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 ascendance 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, Hoeftich, 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, Stadn, 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, Hofmannsthall, 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 productions 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 25th 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, Hofmannsthall (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, Sterneim, 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, Scandanavian, 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, Shakespear, 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 Moiszi in Tolstoy’s *Der lebende Leichnam* (1918), to cite several notable examples; 20 scene and costume design drawings of Shakepearean 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.


1892-93 Actor at Volkstheater in Rudolphsheim, 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 Räuber*.

1894  September 1: begins engagement at Deutsches Theater in Berlin, which under Otto Brahms 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 Brahms’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 Hofmannsthall’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 Hofmannsthall’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*.

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.


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.*


1922  August 13: premiere of Hofmannsthal’s *The Salzburg Great World Theater* at

1923
August 20: Moliere’s *Imaginary Invalid* performed at Schloss Leopoldskron.

1924

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

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 25th jubilee celebration as director of Deutsches Theater. Receives honorary doctorates from Frankfurt am Main and Kiel Universities.

1931

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

1938

1940

1942

1943

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 Binghampton, 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 25th 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.
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)
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 Schmidtbonn’s Der verlorene Sohn.

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

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

6 *Lysistrata* Aristophanes (reworking by L. Greiner)
Künstler Theater, Munich; 1910

7 *Lysistrata* Aristophanes
Grosses Schauspielhaus, Berlin; 1920

8 Graf von Charolais R. Beer-Hofmann
Neues Theater, Berlin; 1904

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
38  *Clavigo* J. W. v. Goethe  
Redoutensaal, Vienna; 1922: characters and scenes  
*Clavigo* J. W. v. Goethe  
Redoutensaal, Vienna; 1922  
SEE ALSO: Oversized mounted 12

39  *Faust I* J. W. v. Goethe  
Künstler Theater, Munich; June 1909-August 1909

40  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): promptbook, costume and scene designs

41  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): scene designs

42  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): characters (Faust)

43  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): characters (Mephistopheles)

44  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): characters (Margarete—L. Höflich)

45  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): characters (Margarete—E. Heims)

46  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): characters (Margarete—E. Heims)

47  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): characters

48  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909): scenes  
*Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1909)  
SEE ALSO: Else Heims Roles, Box 13A Folders 9-12  
SEE ALSO: Oversized mounted 3, 4, 8

49  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1912)

50  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1913-1916)  
*Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (1913-1916)  
SEE ALSO: Oversized mounted 4

51  *Faust I* J. W. v. Goethe  
Deutsches Theater, Berlin; March 1909-May 1924 (year uncertain)
SEE ALSO: Oversized mounted 4

Box Folder

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

1 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): mounted designs

2 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): costume and scene designs

3 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): scene designs

4 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): scene designs

5 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): rehearsal (MR only)

6 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): rehearsal (MR with J. Reich)

7 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): rehearsal (MR with others)

8 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): rehearsal (MR with others)

9 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): rehearsal

10 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): rehearsal

11 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): characters

12 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): characters

13 Faust I J. W. v. Goethe
Salzburg Festival (Felsenreitschule); 1933-1937 (1933): scenes and artwork

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

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 12, 14

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)

SEE ALSO: Oversized mounted 1, 2, 13

44  Der Diener zweier Herren C. Goldoni
Salzburg Festival; 1926-1931 (1930 and 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

SEE ALSO: Oversized mounted 9

K. Hamsun

50  Vom Teufel geholt K. Hamsun
Kammerspiele, Berlin; 1914

SEE: Directed by Others, Box 10 Folders 86-87

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

63  **G. C. Hazelton and J. H. Benrimo**
*The Yellow Jacket* G. C. Hazelton and J. H. Benrimo
Kammerspiele, Berlin; 1914

64  **F. Hebbel**
*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
2 Cristina Heimreise H. v. Hofmannsthal
Deutsches Theater, Berlin; 1910: costume and scene designs

3 Cristina Heimreise H. v. Hofmannsthal
Deutsches Theater, Berlin; 1910: characters

Cristina Heimreise H. v. Hofmannsthal
Deutsches Theater, Berlin; 1910
SEE ALSO: Else Heim’s Roles, Box 13A Folder 17, Box 13B

Elektra H. v. Hofmannsthal (based on Sophocles)
USE FOR: Elektra Sophocles

4 Elektra H. v. Hofmannsthal (based on Sophocles)
Kleines Theater, Berlin; 1903

Elektra H. v. Hofmannsthal (based on Sophocles)
Kleines Theater, Berlin; 1903
SEE ALSO: Oversized mounted 2

5 Elektra H. v. Hofmannsthal (based on Sophocles)
Kleines or Deutsches Theater, Berlin; 1903 or 1905

Das Grosse Welttheater H. v. Hofmannsthal (based on P. Calderón)
SEE: Box 3 Folder 29

6 Die grüne Flöte H. v. Hofmannsthal, music by W. A. Mozart
Deutsches Theater, Berlin; 1916: scene designs

7 Die grüne Flöte H. v. Hofmannsthal, music by W. A. Mozart
Deutsches Theater, Berlin; 1916: scene designs

8 Die grüne Flöte H. v. Hofmannsthal, music by W. A. Mozart
Deutsches Theater, Berlin; 1916: scene designs, artwork, and articles

9 Die grüne Flöte H. v. Hofmannsthal, music by W. A. Mozart (music adaptation by E. Nilson)
Salzburg Festival (Stadttheater); 1925 and year uncertain

10 Jedermann H. v. Hofmannsthal
Zirkus Schumann, Berlin; 1911
Grosses Schauspielhaus, Berlin; 1920

11 Jedermann H. v. Hofmannsthal
Salzburg Festival; 1920-1937 (1920): program and scene designs

12 Jedermann H. v. Hofmannsthal
Salzburg Festival; 1920-1937 (1920): characters, scenes, and backstage

Jedermann H. v. Hofmannsthal
Salzburg Festival; 1920-1937 (1920)
SEE ALSO: Oversized mounted 2

13 Jedermann H. v. Hofmannsthal
Salzburg Festival; 1920-1937 (1921 and 1926): characters

14 Jedermann H. v. Hofmannsthal
Salzburg Festival; 1920-1937 (1926): characters and performance

15 Jedermann H. v. Hofmannsthal
Salzburg Festival; 1920-1937 (1927): characters and [performance]

16 Jedermann H. v. Hofmannsthal
Salzburg Festival; 1920-1937 (1927): scenes
17 *Jedermann* H. v. Hofmannsthal
Salzburg Festival; 1920-1937 (1928 and 1929)

18 *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)

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

USE FOR: *Das Grosse Welttheater* H. v. Hofmannsthal (based on 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
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| 32 | *Der Schwierige* H. v. Hofmannsthal  
Josefstadt, Vienna; 1924: scenes and artwork |
| 33 | *Der Schwierige* H. v. Hofmannsthal  
Komödie, Berlin; 1930 |
| 34 | **H. Ibsen**  
*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 |
| 37 | **Klabund**  
*Der Kreidekreis* Klabund  
Deutsches Theater, Berlin; 1925 |
| 38 | **H. v. Kleist**  
*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 |
| 41 | **A. v. Kotzebue**  
*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 |
| 42 | **F. Langer**  
*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
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

Riviera  F. Molnár
Josefstadt, Vienna; 1925

Box Folder
4 A  J. Nestroy-L. Pirandello

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

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

J. Offenbach
3 Hoffmanns Erzählungen  J. Offenbach, libretto by J. Barbier
(libretto adaptation by E. Friedell and H. Sassmann)
Grosses Schauspielhaus, Berlin; 1931: program

4 Hoffmanns Erzählungen  J. Offenbach, libretto by J. Barbier
(libretto adaptation by E. Friedell and H. Sassmann)
Grosses Schauspielhaus, Berlin; 1931: program

5 Hoffmanns Erzählungen  J. Offenbach, libretto by J. Barbier
(libretto adaptation by E. Friedell and H. Sassmann)
Grosses Schauspielhaus, Berlin; 1931: program

6 Hoffmanns Erzählungen  J. Offenbach, libretto by J. Barbier
(libretto adaptation by E. Friedell and H. Sassmann)
Grosses Schauspielhaus, Berlin; 1931: program

7 Hoffmanns Erzählungen  J. Offenbach, libretto by J. Barbier
(libretto adaptation by E. Friedell and H. Sassmann)
Grosses Schauspielhaus, Berlin; 1931: program

8 Hoffmanns Erzählungen  J. Offenbach, libretto by J. Barbier
(libretto adaptation by E. Friedell and H. Sassmann)
Grosses Schauspielhaus, Berlin; 1931: program

9 Hoffmanns Erzählungen  J. Offenbach, libretto by J. Barbier
(libretto adaptation by E. Friedell and H. Sassmann)
Grosses Schauspielhaus, Berlin; 1931: costume and scene designs

10 Hoffmanns Erzählungen  J. Offenbach, libretto by J. Barbier
(libretto adaptation by E. Friedell and H. Sassmann)
Grosses Schauspielhaus, Berlin; 1931: characters, scenes, and artwork
11  *Orpheus in der Unterwelt*  J. Offenbach, libretto by H. Crémieux  
(libretto adaptation by A. Pserhofer)  
Neues Theater, Berlin; 1906

12  *Orpheus in der Unterwelt*  J. Offenbach, libretto by H. Crémieux  
Künstler Theater, Munich; 1911

13  *Orpheus in der Unterwelt*  J. Offenbach, libretto by H. Crémieux  
Casino Teatret, Copenhagen; 1921

14  *Orpheus in der Unterwelt*  J. Offenbach, libretto by H. Crémieux  
Grosses Schauspielhaus, Berlin; 1921

15  *Orpheus in der Unterwelt*  J. Offenbach, libretto by H. Crémieux  
Kungliga Teatern, Stockholm; 1922

16  *Die schöne Helena*  J. Offenbach, libretto by H. Meilhac and L. Halévy  
Künstler Theater, Munich; 1911  
*Die schöne Helena*  J. Offenbach, libretto by H. Meilhac and L. Halévy  
Künstler Theater, Munich; 1911  
SEE ALSO: Oversized mounted 12

17  *Die schöne Helena*  J. Offenbach, libretto by H. Meilhac and L. Halévy  
Josefstadt, Vienna; 1911  
*Die schöne Helena*  J. Offenbach, libretto by H. Meilhac and L. Halévy  
Josefstadt, Vienna; 1911  
SEE ALSO: Oversized mounted 15

18  *Die schöne Helena*  J. Offenbach, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by E. Friedell and H. Sassmann)  
Kurfürstendamm, Berlin; 1931

19  *Die schöne Helena*  J. Offenbach, libretto by H. Meilhac and L. Halévy  
(libretto adaptation A. P. Herbert)  
Adelphi Theater, London; 1932

20  *Die schöne Helena*  J. Offenbach, libretto H. Meilhac and L. Halévy  
(libretto adaptation by E. Friedell, H. Sassmann, A. P. Herbert)  
Grosses Schauspielhaus, Berlin; 1932

21  *Die schöne Helena*  J. Offenbach, libretto by H. Meilhac and L. Halévy  
(libretto reworking by H. Baker, adaptation by MR)  
Alvin Theater, New York; 1944

**L. Pirandello**

22  *Sechs Personen suchen einen Autor*  L. Pirandello  
Komödie, Berlin; 1924

23  *Sechs Personen suchen einen Autor*  L. Pirandello  
Josefstadt, Vienna; 1934  
*Sechs Personen suchen einen Autor*  L. Pirandello  
Josefstadt, Vienna; 1934  
SEE ALSO: Oversized mounted 9
F. Raimund
24 Rappelkopf F. Raimund
Deutsches Theater, Berlin; 1915
Volksbühne, Berlin; 1918

E. Rey
25 Schöne Frauen E. Rey
Redoutensaal, Vienna; 1922
26 Schöne Frauen E. Rey
Josefstadt, Vienna; 1924

R. Rolland
27 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

J. Ruederer
29 Die Morgenröte J. Ruederer
Neues Theater, Berlin; 1904
30 Wolkenkuckucksheim J. Ruederer
Kammerspiele, Berlin; 1909

F. v. Schiller
31 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
Don Carlos F. v. Schiller
Deutsches Theater, Berlin; 1909: characters

Don Carlos F. v. Schiller
Deutsches Theater, Berlin; 1917

Kabale und Liebe F. v. Schiller
Neues Theater, Berlin; 1904
Deutsches Theater, Berlin; 1916

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

Kabale und Liebe F. v. Schiller
Josefstadt, Vienna; 1924: characters

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

Kabale und Liebe F. v. Schiller
Salzburg Festival (Stadttheater); 1927

Maria Stuart F. v. Schiller
Deutsches Theater, Berlin; 1915

Maria Stuart F. v. Schiller
Josefstadt, Vienna; 1934

Maria Stuart F. v. Schiller
Josefstadt, Vienna; 1934
SEE ALSO: Oversized mounted 13

Die Räuber F. v. Schiller
Deutsches Theater, Berlin; 1908: costume and scene designs

Die Räuber F. v. Schiller
Deutsches Theater, Berlin; 1908: scene designs and characters

Die Räuber F. v. Schiller
Salzburg Festival (Festspielhaus); 1928: characters

Die Räuber F. v. Schiller
Salzburg Festival (Festspielhaus); 1928: characters

Wallensteins Tod F. v. Schiller
Deutsches Theater, Berlin; 1914

W. Schmidtbonn

1914 W. Schmidtbonn
Deutsches Theater, Berlin; 1914

Der verlorene Sohn W. Schmidtbonn
Kammerspiele, Berlin; 1913
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<td>W. Shakespeare (As You Like It-Merchant of Venice; 1924)</td>
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**W. Shakespeare**

1. *As You Like It* W. Shakespeare
   Deutsches Theater, Berlin; 1919: scene designs and characters

2. *As You Like It* W. Shakespeare
   Deutsches Theater, Berlin; 1919: characters and artwork

3. *As You Like It* W. Shakespeare
   Deutsches Theater, Berlin; 1925 (project)

4. *The Comedy of Errors* W. Shakespeare
   Künstler Theater, Munich; 1910

5. *Hamlet* W. Shakespeare
   Künstler Theater, Munich; 1909
   - *Hamlet* W. Shakespeare
     Künstler Theater, Munich; 1909
     SEE ALSO: Oversized mounted 10

6. *Hamlet* W. Shakespeare
   Deutsches Theater, Berlin; 1909-Nov. 1913 (1909): promptbook and costume designs

7. *Hamlet* W. Shakespeare
   Deutsches Theater, Berlin; 1909-Nov. 1913 (1909): costume and scene designs

8. *Hamlet* W. Shakespeare
   Deutsches Theater, Berlin; 1909-Nov. 1913 (1909): characters and scenes

9. *Hamlet* W. Shakespeare
   Deutsches Theater, Berlin; 1909-Nov. 1913 (1909): scenes

10. *Hamlet* W. Shakespeare
    Deutsches Theater, Berlin; 1909-Nov. 1913 (1909): scenes
    - *Hamlet* W. Shakespeare
      Deutsches Theater, Berlin; 1909-Nov. 1913 (1909)
      SEE ALSO: Oversized mounted 1, 2, 5, 6

11. *Hamlet* W. Shakespeare
    Deutsches Theater, Berlin; 1909-Nov. 1913 (1910)

12. *Hamlet* W. Shakespeare
    Deutsches Theater, Berlin; 1909-Nov. 1913 (1912)
    - *Hamlet* W. Shakespeare
      Deutsches Theater, Berlin; 1909-Nov. 1913 (1912)
      SEE ALSO: Oversized mounted 1

13. *Hamlet* W. Shakespeare
    Künstler Theater, Munich; 1909 (or Deutsches Theater, Berlin; 1909)
    theater and year uncertain
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
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<td><em>Julius Caesar</em> W. Shakespeare</td>
<td>Grosses Schauspielhaus, Berlin; 1920: (project)</td>
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<td>SEE ALSO: Oversized mounted 4, 10</td>
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<td><em>King Lear</em> W. Shakespeare (adaptation by A. Schmidt)</td>
<td>Deutsches Theater, Berlin; 1908: promptbook, scene designs, and characters</td>
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<td>Deutsches Theater, Berlin; 1908: characters</td>
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<td><em>King Lear</em> W. Shakespeare (adaptation by A. Schmidt)</td>
<td>Deutsches Theater, Berlin; 1908</td>
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<td>SEE ALSO: Oversized mounted 2, 3, 6, 13</td>
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<td><em>King Lear</em> W. Shakespeare</td>
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<td><em>Macbeth</em> W. Shakespeare</td>
<td>Deutsches Theater, Berlin; 1916: characters</td>
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<td><em>Macbeth</em> W. Shakespeare</td>
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<td>Neues Deutsches Theater, Prague; 1906</td>
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<td><em>The Merchant of Venice</em> W. Shakespeare</td>
<td>Künstler Theater, Munich; 1909: costume designs</td>
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The Merchant of Venice  W. Shakespeare  
Künstler Theater, Munich; 1909: costume designs

The Merchant of Venice  W. Shakespeare  
Künstler Theater, Munich; 1909: costume designs

The Merchant of Venice  W. Shakespeare  
Künstler Theater, Munich; 1909: costume designs

The Merchant of Venice  W. Shakespeare  
Künstler Theater, Munich; 1909: costume designs

Künstler Theater, Munich; 1909: scene designs

The Merchant of Venice  W. Shakespeare  
Künstler Theater, Munich; 1909: scene designs

The Merchant of Venice  W. Shakespeare  
Künstler Theater, Munich; 1909: scene designs

The Merchant of Venice  W. Shakespeare  
Künstler Theater, Munich; 1909: scene designs and characters

Deutsches Theater, Berlin; 1913: scene designs

Deutsches Theater, Berlin; 1913: characters

Volksbühne, Berlin; 1915
Deutsches Theater, Berlin; 1918
grosses Schauspielhaus, Berlin; 1921

Josefstadt, Vienna; 1924: scene designs

Josefstadt, Vienna; 1924: characters

Josefstadt, Vienna; 1924: characters

Josefstadt, Vienna; 1924: characters

Josefstadt, Vienna; 1924: characters

Josefstadt, Vienna; 1924: scenes

Josefstadt, Vienna; 1924: scenes

Josefstadt, Vienna; 1924: scenes and backstage
Box 6

Folder

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: rehearsal
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

**SEE ALSO:** Oversized mounted 3, 8, 11

9. *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

**SEE ALSO:** Oversized mounted 1, 2

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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;theater uncertain; between 1905-1913</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Deutsches Theater, Berlin; 1913: designs</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Deutsches Theater, Berlin; 1913: characters</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;theater uncertain; between 1909-1917</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Grosses Schauspielhaus, Berlin; 1921</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Josefstadt, Vienna; 1925: characters</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Josefstadt, Vienna; 1925: characters</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Josefstadt, Vienna; 1925: scenes</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Josefstadt, Vienna; 1925: scenes</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Josefstadt, Vienna; 1925: scenes and artwork&lt;br&gt;&lt;i&gt;A Midsummer Night’s Dream&lt;/i&gt; W. Shakespeare&lt;br&gt;Josefstadt, Vienna; 1925&lt;br&gt;SEE ALSO: Oversized mounted 2, 15</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Salzburg Festival (Festspielhaus); 1927: scene designs and characters</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Salzburg Festival (Festspielhaus); 1927: characters</td>
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<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Salzburg Festival (Festspielhaus); 1927: scenes</td>
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<td>32</td>
<td>A Midsummer Night’s Dream W. Shakespeare&lt;br&gt;Salzburg Festival (Festspielhaus); 1927: scenes</td>
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34  *A Midsummer Night’s Dream* W. Shakespeare
Boboli Gardens, Florence; 1933: promptbook, scene designs, and rehearsal

35  *A Midsummer Night’s Dream* W. Shakespeare
Boboli Gardens, Florence; 1933: characters and scenes

  *A Midsummer Night’s Dream* W. Shakespeare
Boboli Gardens, Florence; 1933

SEE ALSO: Oversized mounted 5

36  *A Midsummer Night’s Dream* W. Shakespeare
California Festival; 1934: program

37  *A Midsummer Night’s Dream* W. Shakespeare
California Festival; 1934: program

38  *A Midsummer Night’s Dream* W. Shakespeare
California Festival; 1934: program

39A  *A Midsummer Night’s Dream* W. Shakespeare
California Festival; 1934: rehearsal and scenes

  *A Midsummer Night’s Dream* W. Shakespeare
California Festival; 1934

SEE ALSO: Oversized mounted 11

39B  *A Midsummer Night’s Dream* W. Shakespeare
various theaters and years: promptbook

40  *Much Ado About Nothing* W. Shakespeare
Deutsches Theater, Berlin; 1912: characters

41  *Much Ado About Nothing* W. Shakespeare
Deutsches Theater, Berlin; 1912: scenes

  *Much Ado About Nothing* W. Shakespeare
Deutsches Theater, Berlin; 1912

SEE ALSO: Else Heims Roles, Box 13A Folder 25

42  *Much Ado About Nothing* W. Shakespeare
Deutsches Theater, Berlin; 1913

43  *Othello* W. Shakespeare
Deutsches Theater, Berlin; 1910: characters

44  *Othello* W. Shakespeare
Deutsches Theater, Berlin; 1910: characters

  *Othello* W. Shakespeare
Deutsches Theater, Berlin; 1910: characters

SEE ALSO: Else Heims Roles, Box 13A Folder 26, Box 13B

45  *Othello* W. Shakespeare
Deutsches Theater, Berlin; 1914
Deutsches Theater, Berlin; 1917

46  *Romeo and Juliet* W. Shakespeare
Deutsches Theater, Berlin; 1907-1913 (1907): costume and scenes designs

47  *Romeo and Juliet* W. Shakespeare
Deutsches Theater, Berlin; 1907-1913 (1907): characters
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
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    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

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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

50
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
Deutsches Theater, Berlin; 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)
44th 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

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

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 rehearsal

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

27 Das Mirakel K. G. Vollmoeller
Salzburg Festival (Festspielhaus); 1925
SEE ALSO: Oversized mounted 4

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
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

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

SEE ALSO: Oversized mounted: 3, 6

**F. Werfel**

51 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
USE FOR: *The Road of Promise* and *Der Weg der Verheissung*

52 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: promptbook and scene designs

53 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: scene designs

54 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: rehearsal (MR only)

55 *The Eternal Road* F. Werfel (adaptation by W. A. Drake)  
Manhattan Opera House, New York; 1937: rehearsal, scenes, and publicity

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

SEE ALSO: Oversized mounted 6, 9, 14

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  *Nachtsyl* M. Gorki
Kleines Theater, Berlin; 1903: characters

12  *Nachtsyl* M. Gorki
Kleines Theater, Berlin; 1903: scenes and artwork

*Nachtsyl* 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  
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
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<td>NOT MAX REINHARDT RELATED</td>
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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
"Der letzte Walzer" O. Straus, libretto by J. Brammer and A. Grünwald
Berliner Theater, Berlin; 1920

B. Brecht
"Baal" B. Brecht
Deutsches Theater, Berlin; 1926: scene designs
"Baal" B. Brecht
Deutsches Theater, Berlin; 1926: designs
"Baal" B. Brecht
Deutsches Theater, Berlin; 1926: designs and scenes

E. v. Busse
"Der Sohn" W. Hasenclever
Kammerspiele, Berlin; 1918

F. Calusio
"Il trovatore" G. Verdi, libretto by S. Cammarano
Metropolitan Opera, New York; 1940

G. Christensen
"Die Schäferinnen" H. v. Hofmannsthal, music by J.-P. Rameau
Deutsches Theater, Berlin; 1916

E. Engel
"Im Dickicht der Städte" B. Brecht
Residenz Theater, Munich; 1923

"Dantons Tod" G. Büchner
Deutsches Theater, Berlin; 1924: scene designs
"Dantons Tod" G. Büchner
Deutsches Theater, Berlin; 1924: scene designs
"Dantons Tod" G. Büchner
Deutsches Theater, Berlin; 1924: scene designs

"Kolportage" G. Kaiser
Komödie, Berlin; 1929

"Coriolanus" W. Shakespeare
Lessing Theater, Berlin; 1925
"Die Dreigroschenoper" K. Weill, libretto by B. Brecht
Theater am Schiffbauerdamm, Berlin; 1928
O. Falckenberg
22 Leben Eduards des zweiten von England B. Brecht
Kammerspiele, Munich; 1924
Trommeln in der Nacht B. Brecht
Deutsches Theater, Berlin; 1922
Herodes und Marianne F. Hebbel
Deutsches Theater, Berlin; 1921

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

R. Forster-Larrinaga
24 Ehen werden in Himmel geschlossen W. Hasenclever
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

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

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

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

E. Geyer
30 Verbrecher F. Bruckner
Josefstadt, Vienna; 1929
Olympia F. Molnár
Josefstadt, Vienna; 1930
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<td>A. Granowsky</td>
<td><em>Der Streit um den Sergeanten Grischa</em></td>
<td>A. Zweig</td>
<td>Nollendorfplatz Theater, Berlin</td>
<td>1930</td>
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<td>32</td>
<td>F. Gregori</td>
<td><em>Weh dem, der lügt!</em></td>
<td>F. Grillparzer</td>
<td>Volksbühne, Berlin</td>
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<td><em>Der kleine Napoleon</em></td>
<td>R. Misch and F. Cornelius</td>
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<td><em>Meister Olaf</em></td>
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<td>33</td>
<td>G. Gründgens</td>
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<td>A.-P. Antoine</td>
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<td><em>Der Zwolf Geschworenen</em></td>
<td>R. Rose and H. Budjuhn</td>
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<td>35</td>
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<td><em>Sunshine Boys</em></td>
<td>N. Simon</td>
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<td><em>Ein Mann Wartet</em></td>
<td>E. Williams</td>
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38 Die Büchse der Pandora F. Wedekind
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39 Die Büchse der Pandora F. Wedekind
Kleines Schauspielhaus, Berlin; 1918: artwork

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40 Robert und Bertram G. Raeder
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P. Henkels

41 Parable will nicht heiraten J. K. Jerome
Kammerspiele, Berlin; 1925

H. Herald

42 Die Jüdin von Toledo F. Grillparzer
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Kain F. Koffka
Kammerspiele, Berlin; 1918
Die Wupper E. Lasker-Schüler
Deutsches Theater, Berlin; 1919
Kain F. Koffka
Kammerspiele, Berlin; 1918
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Die Wupper E. Lasker-Schüler
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43 Ein Geschlecht F. v. Unruh
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Ein Geschlecht F. v. Unruh
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Der Besuch aus dem Elysium F. Werfel
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H. Hilpert

44 Die Verbrecher F. Bruckner
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Neidhardt von Gneisenau W. Goetz
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Geschichten aus dem Wiener Wald Ö. V. Horvath
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45  Der Hauptmann von Köpenick  C. Zuckmayer
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46  Cristina's Heimreise  H. v. Hofmannsthal
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Österreichische Komödie  A. Lernet-Holenia
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W. Hoffmann-Harnisch
47  Die Kassette  C. Sternheim
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48  Ivanov  A. Chekhov
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Der fette Caesar  F. Freksa
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49  Herr und Diener  L. Fulda
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Der Sohn  W. Hasenclever
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See ALSO: Oversized mounted 15

50  Der arme Heinrich  G. Hauptmann
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Gabriel Schillings Flucht  G. Hauptmann
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Die Ratten  G. Hauptmann
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Rose Bernd  G. Hauptmann
Volksbühne, Berlin; 1916
Und Pippa tanzt!  G. Hauptmann
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51  Die Koralle  G. Kaiser
Kammerspiele, Berlin; 1918
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Deutsches Theater, Berlin; 1919
53 *Penthesilea* H. v. Kleist (adaptation by T. Commichau-Weimar)
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54 *Der Sturz des Apostels Paulus* R. Lauckner
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*Nathan der Weise* E. Lessing
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*Fasching* F. Molnár
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55 *Schöne Frauen* E. Rey
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*Die Verschwörung des Fiesko zu Genua* F. v. Schiller
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*Der Graf von Gleichen* W. Schmidtbonn
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56 *Der Zorn des Achilles* W. Schmidtbonn
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*The Doctor’s Dilemma* G. B. Shaw
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*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. Sassmann)
Josefstadt, Vienna; 1926

*Nickel und die sechsunddreissig Gerechten* H. J. Rehfisch
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E. Klöpfer

59 *Das Käthchen von Heilbronn* H. v. Kleist
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O. Kokoschka

60  *Der brennende Dornbusch* O. Kokoschka
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*Hiob* O. Kokoschka
Deutsches Theater, Berlin; 1919

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

  *Hiob* O. Kokoschka
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C. Krauss

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

P. Legband

62  *Gas* G. Kaiser
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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  
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*Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy  
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**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  
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SEE ALSO: Oversized mounted 10

70  *Die Lokalbahn* L. Thoma  
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“Salome” O. Wilde  
Kleines Theater, Berlin; 1902  
“Salome” O. Wilde  
Kleines Theater, Berlin; 1902  
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**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. Köbbe, 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  
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**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  
  *Tartüff* 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  
Nachtsyl  M. Gorki  
Kleines Theater, Berlin; 1903: characters

87  
Nachtsyl  M. Gorki  
Kleines Theater, Berlin; 1903: characters and scenes

SEE ALSO: MR Acting, Box 9A Folders 11-12

88  
Der Strom  M. Halbe  
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Die Doppelgänger-Komödie  A. Paul  
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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

SEE ALSO: MR Acting, Box 9A Folder 26

91  
Erdgeist  F. Wedekind  
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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  
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O. Wälterlin

98  Der Lünger  C. Goldoni  
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99  Der Erdgeist  F. Wedekind  
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Franziska  F. Wedekind  
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100  Der Sohn  W. Hasenclever  
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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
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Kammerspiele, Berlin; 1911

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104  various films and years
105  publicity photos; various years

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

Unknown director

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1  Die Orestie  Aeschylus  
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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
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Der tote Tag  E. Barlach
theater and year uncertain
Die kleine Quelle  R. Bracco
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4  Dantons Tod  G. Büchner
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Leonce und Lena  G. Büchner
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Woyzeck  G. Büchner
Residenz Theater, Munich; 1913

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5  Circe  P. Calderón
Künstler Theater, Munich; 1912
R.U.R.  K. Čapek
Kurfürstendamm, Berlin; 1922
Der Kirschgarten  A. Chekhov
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Family Portrait  L. Coffee and W. J. Cowen
theater and year uncertain
Scirocco  d’Albert
theater and year uncertain
La Gioconda  G. D’Annunzio
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6  Der Fidele Bauer  L. Fall and V. Léon
Stadttheater, Zurich; year uncertain
Faust I or II  J. W. v. Goethe
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Götz von Berlichingen mit der eisernen Hand  J. W. v. Goethe
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7  Der Diener zweier Herren C. Goldoni
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Methusalem Goll
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Die Jüdin von Toledo F. Grillparzer
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Des Meeres und der Liebe Wellen F. Grillparzer
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H
8  Antigone W. Hasenclever
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Der Biberpelz G. Hauptmann
[Volksbühne, Berlin; 1916]
Griselda G. Hauptmann
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Hanneles Himmelfahrt G. Hauptmann
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Die Weber G. Hauptmann
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Antigone W. Hasenclever
theater and year uncertain
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9  Agnes Bernauer F. Hebbel
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Maria Magdalene F. Hebbel
theater and year uncertain
Die Nibelungen F. Hebbel
Goethefestspiele, Düsseldorf; year uncertain

10  Die junge Goldner G. Hirschfeld
Deutsches Theater, Berlin; 1901
Jedermann H. v. Hofmannsthal
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Josephslegende H. v. Hofmannsthal and H. G. Kessler, music by
R. Strauss
theater uncertain; 1927
11  *Peer Gynt*  H. Ibsen  
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  *Rosmersholm*  H. Ibsen  
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  *Wenn wir Toten erwachen*  H. Ibsen  
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   theater and year uncertain  
  *Die Wildente*  H. Ibsen  
   Komödie, Berlin; year uncertain  

12  *Die Journalisten*  F. Joachimson  
   Königliche Schauspielhaus, Berlin; year uncertain  
   *Chor der Girls*  E. Kästner  
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  *Die jüdische Witwe*  G. Kaiser  
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13  *The World We Make*  S. Kingsley  
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  *Der rollende Eisenbahnzug*  W. I. Klasse  
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  *Veit Stoss*  T. Klein  
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  *Penthesilea*  H. v. Kleist  
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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]  
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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
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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
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Die Zauberflöte W. A. Mozart, libretto by E. Schikaneder
Hamburgische Staatsoper; 1944
Staatsoper, Berlin; year uncertain

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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
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Der Bauer als Millionär F. Raimund
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S-U
19 Die Verschwörung des Fiesko zu Genua F. v. Schiller
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Die Jungfrau von Orleans F. v. Schiller
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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
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Der Schleier der Pierrette A. Schnitzler
Deutsches Opernhaus, Berlin; year uncertain
22  *Antony and Cleopatra* W. Shakespeare  
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*Hamlet* W. Shakespeare  
Burgtheater, Vienna; year uncertain  
threater and year uncertain  
*Julius Caesar* W. Shakespeare  
Moscow Art Theater; 1903

23  *Macbeth* W. Shakespeare  
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*A Midsummer Night’s Dream* W. Shakespeare  
Heidelberg Festival; year uncertain  
threater and year uncertain  
*Romeo and Juliet* W. Shakespeare  
Neus Theater, Berlin; 1904 (project)  
*The Tempest* W. Shakespeare  
threater and year uncertain

24  *König Ödipus* Sophocles  
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25  *Ödipus der Tyrann* Sophocles  
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26  *Teresina* O. Straus, libretto by R. Schanzer and E. Welisch  
Deutsches Künstler Theater, Berlin; year uncertain  
*Gläubiger* A. Strindberg  
threater uncertain; ca. 1918  
*Schmetterlingsschlacht* H. Sudermann  
Volksbühne, Berlin; year uncertain  
*Und das Licht scheinet in der Finsternis* L. Tolstoy  
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*Napoleon* F. v. Unruh  
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**W-uncertain**

27  *Erdgeist* F. Wedekind  
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threater and year uncertain  
*Die Zensur* F. Wedekind  
Kleines Theater, Berlin; 1910  
*The Vision of St. Francis* E. de Weerth  
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*Dreigroschenoper* K. Weill, libretto B. Brecht  
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28  *The Importance of Being Earnest*  O. Wilde  
Vigszínház, Budapest; 1907  
*No, No Nanette*  V. Youmans and I. Caesar  
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29  *Fürsterchristl*  
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*Die Frau des Kommandeure*  
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*Jean d’Arc*  
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*Einer Mutter Sohn*  
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*Orchesterprobe*  
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OTHER PROFESSIONAL PHOTOGRAPHS

Theaters

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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 Grosse Schauspielhaus, Berlin: exterior
51 Grosse Schauspielhaus, Berlin: stage and house
52 Grosse Schauspielhaus, Berlin: foyer and other interiors
53 Grosse Schauspielhaus, Berlin: architectural drawings
   Grosse 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

80
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  

82
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 10th Anniversary; August 1930  
Salzburg Festival 10th Anniversary; August 1930  
SEE ALSO: Oversized mounted 14, 15  
MR’s 25th Anniversary at the Deutsches Theater, Berlin; 1930  
MR’s 25th Anniversary at the Deutsches Theater, Berlin; 1930  
SEE ALSO: Oversized mounted 3  

31 [MR receiving honorary doctorate from Oxford; 1933]  
MR’s 70th Birthday scroll; 1943  
MR’s 70th 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
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
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
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Professional (not play)-Else Heims roles</th>
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<tbody>
<tr>
<td>13A</td>
<td><strong>Professional (not play)</strong></td>
</tr>
<tr>
<td></td>
<td>1  V. Arnold</td>
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<tr>
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<td>M. Bard</td>
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<td>A. Bassermann</td>
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<td>P. Biensfeldt</td>
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<td>F. Buconi</td>
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<td>V. Christine</td>
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<td>E. Darbo</td>
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<td>2  W. Diegelmann</td>
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<td>L. Dumont</td>
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<td>T. Durieux</td>
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<td>G. Eysoldt</td>
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<td>E. Häusserman</td>
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<td>M. Herrmann</td>
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<td>3  G. Hildebradt</td>
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<td>H. Hilpert</td>
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<td>A. Hörbiger</td>
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<td>P. Hörbiger</td>
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<td>V. Hollaender</td>
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<td>S. Jaegers</td>
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<td>C. Jöken</td>
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<td>F. Kayssler</td>
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<td>L. Kieselhausen</td>
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<td>4  A. Kimla</td>
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<td>P. Kreuder</td>
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<td>L. Mannheim</td>
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<td>H. Maracek</td>
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<td>K.-H. Martin</td>
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<td>M. Melzer</td>
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<td></td>
<td>M. Merter-ter Meer</td>
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<tr>
<td></td>
<td>A. Moissi</td>
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<td></td>
<td>O. Montua</td>
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<td>H. Pagay</td>
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</tbody>
</table>
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

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 Folder 3
SEE ALSO: Oversized mounted 3, 4, 8
13 *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

SEE ALSO: MR Directed, Box 2 Folder 34

15 *Mirandolina* C. Goldoni (director—uncertain)
theater uncertain; [1914]

SEE ALSO: Unknown Director, Box 11 Folder 8

16 *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

SEE ALSO: Box 13B
SEE ALSO: MR Directed, Box 3 Folder 3

18 *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]

SEE ALSO: MR Directed, Box 3 Folder 51

20 *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**

<table>
<thead>
<tr>
<th>Box</th>
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<th>MAX REINHARDT AND FAMILY</th>
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<tr>
<td>24</td>
<td>Max Reinhardt and Family-Others (H. Sudermann)</td>
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**Max Reinhardt Only**

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<td>1931-ca. 1935</td>
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<td>16</td>
<td>ca. 1940</td>
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<td>ca. 1942-ca. 1943</td>
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**Family**

|   | Wilhelm Goldmann and family | |

**Else Heims**

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<tr>
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<tr>
<td>21</td>
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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: 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
## Others (Thimig family)-Groups (without Max Reinhardt)

### Thimig

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>Fritz Thimig</td>
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<tr>
<td>2</td>
<td>Helene Thimig (including photos with MR)</td>
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<td>Helene Thimig (including photos with MR)</td>
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<tr>
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<td>SEE ALSO: Box 26</td>
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<td>Hermann Thimig</td>
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<td>Hans Thimig</td>
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<td>4</td>
<td>Family photos</td>
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<td>J. Tiedke</td>
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<td>uncertain person</td>
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<td>uncertain person and year</td>
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### GROUPS

### With Max Reinhardt

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<tr>
<td>12</td>
<td>ca. 1898-1899</td>
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<td>1935-uncertain 1930s</td>
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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 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.
Vollmoeller, The Miracle, Circus Busch, 1914. Mary Dietrich as Megildis.
The Theatre is in complete darkness.

Settings: Requirements for Sequence 3: 
- Tent cover, folded, lying on Middle Area; Tent Poles, lying on Middle Area; 
- Peak of Alter Area in place; 3 Rocks to compose Alter lying above Alter Space; 
- Kinking lying on Alter Space, firewood on Alter Space; Upper Area 
- Hill-top lamp in position.

Enter from 10: President, 6 Piousman, 9 Synagogue- 
- men, lastemone.

Properties: 3 Scrolls carried in by 3 Piousman; 4 Candelsticks carried by Piousman and 3 Piousman. Each other 
- person carries a stamp of a candle. 
- 9 Synagogue men carry lanterns partially concealed under coats.

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

Lights:

They crouch on the ground around the 
- Akemon and arrange stamps of 
- candles before them.

They finish the liturgical mourning.

Enter from 7: 3 Holocaust, Youth, 5 Syna 
- goguemen, Aliens Girl, 
- 15 Transient men, 10 
- Transient women.

Enter from 10: Adversary, 5 Synagogue 
- women, 15 Transient women, 10 
- Transient women, Watch 
- man.

Lights:
Max Reinhardt, Notes on the relation between theater and church. No date.
Max Reinhardt, On evolution of the promptbook (Regiebuch). Late 1930s/early 1940s.
MAX REINHARDT DIRECTED PLAYS

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
   Jakob's 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. Sumurūn F. Freksa
   Coliseum, London; January 30, 1911
   Sumurūn F. Freksa
   Coliseum, London; August, 1911
   Sumurūn F. Freksa
   Savoy, London; 1911

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
14  Vor Sonnenuntergang  G. Hauptmann
    Deutsches Theater, Berlin; February 16, 1932

15  The Yellow Jacket  G. C. Hazelton and J. H. Benrimo
    Kammerspiele, Berlin; 1914
    Judith  F. Hebbel
    Volksbühne, Berlin; April 18, 1912
    Elektra  H. v. Hofmannsthal (based on Sophocles)
    USE FOR: Elektra  Sophocles
    Elektra  H. v. Hofmannsthal (based on Sophocles)
    Kleines Theater, Berlin; November 26, 1903

16  Jedermann  H. v. Hofmannsthal
    Zirkus Schumann, Berlin; 1911
    Jedermann  H. v. Hofmannsthal
    Zirkus Busch, Vienna; 1912
    Jedermann  H. v. Hofmannsthal
    Salzburg Festival; August 22-26, 1920

17  Jedermann  H. v. Hofmannsthal
    Grosses Schauspielhaus, Berlin; December 14, 1920
    Jedermann  H. v. Hofmannsthal
    Salzburg Festival; 1932
    Jedermann  H. v. Hofmannsthal
    Salzburg Festival; 1933
    König Ödipus  H. v. Hofmannsthal
    SEE: König Ödipus  Sophocles (adaptation by H. v. Hofmannsthal)
    Box 14 Folder 42

    Der Schwierige  H. v. Hofmannsthal
    Josefstadt, Vienna; 1924

I-M

18  Hedda Gabler  H. Ibsen
    Volksbühne, Berlin; November 9, 1917
    Die Hermannsschlacht  H. v. Kleist
    Volksbühne, Berlin; March 22, 1918
    Prinz Friedrich von Homberg  H. v. Kleist
    Deutsches Theater, Berlin; October-November 1932

19  Peripherie  F. Langer
    Josefstadt, Vienna; June 1927
    Soldaten  J. M. R. Lenz
    Deutsches Theater, Berlin; October 13, 1916
    Emilia Galotti  G. E. Lessing
    Deutsches Theater, Berlin; 1913
    Minna von Barnhelm  G. E. Lessing
    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
26  *Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy
   (libretto adaptation by E. Friedell, H. Sassmann, A. P. Herbert)
   Grosses Schauspielhaus, Berlin; 1932

26  *Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy
   (libretto reworking by H. Baker, adaptation by MR)
   Alvin Theater, New York; April 24, 1944

26  *Die schöne Helena* J. Offenbach, libretto by H. Meilhac and L. Halévy
   (libretto reworking by H. Baker, adaptation by MR)
   Alvin Theater, New York; May 14, 1944

27  *Danton* R. Rolland
   Grosses Schauspielhaus, Berlin; February 21, 1920

27  *Danton* R. Rolland
   Grosses Schauspielhaus, Berlin; October 22, 1920

**Schiller-Shakespeare**

28  *Don Carlos* F. v. Schiller
   Deutsches Theater, Berlin; November 9, 1917
   *Don Carlos* F. v. Schiller
   Deutsches Theater, Berlin; January 9, 1918
   *Don Carlos* F. v. Schiller
   Deutsches Theater, Berlin; March 4, 1918
   *Don Carlos* F. v. Schiller
   Deutsches Theater, Berlin; December 7, 1920

29  *Kabale und Liebe* F. v. Schiller
   Neues Theater, Berlin; May 17, 1904
   *Kabale und Liebe* F. v. Schiller
   Deutsches Theater, Berlin; February 14, 1921
   *Maria Stuart* F. v. Schiller
   Josefstadt, Vienna; March 22, 1934

30  *Die Räuber* F. v. Schiller
   Hamburg Stadt-Theater; August 13, 1908
   *Die Räuber* F. v. Schiller
   Volksbühne, Berlin; September 9, 1915
   *Der verlorene Sohn* W. Schmidtbonn
   Kammerspiele, Berlin; 1913

31  *As You Like It* W. Shakespeare
   Deutsches Theater, Berlin; February 17, 1919
   *Hamlet* W. Shakespeare
   Volksbühne, Berlin; May 26, 1912
   *Hamlet* W. Shakespeare
   Deutsches Theater, Berlin; March 10, 1918
   *Hamlet* W. Shakespeare
   Deutsches Theater, Berlin; September 16, 1919
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<tr>
<td>32</td>
<td>Henry IV, Parts I and II</td>
<td>W. Shakespeare</td>
<td>1912</td>
<td>Deutsches Theater, Berlin</td>
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<td>32</td>
<td>King Lear</td>
<td>W. Shakespeare</td>
<td>1914</td>
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<td>Macbeth</td>
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<td>The Merchant of Venice</td>
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<td>1912</td>
<td>May Festival (Neues deutsches Theater), Prague</td>
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<td>1915</td>
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<td>1905</td>
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<td>1916</td>
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<td>California Festival (Hollywood Bowl)</td>
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<td>Much Ado About Nothing</td>
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<td>Romeo and Juliet</td>
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</table>
40  *Twelfth Night* W. Shakespeare  
Deutsches Theater, Berlin; March 13, 1914

*Twelfth Night* W. Shakespeare  
Deutsches Theater, Berlin; April 6, 1916

*Twelfth Night* W. Shakespeare  
Schloss Leopoldskron, Salzburg; August 26, 1931

41  *The Winter’s Tale* W. Shakespeare  
Deutsches Theater, Berlin; April 9, 1916

*Shakespeare Cycle*  
Deutsches Theater, Berlin; 1913-1916 (1913)

**Shaw-Strindberg**

42  *Saint Joan* G. B. Shaw  
Deutsches Theater, Berlin; 1924

*Elektra* Sophocles  
SEE: *Elektra* H. v. Hofmannsthal (based on Sophocles), Box 14 Folder 15

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

*König Ödipus* Sophocles (adaptation by H. v. Hofmannsthal)  
theater uncertain, Breslau; March 5, 1911

43  *Bürger Schippel* C. Sternheim  
Kammerspiele, Berlin; 1913

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

44  *Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer)  
Deutsches Theater, Berlin; June 3-9, 1929

*Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer)  
Deutsches Theater, Berlin; June 10-16, 1929

*Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer)  
Deutsches Theater, Berlin; June 17-23, 1929
45  *Die Fledermaus*  
J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer)  
Deutsches Theater, Berlin; May 1930  
*Die Fledermaus*  
J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by K. Haffner and R. Genée)  
National Opera, Riga; April 1931  
*Die Fledermaus*  
J. Strauss, libretto by H. Meilhac and L. Halévy  
Théâtre Pigalle, Paris; November 28, 1933  
*Die Fledermaus*  
J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto reworking by P. Kerby, adaptation by K. Haffner, R. Genée, MR  
46th Street Theater, New York; November 21, 1943  
*Die Fledermaus*  
J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer)  
Deutsches Theater, Berlin; May 1930  
SEE ALSO: Box 15

46  *Ariadne auf Naxos*  
R. Strauss, libretto by H. v. Hofmannsthal  
Kgl. Hoftheater, Stuttgart; October 25, 1912  
*Gespenstersonate*  
A. Strindberg  
Kammerspiele, Berlin; October 31, 1919  
*Scheiterhaufen*  
A. Strindberg  
Deutsches Theater or Kammerspiele, Berlin; 1914  

47  *Totentanz*  
A. Strindberg  
Deutsches Theater, Berlin; 1912  
*Ein Traumspiel*  
A. Strindberg  
Deutsches Theater, Berlin; January 6, 1922  
*Wetterleuchten*  
A. Strindberg  
Kammerspiele, Berlin; 1913

48  *Der lebende Leichnam*  
L. Tolstoy  
Deutsches Theater, Berlin; 1913  
*Der lebende Leichnam*  
L. Tolstoy  
Berliner Theater, Berlin; 1928  
*Macht der Finsternis*  
L. Tolstoy  
Deutsches Theater, Berlin; February 9, 1918

49  *Und das Licht scheinet in der Finsternis*  
L. Tolstoy  
Deutsches Theater, Berlin; December 13, 1918  
*Und das Licht scheinet in der Finsternis*  
L. Tolstoy  
Deutsches Theater, Berlin; September 27, 1919  
*Offiziere*  
F. v. Unruh  
Deutsches Theater, Berlin; December 15, 1911  
*Phaea*  
F. v. Unruh  
Deutsches Theater, Berlin; May 13, 1930  
*Phaea*  
F. v. Unruh  
Deutsches Theater, Berlin; August 1930

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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
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. Eloeffter
*Die Marquise von Arcis* Diderot (adaptation by C. Sternheim)
Deutsches Künstler Theater, Berlin; February 11, 1920

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

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

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
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

G. Gründgens
Menschen im Hotel V. Baum
Nollendorfplatz, Berlin; 1930
Pariser Platz 13 V. Baum
Kammerspiele, Berlin; January 22, 1931

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

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

C. Heine
Die Büchse der Pandora F. Wedekind
Kammerspiele, Berlin; November 13, 1919
Hertzer
König Ödipus Sophocles
Kroll, Berlin; April 24, 1904

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
73  *Timon* F. Bruckner
Deutsches Theater, Berlin; January 26, 1932
  *Kat* E. Hemingway (adaptation by C. Zuckmayer and H. Hilpert)
  USE FOR: *A Farewell to Arms* E. Hemingway
  *Kat* E. Hemingway (adaptation by C. Zuckmayer and H. Hilpert)
Deutsches Theater, Berlin; September 1, 1931

74  *Geschichten aus dem Wiener Wald* Ö. v. Horváth
Deutsches Theater, Berlin; November 2, 1931
*Die Journalisten* F. Joachimson
Deutsches Theater, Berlin; May 12, 1932

75  *Antony and Cleopatra* W. Shakespeare
Deutsches Theater, Berlin; December 11, 1931
  *The Merry Wives of Windsor* W. Shakespeare (adaptation by H. Rothe)
Deutsches Theater, Berlin; February 15, 1929

76  *Hauptmann von Köpenick* C. Zuckmayer
Deutsches Theater, Berlin; March 5, 1931
  *Hauptmann von Köpenick* C. Zuckmayer
Deutsches Theater, Berlin; March 1931

77  **H. Hinrich**
  *Der Kandidat* G. Flaubert (reworking by C. Sternheim)
Kammerspiele, Berlin; January 27, 1930
  **S. Hock**
  *Der Herr seines Herzens* P. Raynal
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: 25th Anniversary program
  *May Festival*
Neues deutsches Theater, Prague; 1906
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

   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  

11 E. Lessing  
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

K.-H. Martin

14 Orpheus und Eurydike 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
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 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 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

21  **I. Schmith**  
*Der Hühnerhof* T. Bernard  
Kammerspiele, Berlin; December 23, 1921  

*Buridans Esel* R. de Flers and G. de Caillavet  
*Timoteus in flagranti* G. M. Henneguin 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
29  
Astrid E. v. Stucken  
Deutsches Theater, Berlin; January 24, 1913  
Gawàn E. v. Stucken  
Vigszínház, Budapest; May 10, 1910  
Lancelot E. v. Stucken  
Kammerspiele, Berlin; January 3, 1911  

30  
**F. Witte-Wild**  
_Zapfenstreich_ F. A. Beyerlein  
[Lessing Theater, Berlin; 1903]  
**E. Ziegel**  
_Der Floh im Panzerhaus_ R. Forster-Larrinaga  
Kammerspiele, Hamburg; 1920  

_multiple directors_  
31  
“Margot kann mir gestohlen werden” G. Courteline and P. Wolff  
(director—R. Roberts)  
“Pierrots letztes Abenteuer” V. Arnold (director—V. Arnold)  
Kammerspiele, Berlin; March 19, 1912  

“Mutterliebe” A. Strindberg (director—S. Hock)  
“Die Spieler” N. Gogol (director—M. Gülstorff)  
“Ein Heiratsantrag” A. Chekhov (director—M. Gülstorff)  
Josefstadt, Vienna; July 1924  

32  
_L’avare_ Molière (director uncertain)  
“Poil de Carotte” J. Renard (director uncertain)  
Comédie-Française, Paris; 1925  

“Quitte pour la Peur” A. de Vigny (director uncertain)  
_Le Chandelier_ A. de Musset (director uncertain)  
Comédie-Française, Paris; 1925  

“Souper” F. Molnár (director—H. Hilpert)  
_Eins, Zwei, Drei_ F. Molnár (director—G. Hartung)  
Deutsches Künstler Theater, Berlin; 1929 or 1930
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
    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 sungen 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

117
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  

**1925-1927**  

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
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

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
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

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
October 29-November 4, 1928
*Verbrecher* F. Bruckner (director—H. Hilpert)
Deutsches Theater, Berlin
*Ehen werden im Himmel geschlossen* W. Hasenclever
(director—R. Forster-Larrinaga)
Kammerspiele, Berlin
*Misalliance* G. B. Shaw (director—H. Hilpert)
Komödie, Berlin

November 6-12, 1928
*Verbrecher* F. Bruckner (director—H. Hilpert)
Deutsches Theater, Berlin
*Misalliance* G. B. Shaw (director—H. Hilpert)
Komödie, Berlin
*Ehen werden in Himmel geschlossen* W. Hasenclever
(director—R. Forster-Larrinaga)
Kammerspiele, Berlin

November 13-19, 1928
*Verbrecher* F. Bruckner (director—H. Hilpert)
Deutsches Theater, Berlin
*Misalliance* G. B. Shaw (director—H. Hilpert)
Komödie, Berlin
*Ehen werden in Himmel geschlossen* W. Hasenclever
(director—R. Forster-Larrinaga)
Kammerspiele, Berlin

December 28, 1928-January 3, 1929
*Verbrecher* F. Bruckner (director—H. Hilpert)
Deutsches Theater, Berlin
*Ehen werden in Himmel geschlossen* W. Hasenclever
(director—R. Forster-Larrinaga)
Kammerspiele, Berlin
*Olympia* F. Molnár (director—R. Forster-Larrinaga)
Komödie, Berlin

1929
January 28-February 3, 1929
*Verbrecher* F. Bruckner (director—H. Hilpert)
Deutsches Theater, Berlin
*Olympia* F. Molnár (director—R. Forster-Larrinaga)
Komödie, Berlin
*Soeben erschienen* E. Bourdet (director—R. Forster-Larrinaga)
Kammerspiele, Berlin
March 25-31, 1929

*The Merry Wives of Windsor* W. Shakespeare (adaptation by H. Rothe)  
(director—H. Hilpert)

Deutsches Theater, Berlin

*Penelope* W. S. Maugham (director—G. Gründgens)

Komödie, Berlin

*Die Ursache* L. Frank (director—H. Deppe)

Kammerspiele, Berlin

March 1929

*Die Ursache* L. Frank (director—H. Deppe)

Kammerspiele, Berlin

*The Merry Wives of Windsor* W. Shakespeare (adaptation by H. Rothe)  
(director—H. Hilpert)

Deutsches Theater, Berlin

May 1929

*The Man Who Changed His Name* E. Wallace (director—H. Hilpert)

Komödie, Berlin

*Aufgang nur für Herrschaften* S. Geyer (director—L. Mittler)

Kammerspiele, Berlin

May 1929

*Paulus unter den Juden* F. Werfel (director—K.-H. Martin)

Deutsches Theater, Berlin

*The Man Who Changed His Name* E. Wallace (director—H. Hilpert)

Komödie, Berlin

August 12-18, 1929

*Die Fledermaus* J. Strauss, libretto by H. Meilhac and L. Halévy  
(libretto adaptation by C. Rössler and M. Schiffer) (director—MR)

Deutsches Theater, Berlin

*Little Accident* F. Dell and T. Mitchell (director—L. Sagan)

Komödie, Berlin

October 28-November 3, 1929

*The Emperor of America* G. B. Shaw (director—MR)

Deutsches Theater, Berlin

*Der Unwiderstehlichere* P. Géraldy and R. Spitzer (director—G. Gründgens)

Kammerspiele, Berlin

October 28-November 3, 1929

*The Emperor of America* G. B. Shaw (director—MR)

Deutsches Theater, Berlin

*Der Unwiderstehlichere* P. Géraldy and R. Spitzer (director—G. Gründgens)

Kammerspiele, Berlin
December 1929

*The Emperor of America* G. B. Shaw (director—MR)
Deutsches Theater, Berlin

*Désiré* S. Guitry (director—L. Mittler)
Kammerspiele, Berlin

1930

*Victoria* W. S. Maugham

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

January 1930

*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

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
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

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
57  *Schwester Beatrix* M. Maeterlinck  
MR Workshop, Hollywood; August 15, 1938  
*Der Kranke in der Einbildung* Molière  
Reinhardt Seminar, Schönbrunner Schlossstheater, Vienna; December 1935  
*Kabale und Liebe* F. v. Schiller  
Reinhardt Seminar, Schönbrunner Schlossstheater, Vienna; February 1935  
*Lost Horizons* H. Segall (adaptation by S. Scott)  
MR Workshop, Hollywood; 1942

58  *As You Like It* W. Shakespeare  
Reinhardt Seminar, Vienna; April 1933  
*A Midsummer Night’s Dream* W. Shakespeare  
Reinhardt Seminar, Vienna; July 2-3, 1932  
*A Midsummer Night’s Dream* W. Shakespeare  
Reinhardt Seminar, Schloss and Park Klessheim, Salzburg; August 11-13, 1932

59  *Twelfth Night* W. Shakespeare  
Reinhardt Seminar, Mirabellgarten, Salzburg; August 18, 1930  
*Dies Irae* A. Wildgans  
Reinhardt Seminar, Vienna; March 17-18, 1933

60  *Hanneles Himmelfahrt* G. Hauptmann  
“Die Romantischen” E. Rostand  
Reinhardt Seminar, Vienna; March 11 and 13, 1932  
*Das Apostelspiel* M. Mell  
*Der fahrende Schüler am Paradies* H. Sachs  
Reinhardt Seminar, Vienna; May 26 and 30, 1933  
“Der Tor und der Tod” H. v. Hofmannsthal  
“Der Ackermann aus Böhmen” J. Gregor  
Reinhardt Seminar, Schönbrunner Schlossstheater, Vienna; February 12-13, 1937

61  “The Long Christmas Dinner” T. Wilder  
“Pullman Car Hiawatha” T. Wilder  
MR Workshop, Hollywood; March 28, 1939  
scenes from various plays  
MR Workshop, Music Box Theater, Los Angeles; September 7, 1939  
*An Evening of Plays*  
MR Workshop, Hollywood; December 1939
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 Cultural Israelita, La Paz; December 9, 1943
   *Max Reinhardt In Memoriam*
   Wildhire Ebell 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-Matinee zur 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
   SUNY Binghamton (Exhibit); October 18-November 17; 1968: index only

8  SUNY Binghamton (Exhibit); October 18-November 17; 1968

9  Deutschen Akademie der Künste, Berlin; 1968

10  theater uncertain, Salzburg; 1968-1969

11  Schloss Arenberg, Salzburg; Summer 1969

12  theater uncertain, Warsaw; 1969
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-Liebmann-Edgar Lueg
33 Kommerzienrat Katzenstein-Liebmann-Albert Kutzner
34 Raul Lange-Isabella and Moritz Ernst Lesser
35 Willy Levin-Lore Linder
36 Theodor Loos-Edgar Lueg

M-Max Rée
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 Rée

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
June 14, 1929-year uncertain

Eva Reinhardt-Roth and/or Hanns Reinhardt

**Gottfried Reinhardt**
- March 11, 1929-January 1, 1933
- August 20, 1934-April 15, 1935
- April 17, 1935-April 25, 1935
- May 5, 1935-December 23, 1935
- September 18, 1937-March 20, 1943
- year uncertain

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

**Fritz and Frieda Richard-Theaterwissenschaftliches Institut**
- Fritz and Freida Richard-Rosenauer
- Eva Rosenberg-Georg Ruttkay
- Saalmann-Josef Schenk
- Phillipp and Else Schey-Maurice Speiser
- Fritz and Camilla Spira-Theaterwissenschaftliches Institut

**Helene Thimig**
- March 8, 1918-June 27, 1919
- July 9, 1919-date uncertain July 1919
- August 2, 1919-October 8, 1919
- October 31, 1920-ca. 1920
- January 1, 1921-February 19, 1921
- February 23, 1921-October 15, 1921
- October 17, 1921-date uncertain 1921
- January 5, 1922-January 25, 1922
- January 26, 1922-date uncertain 1922
- February 21, 1923-July 8, 1923
- July 9, 1923-ca. 1923
- January 3, 1924-February 4, 1924
- June 4, 1924-July 26, 1924
- July 27, 1924-October 3, 1924
- April 15, 1925-July 18, 1926
- October 15, 1926-October 27, 1926
- December 3, 1926-December 29, 1926
- ca. 1926
January 2, 1927-January 31, 1927
February 2, 1927-February 26, 1927
March 2, 1927-July 29, 1927
November 5, 1927-December 8, 1927
December 9, 1927-ca. 1927
March 10, 1928-April 2, 1930
July 9, 1930-July 22, 1930
October 10, 1930-April 25, 1932
July 20, 1935-October 12, 1935
October 14, 1935-October 19, 1935
February 16, 1936-July 4, 1936
July 8, 1936-date uncertain 1936
July 23, 1937-October 28, 1937
October 29, 1937-November 10, 1937
November 12, 1938-December 5, 1938
December 7, 1938-December 17, 1938
cia. 1940-June 10, 1942
June 11, 1942-June 28, 1942
July 2, 1942-July 17, 1942
July 18, 1942-August 20, 1942
August 23, 1942-September 20, 1942
October 1, 1942-December 16, 1942
cia. 1942-June 28, 1943
June 29, 1943-August 8, 1943
August 10, 1943-date uncertain 1943
year uncertain Berlin and Budapest
year uncertain Copenhagen, Innsbruck, and New York
year uncertain New York, Pacific Palisades, Salzburg, and Santa Monica

Siegfried Trebitsch-Unknown Correspondent
Siegfried Trebitsch-Roboz Vigszinhaz
Oscar Wagner-Arne Weel
Weichert-Meyer Weisgal
Franz Werfel
Westfalenhalle-Anton Wildgans
Artur Wolff-multiple senders
Unknown Correspondent

THIRD PARTY CORRESPONDENCE

Edmund Reinhardt
Gusti Adler-Gusti Förster
Gusti Förster
Ernestine Goldmann-Liebert
Adele Reinhardt-Leo Reinhardt
Siegfried Reinhardt
<table>
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<th>Box</th>
<th>Folder</th>
<th>Full Name</th>
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<td>EDMUND REINHARDT’S DEATH</td>
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<td>A-D</td>
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<td>1</td>
<td>Adler family-Raoul Aslan</td>
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<td>Roma Bahn-Belasco</td>
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<td>Ralph Benatzky-Paul and Charlotte Bildt</td>
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<td>Rudolf Bing-Eugen Burg</td>
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<td>Georg Caspari-Dechant</td>
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<td>Fritz Delius-Hermann Dingelstedt</td>
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<td>Kaete Dorsch-Ossip Dymow</td>
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<td>E-G</td>
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<td>Carl Ebert-Tony van Eyck</td>
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<td>Maria Fein-Richard Frankfurter</td>
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<td>Friedrich Leopold, Prinz von Preussen-Carl Goetz</td>
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<td>Kurt and Valerie Goetz-Ilka Gruening</td>
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<td>Hermann Haller-Hartberg</td>
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<td>Paul Hartmann-Berthold Held</td>
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<td>Emil Held-Herzberg</td>
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<td>Heinz Hilpert-Wolfgang Huck</td>
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<td>16</td>
<td>Heinrich Eduard Jacob-Josefstadt Theater Technical Staff</td>
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<td>Artur Landsberger-Lederer</td>
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<td>Lehmann-Licho</td>
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<td>Harry and Anneliese Liedtke-Günther and Ellen Lubszynski</td>
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<td>Liesbeth Lubszynski-Hubert Marischka</td>
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<td>Heinrich Marlow-Richard Metzl</td>
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<td>Erna and Jacob Michael-Paul Otto</td>
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<td>Sophie Pagay-Peppler</td>
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<td>Heidi Pietorim-Elene Pofewitzkaju</td>
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<td>Pontow-Maria Reinhardt</td>
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<td>26</td>
<td>Fritz and Frieda Richard-Romanowski</td>
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<td>Annie Rosar-Frederick Rozendaal</td>
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<td>28</td>
<td>Tommy Salomon-Schreck family</td>
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<td>29</td>
<td>Hanns Schulze-Staatliche Schauspielhäuser</td>
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<td>30</td>
<td>Mrs. Fritz Stahl-Karl Strecker</td>
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<td>Otto Strohschaenk-Johanna Terwin</td>
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<td>Jacob Tiedtke-Urban</td>
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<td>33</td>
<td>Conrad Veidt-Helene de Weerth</td>
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<td>34</td>
<td>Mathias Wieman-Artur Wolff</td>
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<td>35</td>
<td>Theodor and Anna Wolff-Arnold Zweig</td>
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<td>36</td>
<td>Multiple Senders</td>
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<td>Unknown Senders</td>
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</tbody>
</table>
Subseries: Letters

Box  Folder

TO AND FROM MAX REINHARDT

20  Heinz Adamec-Peter Sturmbusch

A
1  Heinz Adamec

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

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

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

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
July 23, 1935-May 28, 1936
53 John Martin-Harvey
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 Lößfler-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
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-Kunsthandlung C.J. Wawra

L-O
45 Steffy Landt-Mirjam Leumann-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 Franzki Prucha-Theodor Reik
54 Max Reinhardt
   July 30, 1926-August 31, 1926
55 Max Reinhardt
   September 1, 1926-June 28, 1927
56 Ernst Reissig-Margarethe Rupprecht
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<tr>
<td>57 Olga Salava-M. Schiller</td>
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<td>58 V. Schlauch-Linden-Emma Schubert-Grossmann</td>
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<td>59 Otto Schuster-Philipp Singer</td>
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<td>60 Soc. An. Sestieri and C.-Eduard Spiess</td>
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<td>61 Ida Spitzer-Endre Steiner</td>
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<tr>
<td>62 Ernst E. Stern-Peter Supf</td>
</tr>
</tbody>
</table>

**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**

<table>
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<td>1B Kallier papers</td>
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<td>2 MR/Meyer Weisgal business</td>
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**EDMUND REINHARDT’S DEATH**

**A-E**

<p>| 3 Abich-Gotthilf Bamberger |
| 4 Erwin Baruch-Richard v. Bischoff |
| 5 Therese Bonn-Fritz Cassirer |
| 6 Karl Ceconi-Hugo Döblin |
| 7 Arthur Drach-Robert Eysler |</p>
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<th>F-K</th>
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<tr>
<td>8  Berthie Fall-Richard Gerner</td>
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<td>9  Otto Gerschel-Guerkel</td>
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<td>10 Hans Guggenheim-Mela Herz-Hollaender</td>
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<td>11 G. Hess-Paul Hoffmann</td>
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<td>12 Victor Hollaender-Margot Kantorowics-Levin</td>
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<th>L-R</th>
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<tr>
<td>13 Hans Lackner-Julius Lichtenstein</td>
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<td>14 Suse Liebrecht-Mrs. Alfred Loewenberg</td>
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<td>15 Siegfried Loewy-Alfred Mayer</td>
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<td>16 Hans Meisl-Marie-Therese Morel-Mathis</td>
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<td>17 Hans Müller-Walter Redlich</td>
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<td>18 Hans J. Rehfisch-Woldemar Runge</td>
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<th>S-Unknown Correspondent</th>
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<tbody>
<tr>
<td>19 Wejeuer Salmonour-Fritz Schwabe</td>
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<tr>
<td>20 Albert and Fiora Schwarz-Lotte Stein</td>
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<td>21 Walter Steinbeck-Hans-Heinrich von Twardovski</td>
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<tr>
<td>22 Volksbühne-Carl Weiss</td>
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<td>23 Clara Wengraf-Ferdinand Winkler</td>
</tr>
<tr>
<td>24 Anne Wolff-unknown correspondent</td>
</tr>
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## SERIES IV  WRITINGS

Subseries:  Writings by Max Reinhardt

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- Early Years: Vienna
- Early Years: Vienna to Salzburg
- Early Years in the Theater
- Catchwords and Jottings
- America: House and Personal Matters
- America: Last Recollections – Resignation
- Gottfried Reinhardt’s Compilation

**Published Articles**
- On Theater, Acting, Director’s Role, Salzburg, Chapiro letter

**Speeches**
- Berlin, 1918
- Berlin, 1926-27
- Berlin, 1930
- Salzburg, 1929-30
- Austria, 1930s
- USA – Writers Club, 1935
- Hollywood Workshop, 1938-42
- California – on role of theater
- On future of film

**Other Writings: Theater Notes**
- Acting, directing, Salzburg . . .
- American theater productions
- Ancient Greek theater
- Vienna Burgtheater
- Hollywood Workshop productions
- Reflections from Schloss Leopoldskron
- Aims for Muenchen Kuenstlertheater Festspiele, 1909
- On the tasks of a dramatic school, including “Das Regiebuch”
- On Shakespearean characters
- On relation between theater and church
- 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

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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 Stanislawsky – 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 70th birthday
42 Text of Franz Werfel scroll for Reinhardt’s 70th 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
Alfred Dreifuss, Wolfgang Drews
Herbert Eichhorn – on Goethe as theater director
G. Ewald – on Theresa Neumann of Konnersreuth
Tom Flynn – on William Dieterle in Hollywood
Fuerst and Hume – on 20c stage decoration, Reinhardt, . . .
Franz Fuerst – Max Reinhardt as magician of the theater
Norman Bel Geddes, Erich Gottgetreu, Joseph Gregor
Franz Hadamowsky, George Halasz, Ernst Hausserman, Gustav Hillard
Heinz Herald compilation
Wolfgang Hoffmann-Harnisch – on stage matters
Heinz Kindermann – on Max Reinhardt
Heinz Kindermann – on various theatre topics
Otto Klemperer reminiscences
Hans Knutsen, Gustav Kropatschek, Joseph Wood Krutch
Brigitte Kueppers – on pantomime Sumurun
Heinrich Laube on directing, Tilly Losch
Louis P. Lochner – interview with Max Reinhardt
Edmund Lorbek – radio script

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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 100th 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
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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