  
*König Ödipus* Sophocles  
 Kroll, Berlin; April 24, 1904
- 72 **H. Hilpert**  
*Elisabeth von England* F. Bruckner  
 Deutsches Theater, Berlin; November 1, 1930  
*Elisabeth von England* F. Bruckner  
 Deutsches Theater, Berlin; November 9, 1930  
*Elisabeth von England* F. Bruckner  
 Deutsches Theater, Berlin; December 1930

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| 73 | <i>Timon F. Bruckner</i><br>Deutsches Theater, Berlin; January 26, 1932<br><i>Kat E. Hemingway</i> (adaptation by C. Zuckmayer and H. Hilpert)<br>USE FOR: <i>A Farewell to Arms</i> E. Hemingway  |
| 74 | <i>Kat E. Hemingway</i> (adaptation by C. Zuckmayer and H. Hilpert)<br>Deutsches Theater, Berlin; September 1, 1931<br><i>Geschichten aus dem Wiener Wald</i> Ö. v. Horváth<br>Deutsches Theater, Berlin; November 2, 1931<br><i>Die Journalisten</i> F. Joachimson<br>Deutsches Theater, Berlin; May 12, 1932 |
| 75 | <i>Antony and Cleopatra</i> W. Shakespeare<br>Deutsches Theater, Berlin; December 11, 1931<br><i>The Merry Wives of Windsor</i> W. Shakespeare (adaptation by H. Rothe)  |
| 76 | Deutsches Theater, Berlin; February 15, 1929<br><i>Hauptmann von Köpenick</i> C. Zuckmayer<br>Deutsches Theater, Berlin; March 5, 1931<br><i>Hauptmann von Köpenick</i> C. Zuckmayer<br>Deutsches Theater, Berlin; March 1931  |
| 77 | <b>H. Hinrich</b><br><i>Der Kandidat</i> G. Flaubert (reworking by C. Sternheim)<br>Kammerspiele, Berlin; January 27, 1930<br><b>S. Hock</b><br><i>Der Herr seines Herzens</i> P. Raynal<br>Josefstadt, Vienna; December 1924  |

Box

- 15      Oversized programs (all originals)

*Faust I* J. W. v. Goethe  
Pilgrimage Outdoor Theater, Los Angeles; 1938

*Faust I* J. W. v. Goethe  
Civic Auditorium, San Francisco; 1938

*Das Mirakel* K. G. Vollmoeller  
Century Theater, New York; 1924

*A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon  
and M. McCall)  
Warner Brothers, Hollywood; 1935

*Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer)  
Deutsches Theater, Berlin; May 30, 1930: 25<sup>th</sup> Anniversary program

*May Festival*  
Neues deutsches Theater, Prague: 1906

**Box    Folder**  
16            **Plays directed by others (F. Hollaender)-Seasons**

**F. Hollaender**

- 1     *Der Bund der Schwachen* S. Asch  
Kammerspiele, Berlin; 1913  
*Fuhrmann Henschel* G. Hauptmann  
Volksbühne, Berlin; March 28, 1916  
*Und Pippa tanzt!* G. Hauptmann  
Deutsches Theater, Berlin; December 16, 1919  
*Und Pippa tanzt!* G. Hauptmann  
Deutsches Theater, Berlin; December 20, 1919
- 2     *Maria Magdalene* F. Hebbel  
Kammerspiele, Berlin; 1912  
*Der Feind und der Bruder* M. Heimann  
Kammerspiele, Berlin; March 26, 1912  
*Penthesilea* H. v. Kleist  
Deutsches Theater, Berlin; September 23, 1911
- 3     *Eine glückliche Ehe* P. Nansen  
Kammerspiele, Berlin; January 10, 1912  
*Schöne Frauen* E. Rey  
Kammerspiele, Berlin; 1913  
*Mein Freund Teddy* A. Rivoire and L. Besnard  
Kammerspiele, Berlin; May 7, 1912
- 4     *Die Verschwörung des Fiesko zu Genua* F. v. Schiller  
*Der Zorn des Achilles* W. Schmidtbonn  
Deutsches Theater, Berlin; January 13, 1912  
*Kaiserliche Hoheit* J. A. Simons-Mees  
Kammerspiele, Berlin; 1913

**P. Kalbeck**

- 5     *Tovarisch* J. Deval  
Josefstadt, Vienna; November 30, 1933  
*Tovarisch* J. Deval  
Josefstadt, Vienna; 1933
- 6     *Der Traum von Schale und Kern* E. Friedell and H. Sassmann (based on  
J. Nestroy)  
Josefstadt, Vienna; March 1926  
*Tiroler-Hütchen* S. Gregg (adaptation by H. Sassmann)  
Josefstadt, Vienna; May 25, 1934  
*Tiroler-Hütchen* S. Gregg (adaptation by H. Sassmann)  
Josefstadt, Vienna; June 15, 1934

- 7      *Wirst du mich immer lieben?* E. Halasz  
       Josefstadt, Vienna; August 1932  
       *Schwarzrote Kirschen* A. Hunyadi  
       Josefstadt, Vienna; May 3, 1932  
       *Schwarzrote Kirschen* A. Hunyadi  
       Josefstadt, Vienna; May 26, 1932  
       *Schwarzrote Kirschen* A. Hunyadi  
       Josefstadt, Vienna; May 1932
- 8      *Ping-Pong* H. Jaray  
       Josefstadt, Vienna; December 1934-February 1935  
       *Śākuntala* Kālidāsa  
       Josefstadt, Vienna; January-February 1926
- 9      *Leinen aus Irland* S. Kamare  
       Josefstadt, Vienna; 1928  
       *Anna Christie* E. O'Neill  
       Josefstadt, Vienna; June 1924  
       *Ehe* J. v. Vaszary  
       Josefstadt, Vienna; 1936
- 10     **M. Kerb**  
       *Der Revisor* N. Gogol  
       Deutsches Theater, Berlin; 1925
- W. Koch**  
       *Hans-Sachs-Spiel* A. Lenz  
       [Ausstellungs-Natur Theater, Breslau; 1913]
- M. G. Leduc**  
       *Le Veuve en Vadrouille* E. Taponier  
       Apollo Theater, Geneva; 1911
- B. Lehndorff**  
       *Die heitere Residenz* G. Engel  
       theater uncertain, Breslau; year uncertain
- E. Lessing**
- 11     *Novella d'Andrea* L. Fulda  
       [Lessing Theater], Berlin; year uncertain  
       *Faust I* J. W. v. Goethe  
       [Lessing Theater], Berlin; year uncertain  
       *Die Jüdin von Toledo* F. Grillparzer  
       [Lessing Theater], Berlin; year uncertain
- 12     *Rosenmontag* O. E. Hartleben  
       Breslauer Schauspielhaus, Breslau; June 28, 1913  
       *Rose Bernd* G. Hauptmann  
       [Lessing Theater], Berlin; [October 3, 1905]  
       *Traumulus* A. Holz and O. Jerschke  
       Lessing Theater, Berlin; October 10, 1904

- 13     *Nora* H. Ibsen  
       [Lessing Theater], Berlin; year uncertain  
       *Peer Gynt* H. Ibsen  
       Theater des Westens, Berlin; November 21, 1903  
       *Monna Vanna* M. Maeterlinck  
       Deutsches Theater, Berlin; December 31, 1902  
       **E. Lothar**  
       *Das Glück* D. Amiel  
       Josefstadt, Vienna; September 8, 1937
- 14     **K.-H. Martin**  
       *Orpheus und Eurydice* C. W. Gluck, libretto by R. Calzabigi  
       Salzburg Festival; 1931  
       *Florian Geyer* G. Hauptmann  
       Grosses Schauspielhaus, Berlin; January 5, 1921  
       *Florian Geyer* G. Hauptmann  
       Grosses Schauspielhaus, Berlin; January 30, 1921
- 15     15     *Der weise Heiland* G. Hauptmann  
       Grosses Schauspielhaus, Berlin; March 28, 1920  
       *Paulus unter den Juden* F. Werfel  
       Deutsches Theater, Berlin; April 1929  
       **Marx**  
       *Romeo and Juliet* W. Shakespeare  
       Breslauer Schauspielhaus, Breslau; September 29, 1912
- 16     16     **E. Matray**  
       *George Dandin* Molière  
       Deutsches Schauspielhaus, Hamburg; March 19, 1954  
       *George Dandin* Molière  
       Deutsches Schauspielhaus, Hamburg; 1954  
       **H. Meyer**  
       *So ist das Leben* F. Wedekind  
       theater uncertain, Breslau; April 26, 1914
- 17     17     **R. C. Neher**  
       *Aufstieg und Fall der Stadt Mahagonny* K. Weill, libretto by B. Brecht  
       Kurfürstendamm, Berlin; December 21, 1931  
       **H. Oberländer**  
       *Medea* Euripides  
       Neues Theater, Berlin; February 21, 1904  
       **R. Ordynski**  
       *Die Einnahme von Berg-op-Zoom* S. Guitry  
       Kammerspiele, Berlin; 1913  
       *Androcles and the Lion* G. B. Shaw  
       Kammerspiele, Berlin; 1913

- 18    **H. Pistorius**  
*Jedermann* H. v. Hofmannsthal  
Vorarlberg, Bregenz; 1953
- O. L. Preminger**  
*Die Liebe des jungen Noszty* K. v. Mikszáth and Z. v. Harsányi  
Josefstadt, Vienna; September 22, 1933
- B. Reich**  
*Misalliance* G. B. Shaw  
Kammerspiele, Berlin; June 13, 1921  
“Er ist an allem schuld” L. Tolstoy  
“Die Spieler” N. Gogol  
Kammerspiele, Berlin; October 19, 1920
- 19    **H. Reusch**  
*Der pathetische Hut* C. Rössler  
Kammerspiele, Berlin; February 1, 1921
- E. Robert**  
*Die fünf Frankfurter* C. Rössler  
Berliner Theater, Berlin; 1929
- R. A. Roberts**  
*Der Snob* C. Sternheim  
Komödie, Berlin; 1927
- 20    **Rosenberg**  
*Der liebe Augustin* L. Fall, libretto by R. Bernauer and E. Welisch  
Breslauer Schauspielhaus, Breslau; October 5, 1912
- A. Roubaud**  
*Man soll nichts verschwören* A. de Musset  
“Die Gezierten” Molière  
theater uncertain, Breslau; December 18, 1913
- C. Rückert**  
*Cyprienne* Sardou and Najac (reworking by O. Blumenthal)  
Deutsches Künstler Theater, Berlin; November 16, 1919
- I. Schmith**  
21    *Der Hühnerhof* T. Bernard  
Kammerspiele, Berlin; December 23, 1921
- Buridans Esel* R. de Flers and G. de Caillavet  
*Timotheus in flagranti* G. M. Hennequin and P. Véber  
Kammerspiele, Berlin; October 27, 1922
- 22    *Tartuff* and *Scapins Schelmenstreiche* Molière  
Deutsches Theater, Berlin; January 25, 1922
- Cyrano von Bergerac* E. Rostand  
Deutsches Theater, Berlin; April 13, 1922
- Cyrano von Bergerac* E. Rostand  
Deutsches Theater, Berlin; May 10, 1922

- 23     *Anatol A. Schnitzler*  
       Kammerspiele, Berlin; January 15, 1922  
       *Die törichte Jungfrau O. Straus*, libretto Florido  
       Grosses Schauspielhaus, Berlin; January 22, 1923
- F. Schrenker**
- 24     *Wie es einmal sein wird* various authors  
       Josefstadt, Vienna; January 12, 1929
- 25     **V. Schwanneke**  
       *Pygmalion* G. B. Shaw  
       Deutsches Theater, Berlin; October 24, 1923  
**K. H. Stroux**  
       *Nathan der Weise* G. E. Lessing  
       *Vor Sonnenuntergang* G. Hauptmann  
       Fashion Institute of Technology, New York; March 1962  
**R. Vallentin**  
       *Der Strom* M. Halbe  
       Neues Theater, Berlin; 1903  
       *Erdgeist* F. Wedekind  
       Neues Theater, Berlin; September 25, 1904
- 26     **K. Vogt**  
       *Schwanenweiss* A. Strindberg  
       Albert Theater, Dresden; September 20, 1920  
**H. Waniek**  
       *Die gefesselte Phantasie* F. Raimund  
       Burgtheater, Vienna; October 21, 1936
- F. Wedekind**
- 27     *Franziska* F. Wedekind  
       Kammerspiele, Hamburg; September 8, 1918  
       *Gastspiel Frank Wedekind und Tilly Wedekind*  
       Deutsches Theater, Berlin; 1912  
       *Wedekind-Zyklus*  
       Kammerspiele, Berlin; 1914
- E. v. Winterstein**
- 28     *Fiorenza* T. Mann  
       Kammerspiele, Berlin; 1913  
       *Vertauschte Seelen* W. v. Scholz  
       Kammerspiele, Berlin; October 5, 1911

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| 29 | <p><i>Astrid E. v. Stucken</i><br/>Deutsches Theater, Berlin; January 24, 1913</p> <p><i>Gawân E. v. Stucken</i><br/>Vigszinház, Budapest; May 10, 1910</p> <p><i>Lancelot E. v. Stucken</i><br/>Kammerspiele, Berlin; January 3, 1911</p>   |
| 30 | <p><b>F. Witte-Wild</b></p> <p><i>Zapfenstreich</i> F. A. Beyerlein<br/>[Lessing Theater, Berlin; 1903]</p> <p><b>E. Ziegel</b></p> <p><i>Der Floh im Panzerhaus</i> R. Forster-Larrinaga<br/>Kammerspiele, Hamburg; 1920</p>  |
| 31 | <p><b>multiple directors</b></p> <p>“Margot kann mir gestohlen werden” G. Courteiline and P. Wolff<br/>(director—R. Roberts)</p> <p>“Pierrots letztes Abenteuer” V. Arnold (director—V. Arnold)<br/>Kammerspiele, Berlin; March 19, 1912</p> <p>“Mutterliebe” A. Strindberg (director—S. Hock)</p> <p>“Die Spieler” N. Gogol (director—M. Gülstorff)</p> <p>“Ein Heiratsantrag” A. Chekhov (director—M. Gülstorff)<br/>Josefstadt, Vienna; July 1924</p>                         |
| 32 | <p><i>L'avare</i> Molière (director uncertain)</p> <p>“Poil de Carotte” J. Renard (director uncertain)<br/>Comédie-Française, Paris; 1925</p> <p>“Quitte pour la Peur” A. de Vigny (director uncertain)</p> <p><i>Le Chandelier</i> A. de Musset (director uncertain)<br/>Comédie-Française, Paris; 1925</p> <p>“Souper” F. Molnár (director—H. Hilpert)</p> <p><i>Eins, Zwei, Drei</i> F. Molnár (director—G. Hartung)<br/>Deutsches Künstler Theater, Berlin; 1929 or 1930</p> |

## UNKNOWN DIRECTOR

- 33    *Über unsere Kraft* B. Björnsohn  
Berliner Theater, Berlin; November 25, 1903  
*Narciss* E. Brachvogel  
Königliche Schauspielhaus, Berlin; May 1, 1904  
*Drei Schwestern* A. Chekhov  
Königgrätzerstrasse, Berlin; November 26, 1921  
*Onkel Vanja* A. Chekhov  
Königgrätzerstrasse, Berlin; December 14, 1921
- 34    *Journalisten* G. Freytag  
Königliche Schauspielhaus, Berlin; January 11, 1904  
*Iphigenie auf Tauris* J. W. v. Goethe  
Königliche Schauspielhaus, Berlin; April 25, 1904  
*Iphigenie auf Tauris* J. W. v. Goethe  
theater and year uncertain
- 35    *Medea* F. Grillparzer  
[Neues Theater], Berlin; [1903]  
*Sappho* F. Grillparzer  
Königliche Schauspielhaus, Berlin; May 20, 1904  
*Weh' dem der Lügt* F. Grillparzer  
Königliche Schauspielhaus, Berlin; April 15, 1904
- 36    *College Crampton* G. Hauptmann  
theater and year uncertain  
*Nathan der Weise* G. E. Lessing  
theater and year uncertain  
*Wie die Alten sangen* K. Niemann  
Königliche Schauspielhaus, Berlin; March 20, 1904
- 37    *Le Monde ou l'ou s'ennuie* E. Pailleron  
Casino Municipal, Luchon; 1926  
*Vasantasenia* E. Pohl  
theater and year uncertain  
*Ferréol* V. Sardou  
theater and year uncertain
- 38    *Don Carlos* F. v. Schiller  
Neues Königliche Opern Theater, Berlin; September 18, 1904  
*Die Jungfrau von Orleans* F. v. Schiller  
Königliche Schauspielhaus, Berlin; December 19, 1903  
*Die Räuber* F. v. Schiller  
Neues Königliche Opern Theater, Berlin; January 3, 1904

- 39     *King Lear* W. Shakespeare  
       theater and year uncertain  
       *Macbeth* W. Shakespeare  
       Königliche Schauspielhaus, Berlin; November 2, 1903  
       *Othello* W. Shakespeare  
       Neues Königliche Opern Theater, Berlin; May 11, 1904
- 40     *Heimat* H. Sudermann  
       theater and year uncertain  
       *Der Freischütz* C. M. v. Weber, libretto J. F. Kind  
       Königliche Schauspielhaus, Berlin; December 11, 1903  
       *Bunter Abend* (variety show) and *Don Karlos* MR  
       theater uncertain, Breslau; year uncertain

#### MULTIPLE PLAYS

##### **1912-1922**

- 41     1912  
       various plays (experimental productions)  
       various theaters, Munich
- January 1913  
       *Pariser Platz 13* V. Blum (director—G. Gründgens)  
       Kammerspiele, Berlin  
       *Die Fee* F. Molnár (director—S. Hock)  
       Komödie, Berlin
- August 1922  
       various(puppet theater, plays, concerts, etc.)  
       various theaters, Munich
- 42     1925  
       *Der Kreidekreis* Klabund (director—MR)  
       Deutsches Theater, Berlin  
       *Loyalties* J. Galsworthy (director—MR)  
       Komödie, Berlin  
       *Parable will nicht heiraten* J. K. Jerome (director—P. Henckels)  
       Kammerspiele, Berlin

- (42 cont.)      May 1926
- Victoria* W. S. Maugham  
 USE FOR: *Viktoria*, *Home and Beauty*, and *Too Many Husbands*
- Victoria* W. S. Maugham (director—MR)  
 Deutsches Theater, Berlin  
*Theater* F. Molnár (director—E. Robert)  
 Komödie, Berlin  
*Hay Fever* N. Coward (director—E. Engel)  
 Kammerspiele, Berlin
- June 1926
- Das Ekel* T. Imperkoven and H. Reimann (director—H. Kuhnert)  
 Deutsches Theater, Berlin  
*Hay Fever* N. Coward (director—E. Engel)  
 Kammerspiele, Berlin  
*Theater* F. Molnár (director—E. Robert)  
 Komödie, Berlin
- 43      October 1926
- Die Gefangene* E. Bourdet (director—MR)  
 Komödie, Berlin  
*Peripherie* F. Langer (director—MR)  
 Deutsches Theater, Berlin  
*Der gefällige Thierry* T. Bernard (director—E. Robert)  
 Kammerspiele, Berlin
- December 1926
- Neidhardt von Gneisenau* W. Goetz (director—H. Hilpert)  
 Deutsches Theater, Berlin  
 “Ollapotrida” A. Lernet-Holenia (director—H. Hilpert)  
 “Das Veilchen” F. Molnár (director—E. Robert)  
 Kammerspiele, Berlin  
*Die Gefangene* E. Bourdet (director—MR)  
 Komödie, Berlin
- March or April 1927
- The Doctor’s Dilemma* G. B. Shaw (director—E. Engel)  
 Deutsches Theater, Berlin  
*Toni* G. Kaus (director—H. Hilpert)  
 Kammerspiele, Berlin  
*Mannequins* J. Bousquet and H. Falk (director—R. Forster-Larrinaga)  
 Komödie, Berlin

44      October 1927  
*Dorothea Angermann* G. Hauptmann (director—MR)  
Deutsches Theater, Berlin  
*Ihr Mann* P. Géraldy (director—L. Mittler)  
Kammerspiele, Berlin  
*Widowers' Houses* G. B. Shaw (director—R. Forster-Larrinaga)  
Komödie, Berlin

October or November 1927  
*Dorothea Angermann* G. Hauptmann (director—MR)  
Deutsches Theater, Berlin  
*Widowers' Houses* G. B. Shaw (director—R. Forster-Larrinaga)  
Komödie, Berlin  
*Maya* S. Gantillon (adaptation by R. Blum) (director—G. Baty)  
Kammerspiele, Berlin

### **1928**

45      May 22-28, 1928  
*The Constant Wife* W. S. Maugham (director—R. Forster-Larrinaga)  
Kammerspiele, Berlin  
*Pygmalion* G. B. Shaw (director—L. Mittler)  
Deutsches Theater, Berlin

September 17-23, 1928  
*Burlesque* G. Watters and A. Hopkins (adaptation by O. Dymow)  
(director—MR)  
Deutsches Theater, Berlin  
*Misalliance* G. B. Shaw (director—H. Hilpert)  
Komödie, Berlin  
*Oktobertag* G. Kaiser (director—R. Forster-Larrinaga)  
Kammerspiele, Berlin

October 1-7, 1928  
*Burlesque* G. Watters and A. Hopkins (adaptation by O. Dymow)  
(director—MR)  
Deutsches Theater, Berlin  
*Misalliance* G. B. Shaw (director—H. Hilpert)  
Komödie, Berlin  
*Oktobertag* G. Kaiser (director—R. Forster-Larrinaga)  
Kammerspiele, Berlin



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|------------|---|
| (48 cont.) | March 25-31, 1929<br><i>The Merry Wives of Windsor</i> W. Shakespeare (adaptation by H. Rothe)<br>(director—H. Hilpert)                     |
|            | Deutsches Theater, Berlin   |
|            | <i>Penelope</i> W. S. Maugham (director—G. Gründgens)   |
|            | Komödie, Berlin   |
|            | <i>Die Ursache</i> L. Frank (director—H. Deppe)   |
|            | Kammerspiele, Berlin  |
|            | March 1929  |
|            | <i>Die Ursache</i> L. Frank (director—H. Deppe)   |
|            | Kammerspiele, Berlin  |
|            | <i>The Merry Wives of Windsor</i> W. Shakespeare (adaptation by H. Rothe)<br>(director—H. Hilpert)  |
|            | Deutsches Theater, Berlin   |
| 49         | May 1929  |
|            | <i>The Man Who Changed His Name</i> E. Wallace (director—H. Hilpert)  |
|            | Komödie, Berlin   |
|            | <i>Aufgang nur für Herrschaften</i> S. Geyer (director—L. Mittler)  |
|            | Kammerspiele, Berlin  |
|            | May 1929  |
|            | <i>Paulus unter den Juden</i> F. Werfel (director—K.-H. Martin)   |
|            | Deutsches Theater, Berlin   |
|            | <i>The Man Who Changed His Name</i> E. Wallace (director—H. Hilpert)  |
|            | Komödie, Berlin   |
|            | August 12-18, 1929  |
|            | <i>Die Fledermaus</i> J. Strauss, libretto by H. Meilhac and L. Halévy<br>(libretto adaptation by C. Rössler and M. Schiffer) (director—MR) |
|            | Deutsches Theater, Berlin   |
|            | <i>Little Accident</i> F. Dell and T. Mitchell (director—L. Sagan)  |
|            | Komödie, Berlin   |
| 50         | October 28-November 3, 1929   |
|            | <i>The Emperor of America</i> G. B. Shaw (director—MR)  |
|            | Deutsches Theater, Berlin   |
|            | <i>Der Unwiderstehliche</i> P. Géraldy and R. Spitzer (director—G. Gründgens)   |
|            | Kammerspiele, Berlin  |
|            | October 28-November 3, 1929   |
|            | <i>The Emperor of America</i> G. B. Shaw (director—MR)  |
|            | Deutsches Theater, Berlin   |
|            | <i>Der Unwiderstehliche</i> P. Géraldy and R. Spitzer (director—G. Gründgens)   |
|            | Kammerspiele, Berlin  |

- (50 cont.)      December 1929  
*The Emperor of America* G. B. Shaw (director—MR)  
 Deutsches Theater, Berlin  
*Désiré S. Guitry* (director—L. Mittler)  
 Kammerspiele, Berlin
- 1930**
- 51      January 1930  
*Victoria* W. S. Maugham  
 USE FOR: *Viktoria*, *Home and Beauty*, and *Too Many Husbands*  
*Victoria* W. S. Maugham (director—MR)  
 Komödie, Berlin  
*The Emperor of America* G. B. Shaw (director—MR)  
 Deutsches Theater, Berlin
- January 1930  
*The Emperor of America* G. B. Shaw (director—MR)  
 Deutsches Theater, Berlin  
*Von Teufel geholt* K. Hamsun (adaptation by J. Sandmeier)  
 (director—MR)  
 Komödie, Berlin
- March 1930  
*Die liebe Feindin* A.-P. Antoine (director—G. Gründgens)  
 Kammerspiele, Berlin  
*Die Kreatur* F. Bruckner (director—MR)  
 Komödie, Berlin
- 52      April or May 1930  
*Die Kreatur* F. Bruckner (director—MR)  
 Komödie, Berlin  
*The Emperor of America* G. B. Shaw (director—MR)  
 Deutsches Theater, Berlin
- May 2, 1930  
*Die liebe Feindin* A.-P. Antoine (director—G. Gründgens)  
 Kammerspiele, Berlin  
*Getting Married* G. B. Shaw (director—K.-H. Martin)  
 Komödie, Berlin
- June 1930  
*Phaea* F. v. Unruh (director—MR)  
 Deutsches Theater, Berlin  
*Wie werde ich reich und glücklich?* F. Joachimson (director—E. Engel)  
 Komödie, Berlin

53      September 3, 1930  
*1914* G. W. Müller (director—G. Gründgens)  
Deutsches Theater, Berlin  
*Die Schule der Frauen* Molière (director—H. Deppe)  
Kammerspiele, Berlin

September or October 1930  
*Die Schule der Frauen* Molière (director—H. Deppe)  
Kammerspiele, Berlin  
*Der Diener zweier Herren* C. Goldoni (director—MR)  
Komödie, Berlin

October 1930  
*Die Schule der Frauen* Molière (director—H. Deppe)  
Kammerspiele, Berlin  
*Der Schwierige* H. v. Hofmannsthal (director—MR)  
Komödie, Berlin

#### WORKSHOPS/SCHOOLS/SEMINARS

##### Programs

- 54      *Holiday* P. Barry  
MR Workshop, Music Box Theater, Los Angeles; August 18, 1939  
*Der schiefe Hut* A. Birabeau and G. Dolly  
Reinhardt Seminar, Vienna; June 13, 1932  
*Mademoiselle* J. Deval  
MR Workshop, Hollywood; June 16, 1939
- 55      *Der Diener zweier Herren* C. Goldoni  
MR Workshop, Assistance League Playhouse, Los Angeles; May-June  
1939  
*Der Diener zweier Herren* C. Goldoni  
MR Workshop, Occidental College, Pasadena; November 21, 1939
- 56      *Das Kirschblütenfest* Klabund  
Reinhardt Seminar, Schönbrunner Schlosstheater, Vienna; December 1933  
*Das Kirschblütenfest* Klabund  
Reinhardt Seminar, Landstheater, Linz; March 21, 1934  
*Die deutschen Kleinstädter* A. v. Kotzebue  
Reinhardt Seminar, Schönbrunner Schlosstheater, Vienna; April-May  
1934



- 62 "Abschiedssouper" A. Schnitzler  
"Fortunato" S.A. and J.A. Quintero  
MR Workshop Hollywood; 1940  
*Music Recital*  
MR Workshop, Hollywood; June 19, 1941  
*Feier*  
Grossen Saale des Musikvereins, Vienna; 1950

School information

- 63 Höhere Mädchenschule, Berlin; 1906  
(school director—H. Lange)
- 64 Schauspiel-Schule  
Deutsches Theater, Berlin; 1906-1907
- 65 Schauspiel-Schule  
Deutsches Theater, Berlin; 1921-1922; 1925-1926; 1926-1927; 1927-1928
- 66 Schloss Schönbrunn  
Reinhardt Seminar, Vienna; ca. 1930s
- 67 MR Workshop, Hollywood; ca. 1938-1939
- 68 MR Workshop, Hollywood; 1939
- 69 MR Workshop, Hollywood; 1939
- 70 MR Workshop, Hollywood; 1940

## **Subseries: Other Programs**

### **MOVIES**

- 71     *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon and M. McCall)  
            Warner Brothers, Hollywood; 1935  
            *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon and M. McCall)  
            Warner Brothers, Hollywood; 1935  
            SEE ALSO: Box 15
- 72     *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon and M. McCall)  
            Warner Brothers, Hollywood; 1935: showing at Adelphia Theater
- 73     *A Midsummer Night's Dream* W. Shakespeare (screenplay by C. Kenyon and M. McCall)  
            Warner Brothers, Hollywood; 1935: showing at a Warsaw theater
- 74     *Jedermann* H. v. Hofmannsthal (screenplay and direction by G. Reinhardt)  
            Bavaria-Filmverleih; 1961

### **SEASONS**

- 75     Berlin theaters; August 1911  
            Berlin theaters; November 1911  
            La Comédie, Geneva; 1911  
            La Comédie, Geneva; 1911
- 76     Berlin theaters; ca. 1911  
            Berlin theaters; 1912-1913  
            Berlin theaters; 1914  
            Salzburg Festival; 1925
- 77     Century Theater, New York; 1927-1928
- 78     Cabaret guide, Berlin; 1928  
            Berlin theaters; 1929-1930  
            Florentine Musical May; 1933
- 79     Salzburg Festival; 1934  
            Salzburg Festival; 1953  
            Josefstadt, Vienna; 1971-1972
- 80     Bacchusfest in alten Rom, Munich; year uncertain  
            Residenztheater, Bayern; year uncertain

**Box    Folder**

## EVENTS

17A

**Tributes-Exhibits (1969)**Tributes

- 1      *25 Jahre Max Reinhardt*  
Deutsches Theater, Berlin; May 31, 1930
- 2      *In Memoriam Max Reinhardt*  
Carnegie Hall, New York; November 30, 1943  
*Max Reinhardt Gedenkfeier*  
Sociedad Cultral Israelita, La Paz; December 9, 1943  
*Max Reinhardt In Memoriam*  
Wildhire Ebll Theatre, Los Angeles; December 15, 1943
- 3      *Feierliche Enthüllung*  
Josefstadt, Vienna; April 24, 1949  
*Max Reinhardt zum Gedächtnis*  
Schiller Theater, Berlin; September 6, 1953  
*Max Reinhardt-Matineezur 100. Wiederkehr seines Geburtstages*  
Josefstadt, Vienna; September 9, 1973
- 4      *Das Konzert H. Bahr*  
*Sechs Personen suchen einen Autor* L. Pirandello  
SUNY Binghamton (Josefstadt Theater); April 1975  
*Gedenkfeier für Max Reinhardt*  
Josefstadt, Vienna; November 1, year uncertain

Exhibits**1960s**

- 5      Landestheater, Salzburg; July 24-August 30, 1966
- 6      Akademie der Bildenden Künste, Vienna; May 1968
- 7      SUNY Binghamton (Symposium); October 1968
- 8      SUNY Binghamton (Exhibit); October 18-November 17; 1968: index only
- 9      Deutschen Akademie der Künste, Berlin; 1968
- 10     theater uncertain, Salzburg; 1968-1969
- 11     Schloss Arenberg, Salzburg; Summer 1969
- 12     theater uncertain, Warsaw; 1969

- Box    Folder**
- 17 B      **Exhibits (1970)-Non-MR related events**
- 1970s**
- 13 Museo Teatrale alla Scala, Milan; January 31-March 1, 1970
- 14 Schloss Arenberg, Salzburg; July 26-September 3, 1970
- 15 Schloss Arenberg, Salzburg; July 26-September 3, 1971
- 16 theater uncertain, Czechoslovakia; 1971  
Schloss Arenberg, Salzburg; July 27-September 1, 1972
- 17 SUNY Binghamton; May 18-June 30, 1973
- 18 Academie der Künste, Berlin; September 14, 1973  
Amerika Haus, Vienna; October 31-November 28, 1973
- 19 Schloss Arenberg, Salzburg, July 27-September 7, 1973; Historische  
Museum der Stadt Vienna, November 1973-January 1974
- 20 New York Cultural Center; June 6, 1974  
Schloss Laxenburg, Vienna; May 16-September 28, 1975  
Goethe House, New York; November-December 1979
- NON-MAX REINHARDT RELATED EVENTS**
- 21 *Gedächtnisfeier für Heinrich v. Kleist* (commemoration)  
Deutsches Theater, Berlin; November 18, 1911  
*Deutscher Dichterabend: Else Heims* (poetry reading)  
Klindworth-Scharwenka-Saal, Berlin; December 5, 1912  
untitled (variety)  
Deutsches Theater, Munich; December 15, 1912
- 22 *Bal Paré II* (music concert)  
Deutsches Theater, Munich; January 11, 1913  
*Bal Paré X* (music concert)  
Deutsches Theater, Munich; January 29, 1913  
*Gesellschaftsabend* (variety)  
Grosses Schauspielhaus, Berlin; February 9, 1920  
*Februar-Programm* (music concert)  
Schall und Rauch, Berlin; February 1920

- 23     *Ball der Presse* (music concert)  
Konzerthaus, Breslau; January 31, 1922  
*Ball der Presse* (music concert)  
Konzerthaus, Breslau; March 3, 1923
- 24     *Der Studentenprinz* (music concert)  
Grosses Schauspielhaus, Berlin; 1932 or 1933  
*Günther Schneider-Siemssen* (exhibit)  
Schloss Arenberg, Salzburg; March 26-April 14, 1972
- 25     *Sowjetrussisches Bühnenbild* (exhibit)  
various locations, Austria; 1972  
*Robert Haas* (exhibit)  
Fairleigh Dickson University; March 13-September 1; 1984
- 26     untitled (variety)  
Apollo Theater, Geneva; year uncertain  
*Breslaus Grosse Mondenschau* (fashion show)  
Grosses Konzerthaussaal, Breslau; year uncertain

## SERIES III CORRESPONDENCE

### Subseries: Telegrams

SEE ALSO: Photographs, Writings, Correspondence, Box 12 Folders 45-47

#### Box    Folder

TO AND FROM MAX REINHARDT

18              **To and from Max Reinhardt-Third party**

#### A-B

- 1 Heinz Adamec-Viktor Barnowsky
- 2 Richard and Erwin Baruch-Rudolf Beer
- 3 Besse-Paul and Lotte Bildt
- 4 Leo Blech-Eugen Burg

#### C-E

- 5 Anny and Georg Caspari-Theodore Danegger
- 6 Daniel-Louis Devries
- 7 Rudolf Diamant-Dreimasken
- 8 Carl Ebert-Olga Engl

#### F-G

- 9 S. Fischer-Gémier
- 10 Morris Gest-Wolfgang Goetz
- 11 Leopold Goldmann
- 12 John Gottowt-Daisy and Herbert Gutmann

#### **Habina-Gerhart Hauptmann**

- 13 Habina-Paul Hartmann
- 14 Gerhart Hauptmann  
August 28, 1913-October 25, 1926
- 15 Gerhart Hauptmann  
August 1928-January 1932
- 16 Gerhart Hauptmann  
April 21, 1932-year uncertain

#### **Else Heims**

- 17 1906-May 25, 1912
- 18 May 26, 1912-June 13, 1912
- 19 September 8, 1912-August 9, (1916)
- 20 December 21, 1920-(1923)

#### **Berthold Held-Wolfgang Huck**

- 21 Berthold Held-Heinz Herald
- 22 Franz Herterich-Paul Hoffmann
- 23 Felix Hollaender-Wolfgang Huck

**I-Lotte Kohane**

- 24 Yolanda Irion-Jessner  
25 Daniel Job-Kaufmann  
26 Othmar Keindl-Lotte Kohane

**Rudolph Kommer**

- 27 1915-ca. 1934  
28 May 21, 1935-February 16, 1937  
29 February 21, 1937-March 22, 1937  
30 April 24, 1937-January 28, 1938  
31 February 27, 1938-June 15, 1938  
32 June 29, 1938-year uncertain

**Kommerzienrat Katzenstein-Liebmamn-Edgar Lueg**

- 33 Kommerzienrat Katzenstein-Liebmamn-Albert Kutzner  
34 Raul Lange-Isabella and Moritz Ernst Lesser  
35 Willy Levin-Lore Linder  
36 Theodor Loos-Edgar Lueg

**M-Max Réé**

- 37 Heinrich Maloni-Ernst Matray  
38 Isidor Jenny Mautner-Menning  
39 Oskar Meyer-Hans Moser  
40 Hans Müller-Oesterheld & Co. Verlag  
41 Arthur Oser-Palasovsky  
42 Albert Patry-Fritz Plischke  
43 Elena Polewitzkaja-Max Réé

**Edmund Reinhardt**

- 44 March 27, 1905-April 14, 1926  
45 May 14, 1926-June 12, 1926  
46 June 22, 1926-July 15, 1926  
47 July 22, 1926-October 18, 1926  
48 November 12, 1926-December 30, 1926  
49 January 2, 1927-March 22, 1927  
50 March 25, 1927-May 8, 1927  
51 May 12, 1927-June 21, 1927  
52 June 25, 1927-July 22, 1927  
53 July 28, 1927-November 5, 1927  
54 November 6, 1927-December 30, 1927  
55 January 4, 1928-February 29, 1928  
56 March 2, 1928-May 18, 1928  
57 May 23, 1928-July 14, 1928  
58 July 15, 1928-October 15, 1928  
59 October 18, 1928-ca. 1928  
60 February 24, 1929-March 20, 1929

- 61 June 14, 1929-year uncertain  
62 Eva Reinhardt-Roth and/or Hanns Reinhardt

**Gottfried Reinhardt**

- 63 March 11, 1929-January 1, 1933  
64 August 20, 1934-April 15, 1935  
65 April 17, 1935-April 25, 1935  
66 May 5, 1935-December 23, 1935  
67 September 18, 1937-March 20, 1943  
68 year uncertain

**Leo and Wolfgang Reinhardt**

- 69 Leo Reinhardt  
May 14, 1920-February 14, 1924  
70 Leo Reinhardt  
March 15, 1924-year uncertain  
71 Wolfgang Reinhardt  
(includes joint telegram to Wolfgang and Gottfried)

**Fritz and Frieda Richard-Theaterwissenschaftliches Institut**

- 72 Fritz and Freida Richard-Rosenauer  
73 Eva Rosenberg-Georg Ruttakay  
74 Saalmann-Josef Schenk  
75 Philipp and Else Schey-Maurice Speiser  
76 Fritz and Camilla Spira-Theaterwissenschaftliches Institut

**Helene Thimig**

- 77 March 8, 1918-June 27, 1919  
78 July 9, 1919-date uncertain July 1919  
79 August 2, 1919-October 8, 1919  
80 October 31, 1920-ca. 1920  
81 January 1, 1921-February 19, 1921  
82 February 23, 1921-October 15, 1921  
83 October 17, 1921-date uncertain 1921  
84 January 5, 1922-January 25, 1922  
85 January 26, 1922-date uncertain 1922  
86 February 21, 1923-July 8, 1923  
87 July 9, 1923-ca. 1923  
88 January 3, 1924-February 4, 1924  
89 June 4, 1924-July 26, 1924  
90 July 27, 1924-November 3, 1924  
91 April 15, 1925-July 18, 1926  
92 October 15, 1926-October 27, 1926  
93 December 3, 1926-December 29, 1926  
94 ca. 1926

- 95 January 2, 1927-January 31, 1927  
 96 February 2, 1927-February 26, 1927  
 97 March 2, 1927-July 29, 1927  
 98 November 5, 1927-December 8, 1927  
 99 December 9, 1927-ca. 1927  
 100 March 10, 1928-April 2, 1930  
 101 July 9, 1930-July 22, 1930  
 102 October 10, 1930-April 25, 1932  
 103 July 20, 1935-October 12, 1935  
 104 October 14, 1935-October 19, 1935  
 105 February 16, 1936-July 4, 1936  
 106 July 8, 1936-date uncertain 1936  
 107 July 23, 1937-October 28, 1937  
 108 October 29, 1937-November 10, 1937  
 109 November 12, 1938-December 5, 1938  
 110 December 7, 1938-December 17, 1938  
 111 ca. 1940-June 10, 1942  
 112 June 11, 1942-June 28, 1942  
 113 July 2, 1942-July 17, 1942  
 114 July 18, 1942-August 20, 1942  
 115 August 23, 1942-September 20, 1942  
 116 October 1, 1942-December 16, 1942  
 117 ca. 1942-June 28, 1943  
 118 June 29, 1943-August 8, 1943  
 119 August 10, 1943-date uncertain 1943  
 120 year uncertain Berlin and Budapest  
 121 year uncertain Copenhagen, Innsbruck, and New York  
 122 year uncertain New York, Pacific Palisades, Salzburg, and Santa Monica

**Siegfried Trebitsch-Unknown Correspondent**

- 123 Siegfried Trebitsch-Roboz Vigszhaz  
 124 Oscar Wagner-Arne Weel  
 125 Weichert-Meyer Weisgal  
 126 Franz Werfel  
 127 Westfalenhalle-Anton Wildgans  
 128 Artur Wolff-multiple senders  
 129 Unknown Correspondent

**THIRD PARTY CORRESPONDENCE**

Edmund Reinhardt

- 130 Gusti Adler-Gusti Förster  
 131 Gusti Förster  
 132 Ernestine Goldmann-Liebert  
 133 Adele Reinhardt-Leo Reinhardt  
 134 Siegfried Reinhardt

- 135 Hermann Rosenberg-unknown Thimig  
136 Walter-unknown correspondent

Others

- 137 January 8, 1910-November 27, 1923  
138 September 28, 1926-ca. 1936  
139 November 8, 1937-ca. 1940  
140 June 30, 1942-May 27, 1969; year uncertain

**Box**      **Folder**  
19            EDMUND REINHARDT'S DEATH

**A-D**

- 1 Adler family-Raoul Aslan  
2 Roma Bahn-Belasco  
3 Ralph Benatzky-Paul and Charlotte Bildt  
4 Rudolf Bing-Eugen Burg  
5 Georg Caspari-Dechant  
6 Fritz Delius-Hermann Dingelstedt  
7 Kaete Dorsch-Ossip Dymow

**E-G**

- 8 Carl Ebert-Tony van Eyck  
9 Maria Fein-Richard Frankfurter  
10 Friedrich Leopold, Prinz von Preussen-Carl Goetz  
11 Kurt and Valerie Goetz-Ilka Gruening

**H-K**

- 12 Hermann Haller-Hartberg  
13 Paul Hartmann-Berthold Held  
14 Emil Held-Herzberg  
15 Heinz Hilpert-Wolfgang Huck  
16 Heinrich Eduard Jacob-Josefstadt Theater Technical Staff

**L-O**

- 17 Artur Landsberger-Lederer  
18 Lehmann-Licho  
19 Harry and Anneliese Liedtke-Günther and Ellen Lubszynski  
20 Liesbeth Lubszynski-Hubert Marischka  
21 Heinrich Marlow-Richard Metzl  
22 Erna and Jacob Michael-Paul Otto

**P-R**

- 23 Sophie Pagay-Peppler  
24 Heidi Pietorim-Elene Pofewitzkaju  
25 Pontow-Maria Reinhardt

- 26 Fritz and Frieda Richard-Romanowski  
27 Annie Rosar-Frederick Rozendaal

**S-U**

- 28 Tommy Salomon-Schreck family  
29 Hanns Schulze-Staatliche Schauspielhäuser  
30 Mrs. Fritz Stahl-Karl Strecker  
31 Otto Strohschaenk-Johanna Terwin  
32 Jacob Tiedtke-Urban

**V-Unknown**

- 33 Conrad Veidt-Helene de Weerth  
34 Mathias Wieman-Artur Wolff  
35 Theodor and Anna Wolff-Arnold Zweig  
36 Multiple Senders  
37 Unknown Senders

## **Subseries: Letters**

**Box      Folder**  
TO AND FROM MAX REINHARDT

- 20           **Heinz Adamec-Peter Sturmbusch**
- 1           **A**  
1       Heinz Adamec
- 2       **Gusti Adler**  
2       January 26, 1921  
3       January 1923-date uncertain 1923  
4       April 19, 1931-September 27, 1935  
5       September 13, 1936-October 1937  
6       October 13/14, 1937  
7       November 2, 1937  
8       December 6, 1937-ca.1941  
9       year uncertain
- 10      Adriani-Automobilclub von Deutschland
- 11       **B-C**  
11      H. Bachmann-Gruner-Albert Bassermann  
12      Max Battke-Sam Behrmann  
13      Norman Bel Geddes-Blattner  
14      Curt Bois-Bundesminister für Unterricht  
15      Eddie Cantor-Camillo Castiglioni  
16      Josef Chapiro-Alice Claazen  
17      Jenny von Cleve-F. Csokor
- 18       **D-Glasenapp**  
18      Frieda Dallmann-Ulrich Diem  
19      Charlotte Dietrle-Gertude Eysoldt  
20      Robert Falti-Friedmann-Braun  
21      Gabor Steiner Verlag-Morris Gest  
22      Emil Geyer-Glasenapp
- 23       **Leopold Goldmann**  
23      October 3, 1893-November 3, 1916  
24      April 24, 1918-August 1, 1923  
25      December 21, 1924-September 29, 1926  
26      March 29, 1927-date uncertain 1928  
27      year uncertain

**Reuben Goldman-Else Heims**

- 28 Reuben Goldman-Paul Günther
- 29 Günther Hadank-Hester Harvey
- 30 Gerhart Hauptmann
- 31 Ben Hecht-Else Heims

**Berthold Held**

- 32 June 1, 1894-December 4, 1894
- 33 December 1894-ca.1895
- 34 August 4, 1901-August 1902
- 35 [August 1903]-July 28, 1905
- 36 July 24, 1910-August 1929
- 37 year uncertain

**M. Henn-Fritz Könnecke**

- 38 M. Henn-Hildebrand
- 39 Stefan Hock
- 40 Ernst Hölzer-Anton Horvath
- 41 Internationale Theaterverlags-Gesellschaft-Josef Kainz
- 42 Kalbeck-R. Kiesel
- 43 Franziska Kinz-Fritz Könnecke

**Rudolf Kommer**

- 44 March 18, 1923-March 24, 1937
- 45 February 1, 1938-April 25, 1941
- 46 March 8, 1942
- 47 April 22, 1942-May 5, 1942; year uncertain

**Alexander Konta-Diana Manners**

- 48 Alexander Konta-Else Lasker-Schüler
- 49 Andreas Latzko-Rudolf Leopold
- 50 Ernst and Adele Leumann
- 51 Libraire de France-Diana Manners

**John Martin-Harvey-Helene Morgenthaler**

- 52 John Martin-Harvey
- 53 July 23, 1935-May 28, 1936
- 53 John Martin-Harvey
- 54 August 13, 1936-date uncertain 1936
- 54 Ernst Matray-Max Milder
- 55 Mizzi-Helene Morgenthaler

**N-Max Reiner**

- 56 Neitzel family-Ada Neumegen  
57 Einar Nilson  
58 Maria Nitschmann-Alberto Passigli  
59 Karl Pawel-Max Reiner

**Reinhardt**

- 60 Edmund Reinhardt  
61 Gottfried Reinhardt  
October 5, 1923-November 13, 1934  
62 Gottfried Reinhardt  
May 20, 1941-July 1943; year uncertain  
63 Leo Reinhardt  
64 Siegfried Reinhardt  
Wolfgang Reinhardt (includes joint letter to Wolfgang and Gottfried)

**Erich Reiss-S**

- 65 Erich Reiss-Maria von Rothenburg  
66 Noël Sabord-Grete Scherk  
67 Annie Schilling-Rudolf Sieghart  
68 Max Silberstein-Konstantin Stanislovsky  
69 Carl von Starnegg-Peter Sturmbusch

**Box      Folder**

21            **Helene Thimig-Third party (Gusti Adler)**

**Helene Thimig**

- 1 1918-1922  
2 1923-1925  
3 1926  
4 1928-1936  
5 1938-1941  
6 May 1942-July 1942  
7 August 1942-September 21, 1942  
8 September 2, 1942-date uncertain 1942  
9 June 1943-August 23, 1943  
10 August 27, 1943-date uncertain 1943  
11 year uncertain, city known  
12 year and city uncertain MR to Helene Thimig  
13 year and city uncertain Helene Thimig to MR

**Hermann Thimig-Hanna Wreede**

- 14 Hermann Thimig-Verein der Ausländischen Presse du Berlin
- 15 Verlag Die Schmiede-Botho von Wedel
- 16 Julie Weinreb-K. Wenckeberg
- 17 Ernestine Wengraf
- 18 Franz Werfel-Fritz and Hanna Wreede

**Multiple and Unknown Correspondents**

- 19 multiple correspondents
- 20 unknown correspondents  
August 20, 1905-1926
- 21 unknown correspondents  
June 1, 1927-year uncertain

## THIRD PARTY CORRESPONDENCE

Edmund Reinhardt

- 22 Geheimrat Bachrach-Hardy & Co.
- 23 Gerhart Hauptmann-Klein
- 24 Max and Lotte Kohane-Rudolf Kommer
- 25 Jenny Kornfeld
- 26 Ernst and Adele Leumann  
February 12, 1923-June 20, 1926
- 27 Ernst and Adele Leumann  
November 27-year uncertain
- 28 Oskar Löffler-Sam Rachmann
- 29 Leo Reinhardt
- 30 Siegfried Reinhardt and wife
- 31 Kurt Richter-Hermann and Jenny Rosenberg
- 32 Lou Andreas Salome-Rudolf Walter
- 33 Julie Weinreb  
October 18, 1916-November 20, 1922
- 34 Julie Weinreb  
September 9, 1923-December 24, 1924
- 35 Julie Weinreb  
March 2, 1925-November 3, 1928
- 36 Louise Weller-Clara and Eugen Wengraf
- 37 Ernestine Wengraf-G. Zieselsberger
- 38 multiple and unknown correspondents

Gusti Adler

- 39 Sina Gwinner-Rudolf Kommer
- 40 John Martin-Harvey
- 41 Max Pallenberg-Thornton Wilder

**Box    Folder**  
**22              Third party (Else Heims)-Paul Rose theaters**

Else Heims

- 1 Arthur-Anna Barok
- 2 Deutsches Künstlertheater-R. Forster
- 3 Clare Grote-Hans Land
- 4 Sigmund Lautenburg-Gottfried Reinhardt
- 5 Wolfgang Reinhardt-Lyda Salmonova
- 6 Jakob Schaffner-Hermann Vilas
- 7 Richard Voss-Max F. Widmer-Bernoulli
- 8 Anne Wolff-unknown correspondent

Helene Thimig

- 9 Gusti Adler-Iphigenie Castiglioni
- 10 Lili Darvas-Rudolf Fiedler
- 11 Franz Fuerst-Körner
- 12 Rudolf Kommer  
August 29, 1929-February 15, 1938
- 13 Rudolf Kommer  
February 22, 1939-March 2, 1939
- 14 Rudolf Kommer  
March 16, 1939-year uncertain
- 15 Jenny Kornfeld-Gottfried Reinhardt
- 16 Wolfgang Reinhardt-Hugo Thimig
- 17 Tiburtius-unknown correspondent

Others

- 18 December 2, 1896-September 17, 1911
- 19 January 16, 1912-date uncertain 1912
- 20 July 9, 1913-ca. 1920
- 21 April 26, 1922-August 5, 1923
- 22 August 26, 1922-January 26, 1924
- 23 March 28, 1925-August 25, 1929
- 24 October 18, 1930-February 11, 1937
- 25 August 27, 1938-June 4, 1940
- 26 ca. 1942-August 17, 1943
- 27 late 1943-February 12, 1967
- 28 year uncertain

## THEATERS/BUSINESS

### Max Reinhardt Theaters

#### **A-F**

- 29 Meta Elisabeth Beuer-Karl Busch
- 30 Josef Chapiro-Marietheres Dienst
- 31 Albin Döbrich-Alfred von Ehrmann
- 32 Mrs. Hermann Essig-Der Film
- 33 Louis Fischer-Anna Fürst

#### **G-H**

- 34 Hermann Gäffgen-Grete Geppert
- 35 Adrienne Gerhardt-Paul Gonschorek
- 36 Norbert Gottlieb-Johannes Günther
- 37 Kurt Haertel-Heinz Herald
- 38 Hanns Herbatschek-Hansen-Hannes Hickel
- 39 Paul Hörbiger-Charles Hyll

#### **I-K**

- 40 Grete Imle-Tono Kaiser
- 41 Kammerspiele im Schauspielhaus-Eva Kessler
- 42 Siegfried Klein-Oskar von Kohorn zu Kornegg
- 43 Josef Koller-S. Krausz
- 44 Anton Krenn-Kunsthändlung C.J. Wawra

#### **L-O**

- 45 Steffy Landt-Mirjam Lehmann-Haupt
- 46 Jón Leifs-L. Mackevitch
- 47 Hedwig Mandl-Adolf Michetschlänger
- 48 M. v. Millesi-Sigmund Münz
- 49 Ilse Museus-Karl Heinz Norweg
- 50 Erwin Oehl-L. Ornstein

#### **P-R**

- 51 Edmund Palasovsky-Alexander Pisk
- 52 Prager Volksbühnenverein Urania-Le Provençal
- 53 Franzi Prucha-Theodor Reik
- 54 Max Reinhardt
- 55 July 30, 1926-August 31, 1926
- 55 Max Reinhardt
- 56 September 1, 1926-June 28, 1927
- 56 Ernst Reissig-Margarethe Rupprecht

**S**

- 57 Olga Salava-M. Schiller
- 58 V. Schlauch-Linden-Emma Schubert-Grossmann
- 59 Otto Schuster-Philipp Singer
- 60 Soc. An. Sestieri and C.-Eduard Spiess
- 61 Ida Spitzer-Endre Steiner
- 62 Ernst E. Stern-Peter Supf

**T-Unknown Correspondent**

- 63 Augustin Thalhofer-Adele Tullinger
- 64 Lula Vajda-Josef Victora
- 65 Wacek-Hans Wengraf
- 66 Grete Wiebel-Wilhelm
- 67 Wilhelm Köhler Verlag-Ernst Wurm
- 68 Lotte Yonka-Raphael and Ninetta Zimmermann
- 69 Hedda Zinner-unknown correspondent

Paul Rose Theaters

- 70 Hans Albers-Gertrude Eysoldt
- 71 Otto Falkenberg-Käte Haack
- 72 Friedrich Haase-Friedrich Kayssler
- 73 Othmar Keindl-Valerie von Martens-Goetz
- 74 Karl-Heinz Martin-Gerde Muller
- 75 Ernst Nebhut-Rudolf Rittner
- 76 Willi Schaeffers-Erika v. Thellemann
- 77 Emil Thomas-Edith Wollerer

**Box      Folder****23      *Das Mirakel* movie correspondence-Edmund Reinhardt's death**

- 1A *Das Mirakel* movie correspondence
- 1B Kallier papers
- 2 MR/Meyer Weisgal business

**EDMUND REINHARDT'S DEATH****A-E**

- 3 Abich-Gothilf Bamberger
- 4 Erwin Baruch-Richard v. Bischoff
- 5 Therese Bonn-Fritz Cassirer
- 6 Karl Ceconi-Hugo Döblin
- 7 Arthur Drach-Robert Eysler

**F-K**

- 8 Berthie Fall-Richard Gerner
- 9 Otto Gerschel-Guerkel
- 10 Hans Guggenhelmer-Mela Herz-Hollaender
- 11 G. Hess-Paul Hoffmann
- 12 Victor Hollaender-Margot Kantorowics-Levin

**L-R**

- 13 Hans Lackner-Julius Lichtenstein
- 14 Suse Liebrecht-Mrs. Alfred Loewenberg
- 15 Siegfried Loewy-Alfred Mayer
- 16 Hans Meisl-Marie-Therese Morel-Mathis
- 17 Hans Müller-Walter Redlich
- 18 Hans J. Rehfisch-Woldemar Runge

**S-Unknown Correspondent**

- 19 Wejeuer Salmonour-Fritz Schwabe
- 20 Albert and Fiora Schwarz-Lotte Stein
- 21 Walter Steinbeck-Hans-Heinrich von Twardowski
- 22 Volksbühne-Carl Weiss
- 23 Clara Wengraf-Ferdinand Winkler
- 24 Anne Wolff-unknown correspondent

## **SERIES IV WRITINGS**

### **Subseries: Writings by Max Reinhardt**

#### **Box Folder**

#### **27 Autobiographical, Speeches, Theater Notes, Specific Plays**

##### Autobiographical Notes

- 1 Early Years: Vienna
- 2 Early Years: Vienna to Salzburg
- 3 Early Years in the Theater
- 4 Catchwords and Jottings
- 5 America: House and Personal Matters
- 6 America: Last Recollections – Resignation
- 7 Gottfried Reinhardt's Compilation

##### Published Articles

- 8 On Theater, Acting, Director's Role, Salzburg, Chapiro letter

##### Speeches

- 9 Berlin, 1918
- 10 Berlin, 1926-27
- 11 Berlin, 1930
- 12 Salzburg, 1929-30
- 13 Austria, 1930s
- 14 USA – Writers Club, 1935
- 15 Hollywood Workshop, 1938-42
- 16 California – on role of theater
- 17 On future of film

##### Other Writings: Theater Notes

- 18 Acting, directing, Salzburg . . .
- 19 American theater productions
- 20 Ancient Greek theater
- 21 Vienna Burgtheater
- 22 Hollywood Workshop productions
- 23 Reflections from Schloss Leopoldskron
- 24 Aims for Muenchen Kuenstlertheater Festspiele, 1909
- 25 On the tasks of a dramatic school, including "Das Regiebuch"
- 26 On Shakespearean characters
- 27 On relation between theater and church
- 28 Miscellaneous

### Other Writings: Notes on Specific Plays

- 29 Aristophanes / *Lysistrata*
- 30 Buechner / *Danton's Death*
- 31 Goethe / *Faust*
- 32 Goldoni / *A Servant of Two Masters*
- 33 Hofmannsthal / *Jedermann*
- 34 Moliere / *George Dandin*
- 35 Offenbach / *Orpheus, Schoene Helena*
- 36 Schmidtbonn / *Der verlorene Sohn* (possible screenplay)
- 37 Shakespeare / *A Midsummer Night's Dream* (1905)
- 38 Shakespeare / *A Midsummer Night's Dream* (various)
- 39 Shakespeare / *A Midsummer Night's Dream* (LA, 1934)
- 40 Irwin Shaw / *Labor for the Wind* (*Sons and Soldiers*)
- 41 Strauss-Hofmannsthal / *Der Rosenkavalier* (1911)
- 42 Vollmoeller / *The Miracle* (1912?)
- 43 Werfel / *In einer Stadt* (1937), *The Eternal Road* (1937)
- 44 Wilder / *The Merchant of Yonkers*

### **Subseries: Writings by Others on Max Reinhardt**

#### **Box Folder**

#### **28 Theater Matters, Addresses, Inventories, Obituaries, Assessments**

##### Notes on Theater Matters

- 1 Deutsches Theater, Berlin
- 2 Theater in der Josefstadt, Wien
- 3 Rose Theare, Berlin (1938)
- 4 Hollywood Workshop for Stage and Screen – various plays
- 5 National Theater Mannheim (non-Reinhardt)
- 5A Miscellaneous (non-Reinhardt)

##### Addresses/Lectures

- 6 Carl Meisl – on nineteenth-century Hoftheater
- 7 John Martin-Harvey – on acting
- 8 John Martin-Harvey – on *Oedipus Rex*
- 9 Honorary Doctorate given at Salzburg
- 10 Ernst Lothar – on Werfel 1937 Josefstadt Theater production
- 11 Herman Bernstein – on *The Eternal Road*
- 12 Memorial tributes and addresses
- 13 Hillard Steinboemer – on *Prinz Friedrich von Homburg*
- 14 Paula Wessely – inaugurating the Reinhardt Seminar
- 15 Heinz Hilpert – on Max Reinhardt, Josefstadt Theater

Inventories, Notes. . .

- 16 Regarding Jenny Kornfeld
- 17 Notes from Klara Buechner
- 18 Expert Opinion Valuations
- 19 Dr. Kehrl, Salzburg, fund-raising letter
- 20 Bellevue, house contents inventory, 1933
- 21 Helene Thimig auction lists

Contemporaneous Assessments

- 22 On Berlin theater, 1903-11
- 23 Deutsches Theater, Berlin, 1909
- 24 Muenchner Kuenstlertheater, 1909-12
- 25 Vollmoeller's London *Miracle*, 1911
- 26 John Corbin – on MR as artistic showman
- 27 Berlin theater scene (~1913)
- 28 Articles on Grosses Schauspielhaus (~1918)
- 29 Bernhard Diebold, *Frankfurter Zeitung* (1921)
- 30 Maximilian Harden, Siegfried Jacobsohn, Arthur Kahane (Heinz Herald)
- 31 Paul Hoffmann, Oliver Sayler, Joseph Urban
- 32 Konstantin Stanislavsky – handwritten 1930 letter to MR (copy)
- 33 General von Seeckt – memories of Salzburg theater (1929)
- 34 Felix Hollaender – retrospective on Deutsches Theater, 1880s-1930s
- 35 Berthold Held et al., Festschrift: 25 Years DT Drama School (1930)
- 36 Fourteen Notes by Gordon Craig
- 37 Gerhart Hauptmann performances on Reinhardt Stages
- 38 Meyer Weisgal on *The Eternal Road*
- 39 K. G. Kachler – on Swiss theater in summer 1939
- 39A Nazi-influenced writings
- 40 Alfred Werner, letter to the editor, Saturday Review of Literature (1943)
- 41 Heinz Herald on Reinhardt's 70<sup>th</sup> birthday
- 42 Text of Franz Werfel scroll for Reinhardt's 70<sup>th</sup> birthday
- 43 Several Max Reinhardt biographies

Obituaries

- 44 From United States and Europe
- 45 Periodical *Der Aufbau*, New York City

Retrospective Assessments

- 46 Augusta (Gusti) Adler
- 47 Peter Bauland – regarding German drama on the New York stage
- 48 Anton Bauer, Joachim Beck, Heinrich Braulich, G.A. Borgese, W. Bridges-Adams, Alfred Brooks
- 49 Berthold Brecht – on MR, collection of poems
- 50 Susan Cernak – on MR as director's director
- 51 Donald Deschner – on Warner Brothers art director Anton Grot
- 52 Margret Dietrich – on Japanese theater

- 53 Alfred Dreifuss, Wolfgang Drews
- 54 Herbert Eichhorn – on Goethe as theater director
- 55 G. Ewald – on Theresa Neumann of Konnersreuth
- 56 Tom Flynn – on William Dieterle in Hollywood
- 57 Fuerst and Hume – on 20c stage decoration, Reinhardt, . . .
- 58 Franz Fuerst – Max Reinhardt as magician of the theater
- 59 Norman Bel Geddes, Erich Gottgetreu, Joseph Gregor
- 60 Franz Hadamowsky, George Halasz, Ernst Hausserman, Gustav Hillard
- 61 Heinz Herald compilation
- 62 Wolfgang Hoffmann-Harnisch – on stage matters
- 63 Heinz Kindermann – on Max Reinhardt
- 64 Heinz Kindermann – on various theatre topics
- 65 Otto Klemperer reminiscences
- 66 Hans Knutzen, Gustav Kropatschek, Joseph Wood Krutch
- 67 Brigitte Kueppers – on pantomime *Sumurun*
- 68 Heinrich Laube on directing, Tilly Losch
- 69 Louis P. Lochner – interview with Max Reinhardt
- 70 Edmund Lorbek – radio script

**Box Folder**

**29 Retrospective Assessments and Reference materials**

Retrospective Assessments

- 1 John Martin-Harvey
- 2 Maske und Kothurn Issue: Max Reinhardt auf der Probe
- 3 Leonide Massine – on the London *Miracle*
- 4 Ernst Matray – reworking of Moliere's *George Dandin*
- 5 Professor Wilhelm Melnitz
- 6 Prof. Melnitz' BU student papers (list) – originals in Reinhardt Reference
- 7 Hal Mohr – on *A Midsummer Night's Dream* film
- 8 Fraeda Parish
- 9 PEM (London) – 1963 commemorative
- 10 Otto Preminger – interview with Alfred Brooks
- 11 Paul Proskauer (1977)
- 12 Gisela Prossnitz and Edda Fuhrich – on Max Reinhardt and film
- 13 Roland Reinfeldt – on Gottfried Reinhardt's 1963 *Everyman*
- 14 Gottfried Reinhardt – various articles
- 15 Gottfried Reinhardt/Guenther Erken Interview (1968)
- 16 Otto Schindler – article on costume and stage design
- 17 Donald Spoto – on Lotte Lenya, Max Reinhardt, . . .
- 18 Paul Stefanek – on Engl-German theater history (Olympia Hall *Miracle*)
- 19 Josef von Sternberg – on Marlene Dietrich, Max Reinhardt
- 20 Richard Strauss – on Max Reinhardt and *Der Rosenkavalier*
- 21 The London Sunday Times – on modernist trends in the theater

- 22 Helene Thimig recollections
- 23 Fritz von Unruh – Reinhardt portrait: l’art pour l’action
- 24 Franz Werfel – on Shakespeare and film
- 25 Eberhard von Wiese – long article on Schloss Leopoldskron
- 26 Kurt Wilhelm – on Richard Strauss
- 27 Carl Zuckmayer – on 1920s/30s
- 28 Reinhardt’s 100<sup>th</sup> Anniversary – several short notices
- 29 Austrian writers – short biographies
- 30 Berlin architects Kaufmann and Poelzig
- 31 English impresario Charles Cochran
- 32 Salzburg architect Clemens Holzmeister
- 33 European “Reinhardt” film stars
- 34 On Hugo von Hofmannsthal
- 35 Hollywood stage and screen personalities
- 36 Poetry booklets (given to Max Reinhardt?)
- 37 Reinhardt scene designers
- 38 Scene designs for Richard Strauss operas
- 39 Reinhardt theater associates: Gordon Craig, Morris Gest, Felix Hollaender, Friedrich Kayssler, Arthur Kahane, Tilly Losch, Christian Morgenstern, Nicolai Remisoff
- 40 Theater personalities remembered
- 41 Non-Reinhardt: K.L. Immermann (1796-1840)
- 42 Non-Reinhardt: Orson Welles’ *Lost Horizons* radio script

#### Reference Materials

- 43 Max Reinhardt bibliographies
- 44 References to Max Reinhardt in critic Karl Kraus’ *Die Fackel*
- 45 List of Max Reinhardt-Berthold Held correspondence
- 46 Max Reinhardt promptbook index
- 47 Max Reinhardt promptbook monograms and dates (sketches)
- 48 List of Max Reinhardt Gastspiele (guest tour productions)
- 49 Die Spielplaene Max Reinhardts, 1905-30 (copy)
- 50 Die Spielplaene Max Reinhardts, 1905-30 (2 copies)
- 51 Information on Vienna Burgtheater
- 52 Information on Deutsches Theater and Kammerspiele
- 53 Indices for Reinhardt theater premieres in Berlin
- 54 List of Salzburg Festival performances, 1920-35
- 55 Cast for 1929/30 season (Deutsches Theater?)
- 56 Theater in der Josefstadt – production list, 1924-37
- 57 Theater in der Josefstadt – performance list, 1924-38
- 58 The Reinhardt Seminar, Vienna
- 59 Non-Reinhardt-directed productions in Berlin and Vienna, ~1915-29

**Box      Folder**

**30      Writings by Others: Catherine Sibley Materials**

- 1      Introductory notes on Sibley gift
- 2      Catherine Sibley article: "The Magic of Reinhardt"
- 3      Addresses, presentations, notes on Max Reinhardt
- 4      Sundry notes for Sibley's article on Reinhardt
- 5      Handwritten notes on various Reinhardt productions
- 6      Miscellaneous notes and jottings
- 7      Hollywood Workshop – information and programs
- 8      Play programs (not Hollywood Workshop)
- 9      Faculty Meeting Minutes (1939)
- 10     Resume and write-up on years with Reinhardt
- 11     Correspondence, 1934-50
- 12     Reviews and newspaper articles on Max Reinhardt

**31      Writings by Others: Max Reinhardt Centennial Festschrift (1973)**

- 1      Original article submissions to Festschrift
- 2      Copies of submitted articles
- 3      Drafts for submitted articles
- 4      Assorted working materials
- 5      Printed copy of the final version of Festschrift

