

State University of New York at Binghamton

Exhibition Commemorating wenty-Fifth Anniversary Death.

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MAX REINHARDT

1873-1943

An Exhibition Commemorating the Twenty-Fifth Anniversary of his Death.

October 18 through November 17, 1968

University Art Gallery/State University of New York at Binghamton

The Max Reinhardt Archive
The Department of Theater
in cooperation with

The Max Reinhardt Forschungs und Gedenkstaette, Salzburg

1873	Born, September 9, in Baden by Vienna.
1890/92	
1892	Engagement in Rudolfsheimer-Volkstheater in Vienna.
1893	Actor in Pressburg (Bratislava).
1893/94	Actor at Salzburg Stadttheater.
1894	25 September; Appears at the Deutsches Theater under Otto Brahm as Pastor Kittelhaus in Hauptmann's <i>The Weavers</i> .
1898	Guest performances as actor in Prague, Vienna and Budapest.
1899	Founds "Sezessionsbuehne" in Berlin.
1901	Co-founder of "Schall und Rauch" Theater, Berlin.
1902	Schall und Rauch re-named Kleines Theater; Stages Salome and Erdgeist.
1903	25 February; Opens Neues Theater with performance of Ludwig Thoma's <i>The Local Train</i> .
	Leaves Brahm and becomes official director of the Kleines and Neues Theaters.
	30 October; Stages Electra at Kleines Theater.
1905	Stages A Midsummer Night's Dream in Neues Theater.
	May; 500th performance of Gorki's Lower Depths.
	19 October; Assumes direction of the Deutsches Theater, Berlin.
	Stages Kleist's Kaetchen von Heilbronn as first production.
1906	Opens the Kammerspiele with Ibsen's Ghosts.
1909/11	orages productions in mariter at the Nathstier theater.
1910	Reinhardt's fame becomes world-wide with his arena productions of <i>Oedipus Rex</i> in Munich, Berlin and Vienna.
1911	Stages Rosenkavalier in Dresden.
	Stages Vollmoeller's The Miracle in the Olympia Theater, London.
1912	Stages Oedipus Rex in St. Petersburg, Moscow, Riga, Warsaw, Kiev, Odessa, and Stockholm.
	First works in film with a production of <i>The Miracle</i> .
1912/14	- Transfer of the stage of
1913	Reinhardt directs film versions of Venetian Nights and Insel der Seeligen.
1915	Guest performances in Stockholm and Oslo.
Law classific Characters	Assumes direction of the Volksbuehne.
1917	Guest performances in Switzerland and Sweden.
1919	Opens the Grosses Schauspielhaus with the Oresteia.
1920	Establishes Salzburg Festival with von Hofmannsthal and Richard Strauss.
1920	Stages Everyman by Hofmannsthal at the Salzburg Festival.
	Gives up personal direction of the Deutsches Theater.
1922	Stages Hofmannsthal's Salzburg Great World Theater at Salzburg Festival.
	Stages productions in the Redoutensaal in the Royal Palace in Vienna.
1923	Stages Vollmoeller's The Miracle in New York at the Century Theater.
1924	Opens the Theater in the Josefstadt in Vienna with Goldoni's Servant of Two Masters.
	Again assumes personal management of Deutsches Theater in Berlin.
	Opens the Komoedie Theater in Berlin.
1927	Stages The Miracle at the Circus Renz in Vienna.
1927/28	Guest performances in the United States with Everyman, Danton's Death, A Midsummer Night's Dream and other plays.
1928	Opens the Berliner Theater with Romeo and Juliet.
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Reinhardt once again assumes personal direction of his Berlin Theaters.



1930 Reinhardt celebrates the twenty-fifth anniversary of his direction of the Deutsches Theater in Berlin.
 Special Jubilee production of *The Fledermaus*.

1932 Stages Before Sunset by Hauptmann. Stages La Belle Helene in London.

1933 Stages The Fledermaus in the Theater Pigalle in Paris.

Stages Faust I at the Salzburg Festival.

Stages A Midsummer Night's Dream in the Boboli Gardens in Florence.

Stages A Midsummer Night's Dream in Oxford, England. Reinhardt's theaters in Germany are confiscated.

1934 Stages The Merchant of Venice in Venice at the Campo San Trovaso.

1935 Stages A Midsummer Night's Dream in the Greek Theater in Berkeley, California.
Directs A Midsummer Night's Dream for the film.

1937 Reinhardt stages *The Eternal Road* by Franz Werfel in New York at the Manhattan Opera House.

Stages last production at Salzburg Festivals. Reinhardt emigrates to the United States.

1938/42 The Fledermaus in New York; Thornton Wilder's Merchant of Yonkers; Founds the Hollywood Workshop; Stages Faust in Modern Dress.

1943 31 October; Max Reinhardt dies in New York City.

Introduction to The Exhibit



Max Reinhardt's career coincides with the development of the modern theater. It is a period that marks the rise of the director—the *regisseur* as the key figure in theatrical production—and Reinhardt was, without doubt, one of the greatest and most influential directors of this era.

During this period, the directorial function had changed from that of a hireling of the producer, a slave of the leading actress, a mere assistant, to the point of being the key figure in the theater. The coordination and control of production became the important thing, as distinct from the play values alone, or virtuoso acting. Reinhardt was influential in effecting this change in function and was particularly significant because he was more than a theoretician; he was the greatest practitioner of his day. Reinhardt, together with Craig, Appia, Stanislavsky, Copeau, Antoine, and Belasco, forms that group from the early 20th Century most responsible for ideas which have shaped and continue to mold the theater of today.

Reinhardt was the most multi-faceted figure in the history of the theater and his experiments and successes spanned the entire spectrum of theater production: acting; the building of an ensemble; the shape of the stage and auditorium; the relationship in varied patterns of actor to audience; the use of lighting and stage machinery; scene design. He was particularly successful in his work with playwrights and actors. He produced plays in almost every style in dramatic literature. He set the pattern that the stage director follows in the modern theater; he embodied the concept of the *Gesamtkunstwerk* (total work of art) and yet no detail was too small for his attention during production. He had a talent for drawing to him the most skilled and talented actors, scene designers, and literary advisors of his day, and there is hardly an ensemble in the German language theater of today that cannot trace influences directly to Reinhardt. He made his influence felt throughout the world through his many tours and guest stagings. He took the words and ideas of the theoreticians and made them realities. Although the unquestionable master of great mass effect on the stage, he was equally effective in smaller and more intimate works. He was, in short, one of the giants of the modern theater, and one of the great figures of theatrical history.

Max Reinhardt's range of activities was so vast and his influence so widespread that a truly definitive exhibition is impossible. Nevertheless, an attempt has been made to blend original material and production photographs of selected productions in such a manner that they serve to demonstrate stylistic and chronological progressions representative of all of Reinhardt's work. Special care has been taken to display materials that are little known or have never before been displayed. Much of the photographic material dealing with Reinhardt's early years is of a quality which leaves much to be desired; nevertheless, it was considered important to show these materials because of their rarity and importance and request the viewer's indulgence. A good deal of credit for the quality of the photographs is due to the careful craftsmanship of Mr. Julius Motal of New York City.

Any exhibition that attempts to present a representative sample of Reinhardt's work must involve individuals and institutions throughout the Western World. Without their assistance, such an endeavor must remain merely a dream. That this exhibition is a reality is due, in great part, to their efforts and cooperation. The Max Reinhardt Archive gratefully acknowledges their efforts, in the certainty that they join with us in hoping that this exhibition will serve, in some small measure, to pay adequate tribute to one of the great figures of the theater.

I am particularly indebted to Mr. Gottfried Reinhardt for his wise counsel, his never-failing patience, and his generosity in making the original Reinhardt promptbooks and numerous other items from his private collection available to us for display.

Alfred G. Brooks Director, Max Reinhardt Archive Chairman, Department of Theater The recent emergence of the University as a patron of art is an American phenomenon. The remarkable growth and the appearance of many new museums and galleries on campuses created a new challenge and changed our traditional way of looking at the arts. The function of the University Art Gallery became more oriented toward the larger segments of the academic community and people in the surrounding areas. The versatile programs and exhibitions, conceived as an integral part of the broad liberal education, became the focus of the gallery activities. This wider area of interest, combined all of the arts, stimulated many new ideas and these different kinds of shows became a reality.

The present exhibition, Max Reinhardt 1873-1943, is a happy result of the cooperation of the Max Reinhardt Archive, the Department of Theater and the University Art Gallery. This exhibition, consisting of many different items, original studies for stage design, books, photographs and original documents, brings to us the long and varied activities of one of the greatest stage directors of the twentieth century. It is our hope that this exhibition will generate the interest of both our university and the area communities that it rightly deserves.

Michael Milkovich Director, University Art Gallery

Reinhardt and The Actor

From the time he first appeared on the stage in 1893 until his death in 1943, Max Reinhardt knew many successes and countless honors. He was hailed as an innovator, acknowledged as a leader. He had staged plays in almost every country on the European continent, in England and the United States. Storms of controversy had raged concerning his experiments with theatrical form, the staging of Shakespeare, his production methods. He had lived to see most of his ideas vindicated and copied. He had produced the works of the leading playwrights of his day and drew about him countless individuals who went on to become, in their turn, influential directors, renowned designers, authors and actors.

If a single aspect of Reinhardt's achievements deserves special mention, it is that of his work with the actor. It seems highly probable that it is for this facet of his accomplishments that Reinhardt himself would have chosen to be remembered. Certainly no other director discovered or nurtured as many great actors as did Reinhardt.

The names of the actors used in his ensembles sound like a roll call of the outstanding actors of the 20th Century: Rudolph Schildkraut and his son Joseph, Alexander Moissi, Gertrude Eysoldt, Emile Jannings, Tilla Durieux, Else Heims, Agnes Sorma, Paul Wegener, Louise Dumont, Albert Bassermann, Mary Dietrich, Kaethe Dorsch, Vladimir Sokoloff, Hans Moser, Gustaf Gruendgens, Paula Wessely, Victor Arnold, Fritz Kortner, Konrad Veidt, Attila and Paul Hoerbiger, Werner Krauss, Max Pallenberg, Hermann, Hans and Helene Thimig, Ernst Deutsch, Raoul Aslan, Elizabeth Bergner, Oscar Homolka, Grete Moosheim, Lili Darvas, Robert Ryan, Nanette Fabray, Walter Brooke, Gregory Peck, Stella Adler, Karl Malden, Geraldine Fitzgerald; the list could easily be extended to double or treble its length. Many of Reinhardt's actors went on to fame as directors and producers in their own right: Otto Preminger, Ernst Lubitsch, Gustaf Greundgens, Karl Ebert, William Dieterle, Heinz Hilpert.

Frequently Reinhardt would take an actor because he saw a certain spark of talent that others more timid than he had ignored. Once having declared his faith in an actor, he was unshakeable. Alexander Moissi may serve as an example. Reinhardt engaged young Moissi in Berlin in 1904 and because Moissi's German was very bad, got him an engagement in the Ostend Theater far out on the edge of the city. A contemporary critic described one of Moissi's first appearances in this theater as Franz Moor in Schiller's *The Robbers:*

I don't remember all of the details. Only that among all of the heroic actors that took themselves seriously and rolled their R's, there was a Franz Moor. He was haggard, young, with the face of a small, sad, black ape. He couldn't speak German and, in addition, had a voice like an old violin with a mute.....

Moissi's original languages were Greek, Albanian and later Italian. Obviously Moissi's qualifications would have led a less adventuresome director to seek new talent elsewhere. Reinhardt nevertheless persisted. Towards the end of that year, Moissi was brought back to the Deutsches Theater. Despite anguished cries of the

critics, Reinhardt used Moissi with increasing frequency in larger and larger roles until finally, his unquestionable talents made him a star of international repute and Reinhardt's faith was amply rewarded.

Reinhardt was neither rigid in his notion of an actor's abilities, nor was he bound by custom in his casting. Witness the use of James Cagney as Bottom, Mickey Rooney as Puck, Joe E. Brown as Flute, Hugh Herbert as Snout and Frank McHugh as Quince in the film version of *A Midsummer Night's Dream*.

Reinhardt directed actors who spoke no word of his mother tongue German, nor he theirs. He directed ensembles who performed in French, Italian, Swedish, Hungarian. He double and triple cast many of his most famous productions and succeeded in that most difficult of tasks, creating true ensemble where each member was a leading actor in his own right; fusing the most diverse talents into a single instrument where the production was carefully orchestrated and none of the individuality was lost.

Reinhardt began his career as an actor and throughout his life he was fascinated by the actor's art and the actor's training. In 1905, he founded an acting school connected with the Deutsches Theater. For a time, he supervised the Reinhardt Seminar in Vienna, and founded the Hollywood Workshop in Los Angeles.

Reinhardt's directorial technique is described as having been gentle, meticulous, thorough and patient. His prompt-books bear ample testimony to the amount of thought and preparation he gave to his productions prior to the beginning of rehearsal. Nevertheless, once rehearsals had started, the prompt-books were merely a guide and Reinhardt worked in concert with his actors; prepared to seek and accept their interpretations; to adapt and modify as new combinations and insights were presented.

Reinhardt was perhaps unique in that he inspired love, respect and admiration in all those who worked with him. Above all, those who knew him sensed that he simply enjoyed good acting. His theory seemed to be that talent cannot be created. It can, however, be recognized, encouraged, disciplined, and made to grow with love and care and appreciation.

Today in a time of acting schools with clearly outlined rigid techniques, Reinhardt's unique and individual approach is impossible for anyone not similarly gifted to emulate. After all, how does one imitate genius?

Reinhardt carried on a life-long love affair with the theater and his love was clearly recognized by all. His "Speech On The Actor," delivered among other places at Yale University in 1928, still rings true and a part of it may perhaps serve to remind us of the precious gifts the actor has to offer:

We can today see and hear and fly over the ocean. Still, the path to ourselves and our neighbors is as distant as the stars. The actor, however, follows that path. Carrying the light of the poet, he descends into the still unknown abyss of the human soul in order that he may there be secretly transformed and rise again with hands, eyes, and mouth full of miracles.

Max Reinhardt and The Scene Designer

In 1903, at the beginning of Reinhardt's career as a producer, he had several choices to make when preparing productions. At this time, the German theater had no overwhelming new force in production technique. Most plays were done in a relatively aged tradition called painter's realism. Standard canvas flats arranged as wings, or semi-box sets were painted with detailed perspective in a literal style. The newly developed electric lighting sources revealed the falseness of this arrangement and made a different approach towards stage scenery necessary.

There seemed to be three techniques open to the young producer and his scenic staff. The first was a method which attempted photographic verisimilitude in stage setting called "naturalism." Everything on the stage was supposed to be as literal to the story and characters as practical. Three-dimensional built-up wooden units, light enough to be changed, but solid enough to look like real stone columns, or steps and walls were to replace the canvas flats and painted drops. For example, *Electra*, in 1903, was produced in this literal style by Reinhardt. The technique proved useful for certain productions; however, there were limitations in naturalism. The style had a certain fascination but it slowed down the scene changes, it was drab, and lacked the flair that is basic to the theater.

The other new ideas seemed more suitable to Reinhardt's fundamental nature and tastes, because they had this flair. The first of these was to use many kinds of simple architectural shapes, decorated in various degrees. This type of scenery had been proposed by the Swiss theorist Adolphe Appia more than ten years earlier. The shapes were used to provide the performers with varied acting levels and provided surfaces for the absorption and reflection of colored light. The production of *Salome* (1908) designed by Max Kruse and Lovis Corinth exemplifies this approach to production. At first, these forms were representations of natural objects, rocks, fluted columns, walls and large sweeping tiers of steps. Soon, this method was extended to include the simplification of mere geometric forms, as in the scenery for *Faust II* (1909) designed by Alfred Roller, and *Don Carlos* (1909) designed by Ernst Stern.

A third approach to stage settings was the abstraction and simplification being explored by the "impressionist" painters. These techniques proved to be extremely flexible in the hands of the artists working for Reinhardt. The stylized vegetation of *Art Nouveaux*, the simple heavy line of the cartoon, mechanical folk art designs, and even vague shimmering impressionism, appeared on settings used in various productions. Both the old-fashioned flats and drops and the new three-dimensional forms were decorated with these abstract and colorful elements. Emil Orlik produced a highly simplified cartoon-like design for the *Winter's Tale* (1906); *King Lear* (1908) mounted by Carl Czeschka, had vibrant repetitive decorative patterns painted on the walls of a symmetrical box-like throne room.

At about this time, Reinhardt's theater perfected the use of the revolving stage. Three-dimensional settings were shown from different angles for various scenes in *Macbeth, Merchant of Venice, Pentheselea* and *Faust.* This permitted variety in place without superhuman effort by armies of scene shifters.

By 1908, the production techniques of Reinhardt's organization had become so eclectic that they defy simple categorization. At times, three-dimensional architectural frames consisting of arches or columns forming sides and supports were set up, and backgrounds, or plug-like elements, set into the frame, were changed from scene to scene. *Fiesco* (1908) and *Chastelard* (1923) are examples of this method. Compli-

cated unit settings on moving platforms; multiple story houses; permanent architectural pieces scattered around an acting area in the medieval manner, all were used in plays like *Romeo and Juliet* (1907), *Robert and Bertram* (1907) and *The Miracle* (1913). In *Aglavaine and Selysette* (1907) one scene is merely draped velours, other scenes are practically empty stage with a sky at the rear. During this period, every technique of the ancient theater was combined with then contemporary styles of decoration and carpentry, and produced one of the most diverse and complicated operations in the history of the theater. Reinhardt's production methods had an impact and influence throughout the Western World that the passage of years has hardly diminished it.

With the opening of the Grosses Schauspielhaus in 1911, Reinhardt's instinct for the use of vast spaces was allowed free rein. Melodrama and tragedy were first produced with *Oedipus, Everyman* and *The Miracle*. After the First World War, *Hamlet, Julius Caesar* and *Lysistrata* were added to the spectacle productions. The most successful of these was *The Miracle*, a show that was principally pantomime. Except for the first London production, this was always produced with relatively realistic medieval architectural units and a large facade resembling a cathedral. Within the facade, various areas became a medieval banquet hall, a forest, the street of a city, or whatever other place was required.

Reinhardt, in the years between 1905 and 1920, seems to have preferred three designers for the plays he directed himself. Ernst Stern, by far Reinhardt's favorite designer, mounted the larger plays by Shakespeare, the classical German authors, and major foreign writers such as Molière. He did well over 150 productions for the Reinhardt organization. Gustav Knina generally designed the smaller intimate plays, domestic drama, and the works of the lesser German authors. Knina designed over 90 plays for the Reinhardt organization during his working years in both Berlin and Vienna. Finally, Alfred Roller, who was highly influenced by the great monolithic forms proposed by Adolphe Appia, provided the designs for the Greek plays, also Faust and Everyman. While his work was highly significant, he did not design as many productions as either Knina or Stern.

In special cases, other artists were employed by Reinhardt. Edvard Munch produced a moody and impressionistic *Ghosts* and *Hedda Gabler*. Emil Orlik designed a cartoon-like setting for Schiller's *The Robbers*. Karl Walser, Richard Knotel, Robert Engels, Carl Czeschka, Ernst Friedman, and Otto Baumberger, each designed at least one production.

After 1920, a new generation of designers appeared; these included Franz Dworsky, Ernst Schutte, Karl Dworsky. Each of the artists mentioned produced many designs for the plays directed by the other stage directors in Reinhardt's organization. In fact, there were at least eleven other designers working for the organization during this decade. Among the most important of these was Caspar Neher. Alfred Roller and Oskar Strnad, an artist Reinhardt greatly admired, produced a few designs from time to time. Reinhardt engaged artists who were not thought of as theatrical designers. This practice brought new artistic ideas into the main stream of theatrical production.

Ernst Stern and Alfred Roller, of the artists listed above, are those whose works had the greatest influence on stage design techniques. Stern developed the use of movable three-dimensional units to a fine art. His simple and highly colorful decorative patterns were a great revelation in a time when standard scenery was overly fussy with painted perspective and realistic detail. Alfred Roller put into practice the

theories of Adolphe Appia. Roller produced huge monolithic walls and sweeping ramps with only the simplest detail for the drama of the ancients. Both of these men dreamed of spatial freedom as did Reinhardt and they devoted much of their energy to the vast spectacles of the Grosses Schauspielhaus. When Reinhardt came to America he utilized the services of Norman Bel Geddes who also dreamed of gigantic productions in larger than life scale.

It is obvious that because such a large group of designers and costumers were employed by Max Reinhardt in the twenty-five years he was in charge of the major German language theaters, no simple description of his production approach in stage design is possible. On the other hand, it can be safely stated that Reinhardt and his designers explored all the possibilities open to them in two-dimensional painting styles and in three-dimensional plastic construction, and by so doing, significantly altered the course of contemporary scenic design.

A.S.J.

Reinhardt and The Playwright

The range of Max Reinhardt's productive work in the theater is one of the signal facts of theater history in the 20th Century. Yet, in the United States, the common notion, even among experienced theater people, is that Reinhardt's most memorable contribution was in the field of spectacle. He is known for such ambitious projects as *The Miracle*, the Salzburg Festival, the film version of *A Midsummer Night's Dream*, and little else. In no aspect of his work, however, is his breadth more apparent than in the selection of plays and playwrights produced in his theaters. That Reinhardt was the most successful *regisseur* of his day should not obliterate the fact that he was not merely content to present the popular and fashionable, but chose his works from among the best of dramatic art, from ancient to modern times.

Much of Reinhardt's production list reads like a highly selective library of living theater. In Berlin, from 1905 to 1930, he staged 452 plays for a total of 23,374 performances, including 2,527 performances of Shakespeare's works alone. Among them are represented antiquity, the middle ages, the Renaissance, and the 17th, 18th, 19th and 20th centuries; Greece, France, Spain, England, Germany, Norway, Sweden, Russia, and the United States; comedy, tragedy, history, bourgeois *drame*, farce, *pièce à thèse*, operetta, musicals, opera, pantomime, naturalism, expressionism, symbolism; reflections of the well nigh exhaustive activity of a man who lived and breathed theater.

One risks becoming a mere cataloguer when making specific allusions to Reinhardt's range, for his list included authors such as Aristophanes, Sophocles, Shakespeare, Molière, Calderon, Goldoni, Beaumarchais, Ibsen, Strindberg, Hebbel, Hauptmann, Shaw, Goethe, Schiller, Buechner, Tolstoi, Chekov, Gorki, Galsworthy, Synge, Pirandello, Toller, Kaiser, and plays such as *Oedipus, Lysistrata, Faust, Everyman, Saint Joan, The Weavers, The Importance of Being Ernest, Uncle Vanya, Six Characters in Search of an Author, Hedda Gabler, Danton's Death, The Dream Play, and Squaring the Circle.* And there are many more works of singular quality and of eventual influence in the formation of modern drama. Nor should the film be neglected, for Reinhardt's attempts at the grand effect certainly had its influence upon film directors of the epic school, who tried less successfully than he to wed spectacle to the grandeur of medieval drama.

If Reinhardt had merely produced Shakespeare alone, he would have left a legacy of precedent and practice deserving the most serious attention from students as well as scholars. The statistics are impressive, and they are probably unprecedented. In the span of years from 1905 to 1930 alone, the 2,527 performances of Shakespeare's plays were more than twice the number for the author closest in frequency, G. B. Shaw (1,207 performances). Reinhardt produced twenty-two of Shakespeare's plays, a number that is probably not reached even by the established Shakespeare "festival" theaters in our day. A Midsummer Night's Dream, the Merchant of Venice, Twelfth Night, Hamlet, Winter's Tale and Romeo and Juliet, in order of popularity, were the most frequently performed. In addition, his list included all the popular standards such as Othello, Julius Caesar and Macbeth, as well as Troilus and Cressida, Cymbeline, and even nine performances of Coriolanus.

One also senses natural attempts on Reinhardt's part to view Shakespeare as a theater man like himself, for he begins to make sensible and original approaches to this most human and least culturally rigid of playwrights. This effect can be noticed in those plays of Shakespeare that were mounted in several different productions by Reinhardt, perhaps most particularly in *A Midsummer Night's Dream.* Reinhardt's many productions of this work date from his earliest years in the Deutsches Theater to the close of his career. By the time of the Hollywood film Reinhardt's direction, including the casting and mounting, represents an evident liberation in Shakespearian production, an attempt to allow a free range of contradictory images, from other worldly fantasy to corner drugstore reality (made all the more apparent by the casting of unmistakable Hollywood personalities like Mickey Rooney and James Cagney).

By all available evidence, the totality of Reinhardt's application and concentration is apparent in everything he set out to do. The most cursory glance at his working library, which now forms the basis of the special collection of the Max Reinhardt Archive at State University of New York at Binghamton, reveals a man who had, among other things, a remarkably scholarly approach to theater presentation, particularly for a man who was so active a professional. As a matter of fact, at a number of points, his scholarship is remarkable from a more general point of view and was never dilletantish but always pragmatic; grist for the theatrical mill.

The *Regie* books show the wedding of theoretical study and pragmatic application. That Reinhardt's library was truly a working collection is apparent from his penciled notations as well as other indications. Thus, in a work on the psychology of Shakespeare, written by an Englishman, John Bucknell in 1859, Reinhardt had penciled several key passages referent to *Hamlet*, over a span of some fifteen pages of text, clearly reflecting a very careful reading.

Among the 132 *Regie* book copies in the Binghamton collection, those for Shake-spearian productions are among the most interesting from a literary point of view as well as from the perspective of comparative theater. In all the *Regie* books, it is clear that Reinhardt's final productions were the result of painstaking attention to text and meaning.

He clearly enlisted all of his theatrical professionalism and talent in the service of dramatic art. At a time when traditions are in discard, the work of Reinhardt can still speak to us of the artistic values which we inherit from the past, and of the worth of labor expended in their behalf. Certainly this fact would seem to be abundantly apparent in the record he has left.

Catalogue The key for the code identifying the source of each item is to be found inside the front cover.

SOURCE	NUMBER	ITEM	SOURCE	NUMBER	ITEM
AL MRA	1 2	M. Weger; Portrait of Max Reinhardt. Original. Max Reinhardt, ca. 1915.	нтс	21	Fritz Erler (attributed to); Costume plate for <i>Hamlet</i> , Marcellus. Berlin: Deutsches Theater, 1909. Original.
WWM	3	Exterior of the Deutsches Theater. Berlin, 1928.	нтс	22	Fritz Erler (attributed to); Costume plate for Hamlet, The
GR	4	Reinhardt Promptbook for <i>Everyman</i> by Hugo von Hofmannsthal. Hollywood, 1940. Original and photograph.	MRA	23	Ghost. Berlin: Deutsches Theater, 1909. Original. Hamlet; Production photograph, The Ghost on the Battlements. Berlin: Deutsches Theater, 1909.
MRG	5	Everyman; Production photograph. Salzburg: Domplatz, 1926-1930.	MRA	24	Hamlet; Color sketch, The Ghost on the Battlements. Berlin: Deutsches Theater, 1909. Photograph.
MRA	6	Max Reinhardt at 32 when he assumed the Directorship of the Deutsches Theater. Berlin, 1905.	MRA	25	Hamlet; Production photograph, Hamlet swears Horatio and Marcellus to silence. Berlin: Deutsches Theater, 1909.
MRA	7	Max Reinhardt and actor colleagues at the Deutsches Theater; left to right: Reinhardt, Werkmeister, Burg, Biensfeldt. Berlin, ca. 1895.	MRA	26	Hamlet; Production photograph. The Arrival of the Players. Berlin: Deutsches Theater, 1909.
MRA	8	Max Reinhardt and colleagues in costume at the time of the founding of "Schall and Rauch"; left to right: Martin Zickel, Friedrich Kayssler, Max Reinhardt. Berlin, 1901.	нтс	27	Fritz Erler (attributed to); Costume plate for <i>Hamlet</i> , Rosencrantz and Guildenstern. Berlin: Deutsches Theater, 1909. Original.
MRA	9	Edvard Munch; Design for <i>Ghosts</i> by Henrik Ibsen. Berlin: Kammerspiele, 1906. Photograph.	HTC	28	Fritz Erler (attributed to); Costume plate for <i>Hamlet</i> , A Player. Berlin: Deutsches Theater, 1909. Original.
MRA	10	Salome by Oscar Wilde; Production photograph. Berlin, 1902-1903.	GR	29	Reinhardt Promptbook for <i>Hamlet;</i> The Murder of Gonzago. Berlin: Deutsches Theater, 1909. Original and photograph.
нтс	11	Max Kruse (attributed to); Costume plate for Salome, Executioner. Berlin, 1902-1903. Original.	ANL	30	Hamlet; Production photograph, The Murder of Gonzago. Berlin: Deutsches Theater, 1909.
нтс	12	Max Kruse (attributed to); Costume plate for <i>Salome</i> , Executioner. Berlin, 1902-1903. Original.	HTC	31	Fritz Erler (attributed to); Costume plate for <i>Hamlet</i> , The Player King. Berlin: Deutsches Theater, 1909. Original.
нтс	13	Max Kruse (attributed to); Costume plate for <i>Salome</i> , Executioner. Berlin, 1902-1903. Original.	MRA	32	Hamlet; Production photograph, Polonius, Rosencrantz, Guildenstern, Hamlet. Berlin: Deutsches Theater, 1909.
нтс	14	Max Kruse (attributed to); Costume plate for <i>Salome</i> , Servant. Berlin, 1902-1903. Original.	MRA	33	Hamlet; Production photograph. Berlin: Deutsches Theater, 1909.
нтс	15	Max Kruse (attributed to); Sketch of scene for <i>Salome</i> . Berlin, 1902-1903. Original.	нтс	34	Fritz Erler (attributed to); Costume plate for <i>Hamlet</i> , Ophelia. Berlin: Deutsches Theater, 1909. Original.
нтс	16	Max Kruse (attributed to); Costume plate for <i>Salome</i> , Three Musicians. Berlin, 1902-1903. Original.	нтс	35	Fritz Erler (attributed to); Costume plate for <i>Hamlet</i> , Laertes. Berlin: Deutsches Theater, 1909. Original.
нтс	17	Max Kruse (attributed to); Costume plate for <i>Salome</i> , Hebrew Noblemen. Berlin, 1902-1903. Original.	HTC	36	Fritz Erler (attributed to); Costume plate for <i>Hamlet</i> , The Gravediggers. Berlin: Deutsches Theater, 1909. Original.
нтс	18	Max Kruse (attributed to); Costume plate for <i>Salome</i> , Roman, Capodocian, Numidian Soldiers. Berlin, 1902-1903. Original.	MRA	37	<i>Hamlet;</i> Production photograph, The Gravediggers. Berlin: Deutsches Theater, 1909.
MRA	19	The Awakening of Spring by Frank Wedekind; Production photograph. Berlin: Kammerspiele, 1906.	MRA	38	Hamlet; Production photograph, Alexander Moissi as Hamlet. Berlin: Deutsches Theater, 1909.
GR	20	Reinhardt Promptbook for <i>Hamlet</i> by William Shakespeare. Berlin: Deutsches Theater, 1909. Original and photograph.	MRA	39	Reinhardt Promptbook for <i>Hamlet;</i> The Graveyard Scene. Berlin: Deutsches Theater, 1909. Original and photograph. (continued on page 48)

And music's voice, and lo! the cup o'erflows! I love you well, sweet guests, and pray that you Enjoy the moment fully, holding close And tenderly your dear ones 2 Ah! make use Of this fair hour with all your faculties-With hands and eyes and hearts and kissing mouths! Let me not need entreat you more, dear guests! 340 And you, beloved cousin: sing to us! FAT COUSIN: You gut to Must the Alack! alas! my skinny brother's called!

Now comes the eternal song about "cold snow!" (They sing with laughter.)

THIN COUSINGHAL HAT SENEL Sound wit habet (Sings.) and the think Semulal "Dear Mrs. Love, hast thou no concern? I'm in misery: feel me burn Cold, cold snow indeed thou art, Stringe

To melt with the fire of my choking heart! Dear Mrs. Love, come along with me, And all that heart shall be full of glee! (All sing. The dull tolling of a bell is heard. Everyman

pushes his glass away.)
EVERYMAN: Musels hus
What bell is that It can mean nothing good. Methinks, so loud and fearsome is the sound! Now terror strikes my heart! Why toll that bell, And at this hour?

A GUEST: With Schuller de I hear none, far or near.

[38]

De lighten met sehriegen Roylen

Grumbling cousin: Such a feast is a general exertion to make existence as repelling as possible. Then my cousins start singing a climax is reached. (1) ist so iterificallist, days a much (1) is so overjoyed, that he trys to wheder noit never worker smith find news words over and over again 2 allaquerus murmung @ @ General embracing Brimbe, Course So in feel ist were allegeneene autrenguing, In the embrace das baseingwiderwert of an mache Wille merce tellen aufarungen zu Singen, ist does fill everiff. fear My Love alack alas (4) Dear Mrs. Love Alack Alas bus The Life alan Clas (5 Dear Mrs. Love Alack Alas Muse lack nice due, walf the bluell go. One laughs at him, throws flowers to 30 Thin Carrier, solvernal seine gurterne mer eine glade und beginnet i neu Cousa, der ven den anderen antempanen mita: ach we would set mor an about, mor are about, nor are about Welle gar Ruh die gladen landen Primban Primban Primban Primban Bum Paras : What but? (alle lehmen side salvessein in Singer gerack) mikeu in Singu entrecht ein noch yst ochen pernes gluteillauten das D facet six wieder aun streng and malmend anniagus. Is word yes viewand get its me you Everymon, der sein glas auf den Troch stell und entschet mise land. Der langu augharah. It sheld auf stellerd auf die auderen, et ste den ward absolvance. When auch resultation, Dann the contract of page of formulas Alle Storice and Surger and titl Ederalish durindringend. Das Lauten ist in des Thin cousin, begins a canon, which is being engelvedereden Stille taken up by the others, while he swings his guitar like a bell: deallar verulumber 3 Oh, how well I feel at nightfall, feel at nightfall, feel at nightfall, when the bells toll rest and quiet, Bimbam, berstergen . To welestate. Bimbam, Bimbam Bimbam, Bum. nat (Everybody finally leans back while singing bell? In the midst of the singing a celestial tolling of bells is heard from a distance, sounding from highabove, increasing severe (6) anxious: Param.: What Tagain with his hand © cries loudly. The canon is interrupted. Every-body stares at Everyman, the tolling of the bell piercingly.

In the growing silence.

Paramour tries to calm

And warning. Nobody hears it but Everyman, who sets his glass on the table and listes terrified. He gets up, first looking at the others, whether they also hear the sound, then he asks Paramour and finally cries in the growing silence.

Paramour tries to calm and warning. Nobody hears it but Everyman, Paramour tries to calm cluthes her ithout warning and hissesher on her mouth. him. He wards her off. She free herself and gives him resolved, a clashing the on whout him. If old song. I Floret silve modified a stornished, hold his breek. Laughing looks around merily of gets up, lifts the glass. Astrongly a preflowing, almost jubiled to point at everyone in the circle and embraces lava mour. I coult ing.



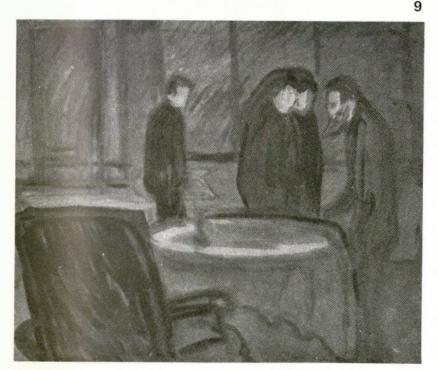




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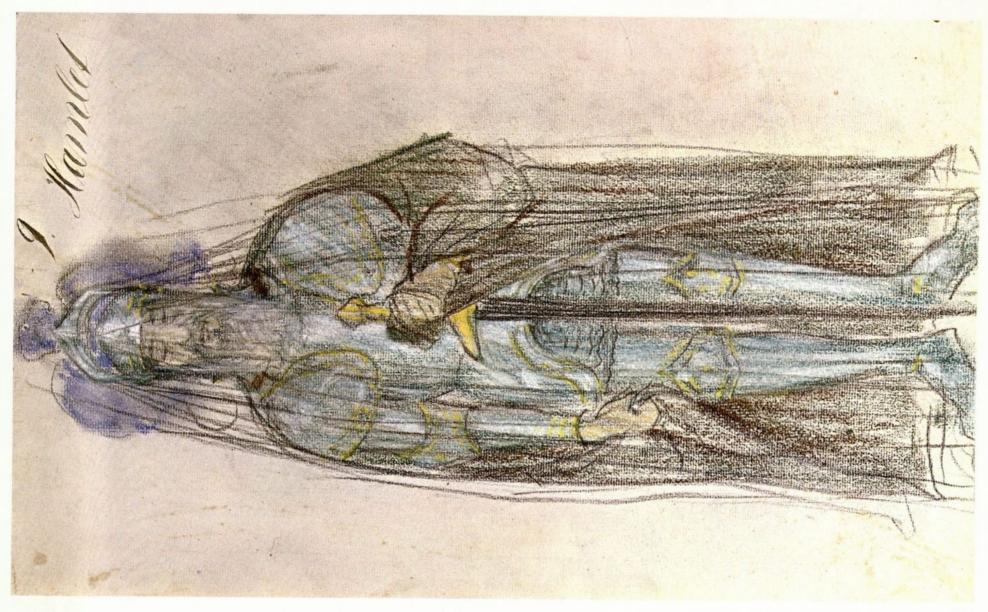










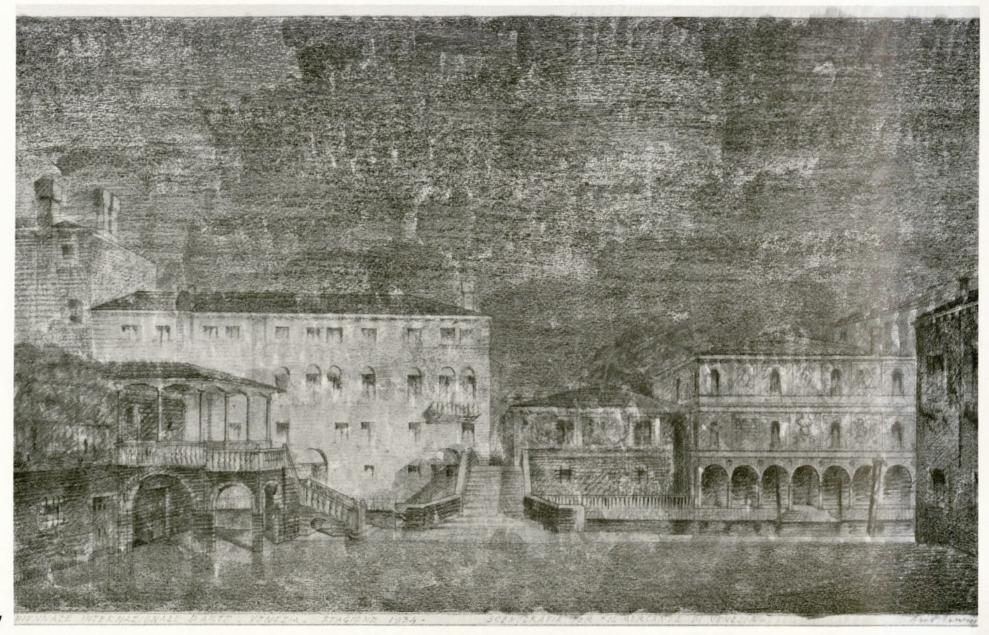














DIE SCHAUSPIELER

Theater in der Jofefftadt

MAX REINHARDT

WIEN
THE N
THE STATEMENT OF THE STATEMEN

Schapiro (bestellen) Zwei Tänzer mit Fackeln in der Gaillarde.

Schapiro wirft jedesmal(als Gefolgsmann Maroccos) den Tisch mit den Kästchen um und das ist nicht beabsichtigt, stört empfindlich.

Schapiro mit Weiss über die Brücke müssen einen Tänzer mit der Fackel voraus haben.

Gondel: Gessica-Loranzo muss festgehalten werden.

Shylock: Mio danaro? stärkerer Ausbruch,zu schwach,zu sentimental. hylock: Giacobbe - streichen. Shylock: Mia casa - auf das Haus zeigen. Shylock: Erster Auftritt früher Loge tiefer sitzen(eine Stufe)

Palmer)

zu früh auf dem Balkon Gessica

Menichelli) Bernardi

unbedingt zu leise.

Haushofmeister: Kissen mit Schlüssel nicht auf die Rampe legen, sondern rückwärts halten.

Töpfe mit grünem Laub bedecken.

Im ersten Bild wird es zu früh dunkel.

Die Laternen am Casino müssen in jedem Venedigbild brennen.

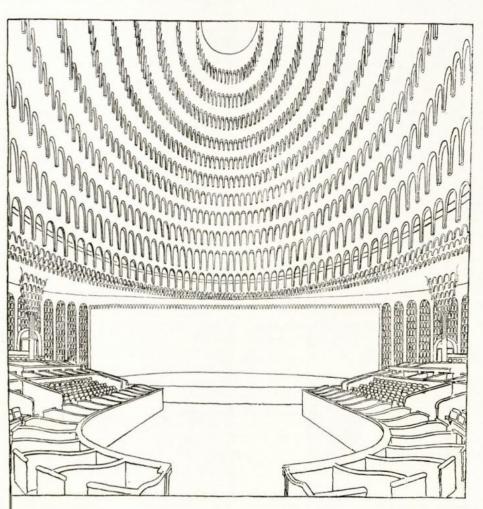
Zwei Tänzer müssen in der Gaillarde mit der Fackel tanzen -aus der Calle kommen.

Im Carneval sollten auch Tänzer mit der Fackel tanzen.

Es muss eine Probe mit den Tänzern abgehalten werden.

Der Schrei im Gerichtsakt ist zu schwach; müsste probiert werden.

Die Fackelträger dem Gerichtsakt müssen probiert werden Sie gehen in sinn loser Weise auf u.ab Sie müssen nach rechts u.links laufen als ob sie Gralssen innstinter etwas zu tun naben also einen Augenblik immer unsichtbar bleiben.









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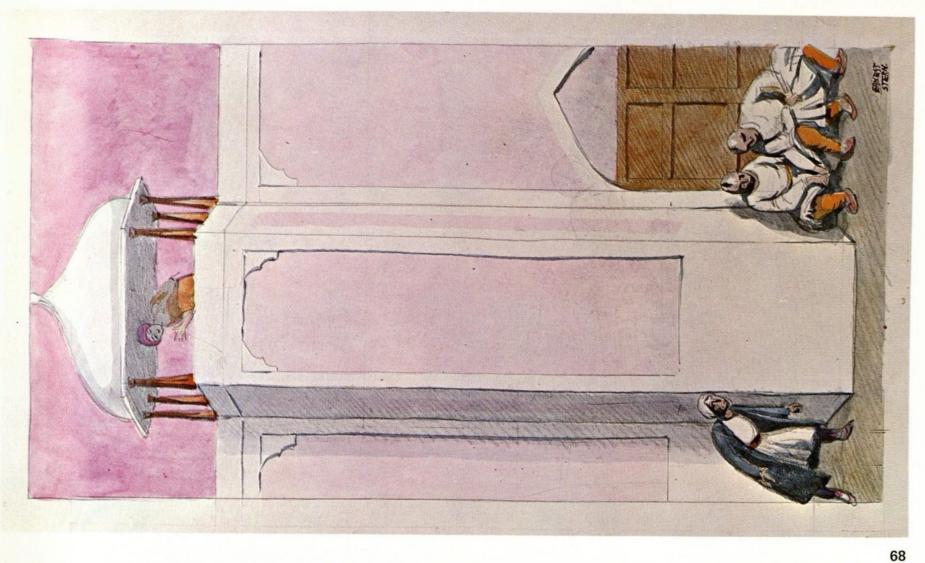
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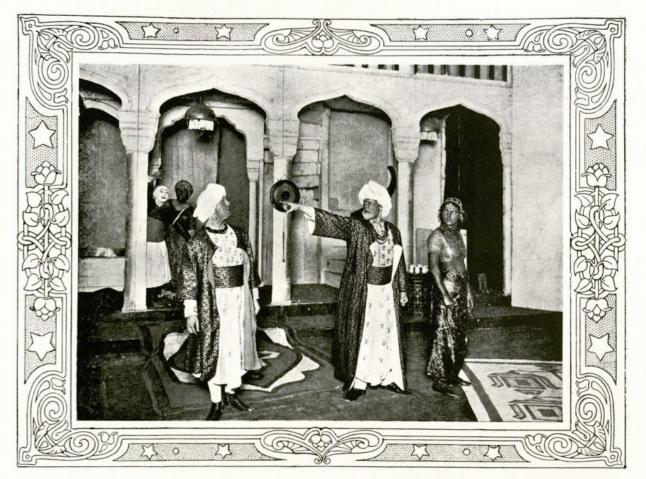
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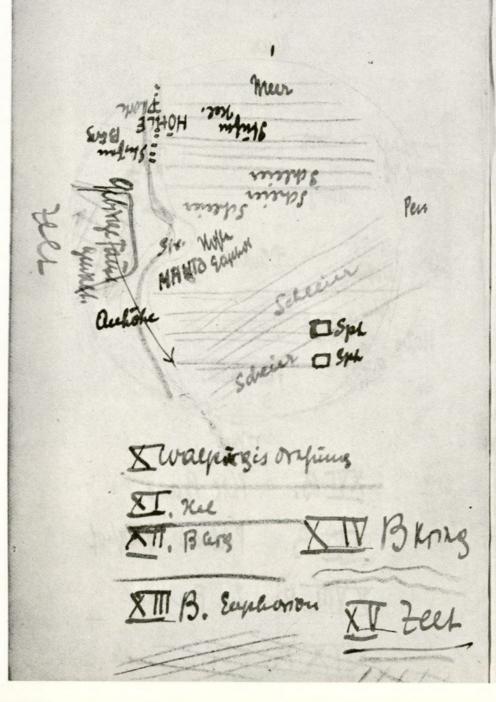


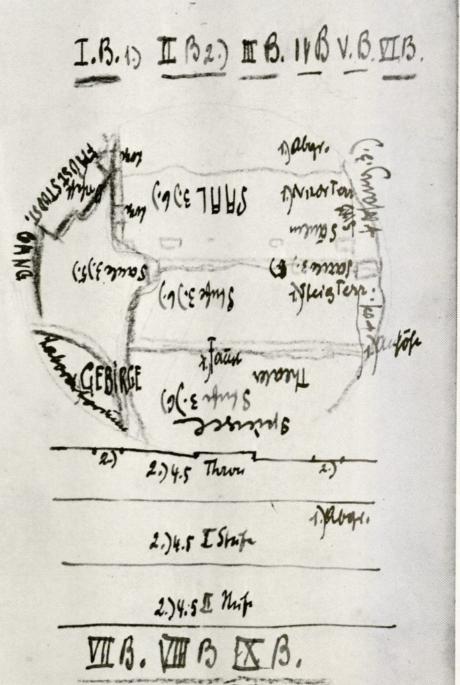












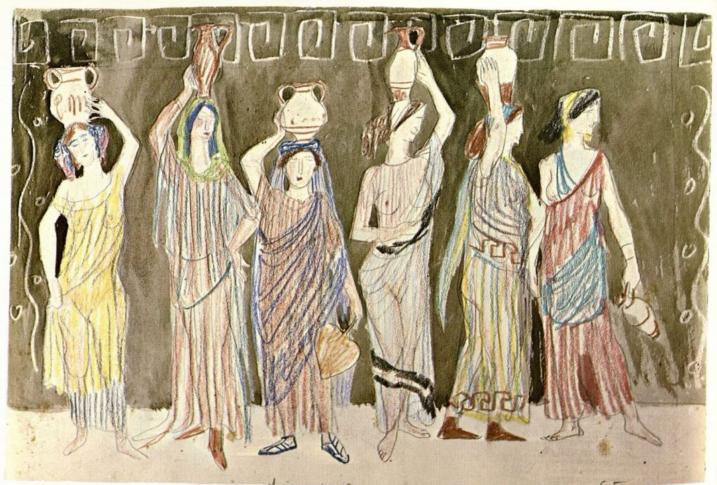


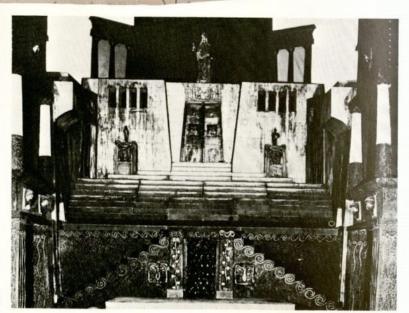






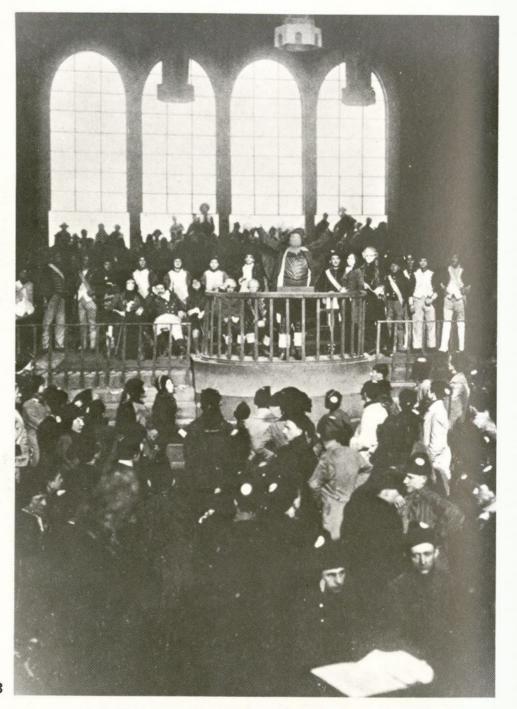


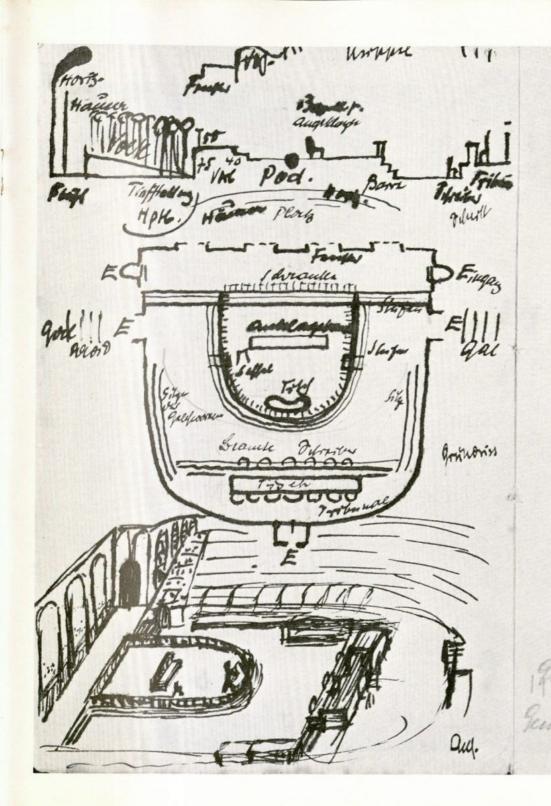












DAS REVOLUTIONSTRIBUNAL

Fouquier-Tinville, öffentlicher Ankläger, Herman, Präsident. Der Gerichtshof, Gendarmen, Volk. - Auf der Bank die Angeklagten, Danton, Desmoulins, Hérault, Philippeaux, Westermann, - Chabot, die Freys, stumme Personen; -Fabre d'Églantine in einem Sessel mitten unter ihnen. - Auf der ersten Galerie der Maler David mit einigen Freunden. - Die Saalfenster sind geöffnet. Man hört das Durcheinanderbrausen der Menge von draussen. Von Zeit zu Zeit erscheint in einem Fensterchen der Tür hinter dem Präsidenten der Kopf Vadiers, der den Prozess überwacht. Neben der Türe steht der General Hanriot. Herman und Fouquier-Tinville werfen manchmal unruhige Blicke nach ihm.

Man richtet Fragen an Chabot und die Freys. — Danton bewegt sich unwillig. Desmoulins scheint überwältigt. Hérault, sehr still, blicht mit einem Lächeln um sich. Philippeaux bereitet sich mit zusammengebissenen Kinnladen und starrem Auge auf den Gegenstoss vor. Der leidende Fabre ist enthräftet in seinem Sessel zusammengesunken. — Die Menge drängt und starrt gierig. Sie begleitet jeden Umschwung im Verlauf des Prozesses, wie das Publikum, das einem Melodrama beiwohnt: amüsiert und gerührt zugleich.

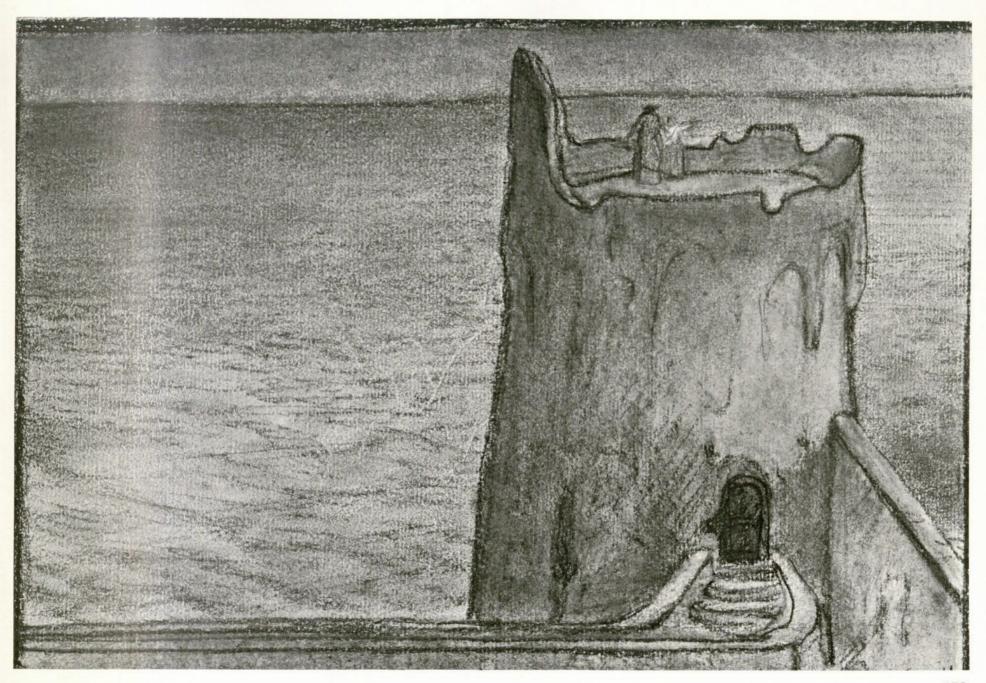
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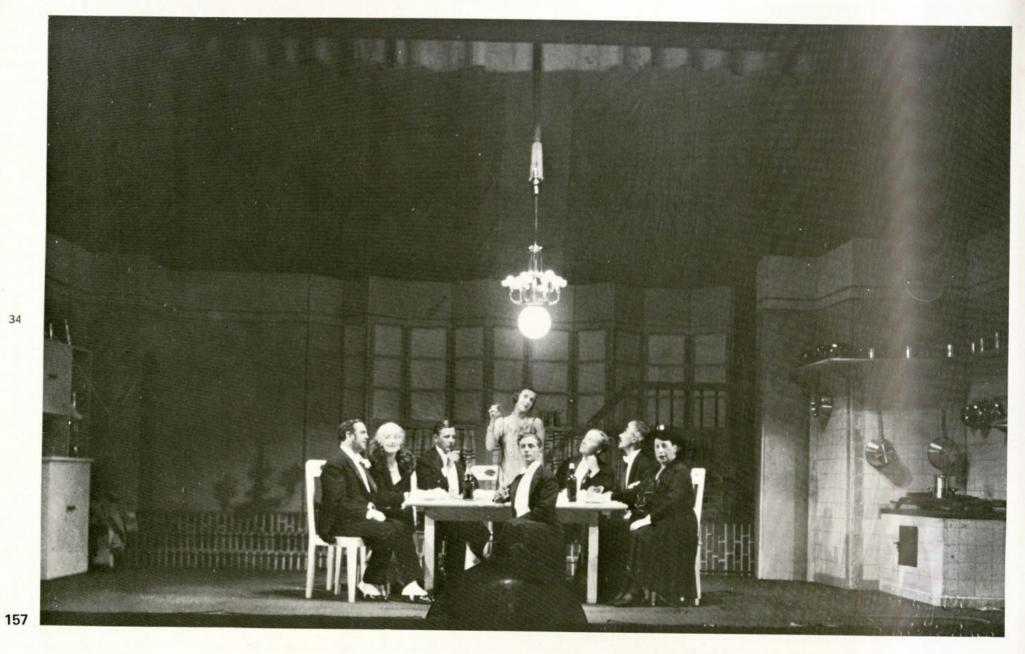




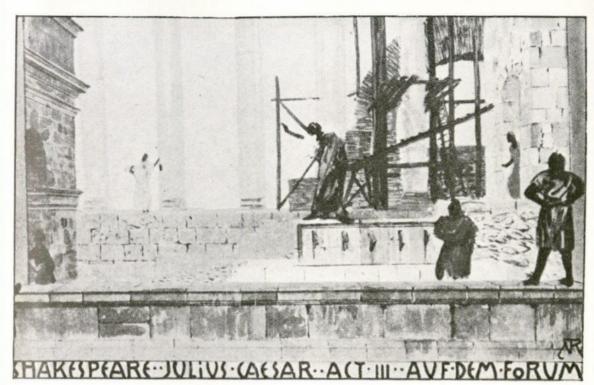


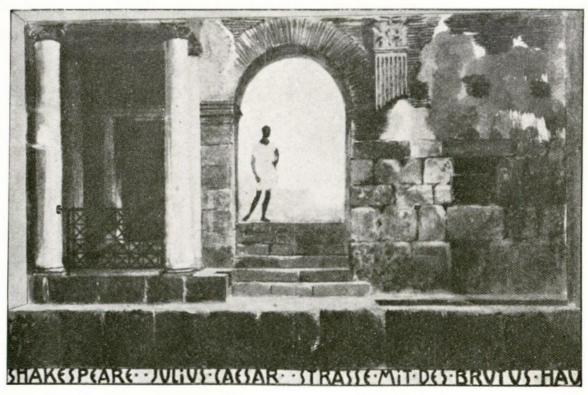














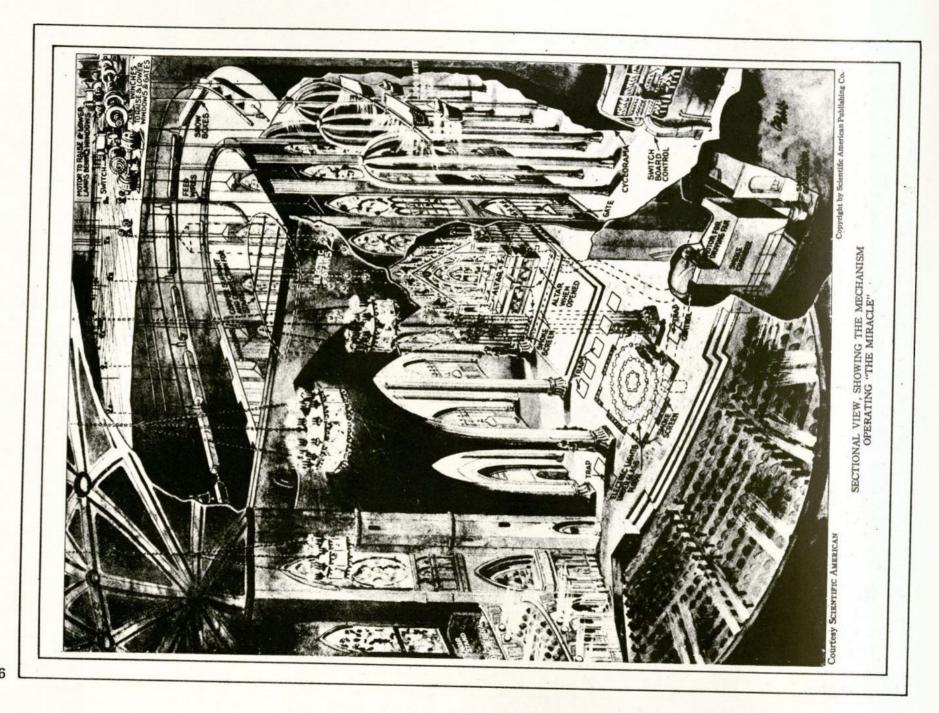










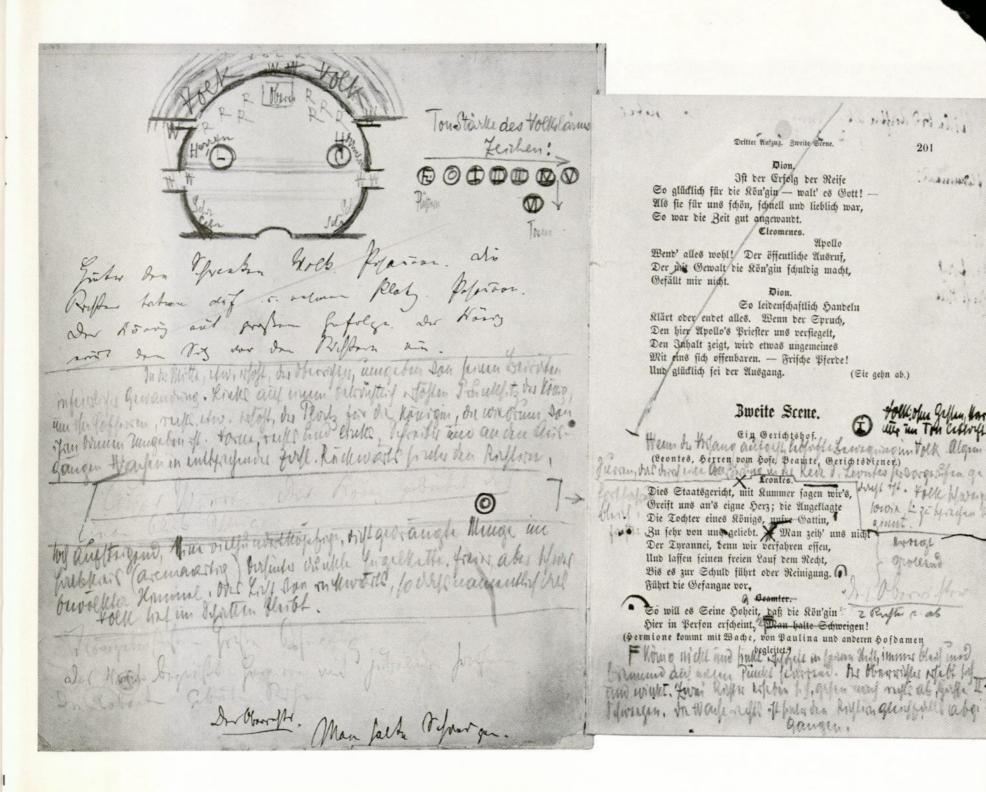








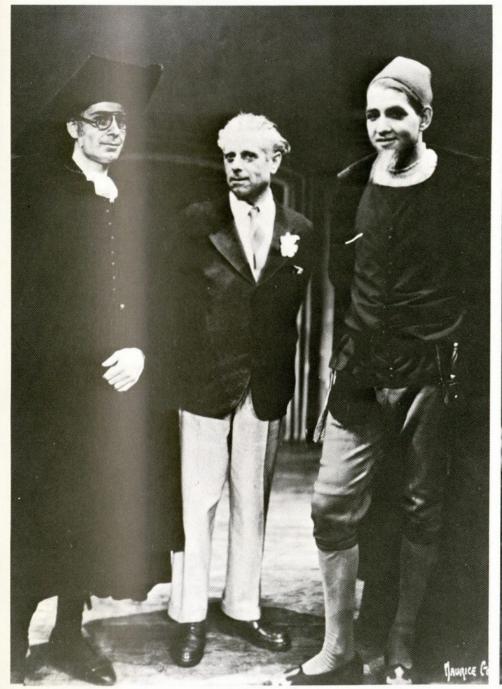








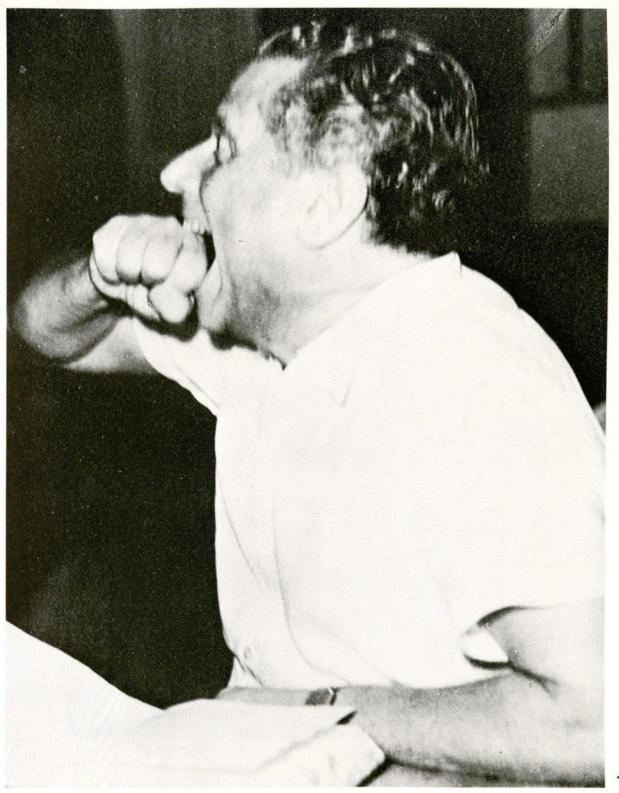














(queste) (geolois) DAS VORSPIEL Tank Beniguigothyllmik (temper Vor Beginn des Geschehens ist das Schaugerüst durch einen Vorhang ans Lichterschnuren gegen die Zuschauer abgeblendet. -(4) day Dekwationen Nachdem das Zeichen erklungen ist und das Theater sich verfinstert hat, hort man in weiter ferne drei langgezogene ge-Technison preste Tone auf dem Widderharn. Dann begiant, ebenfalls noch in weiter Ferne, ein Gehen. Stapfen, Scharren von Tausenden Striche von Füßen, der Larm einer ziehenden Menge, die sich in Be-Fundide o siene wegung setst und näherkommt. Der Larm wird immer lauter und schneller, die Schritte geraten ins Laufen wie auf der Flucht Parmen vor Verfolgern. Dozwischen wildes Atmen, Keuchen und stöhnende Rule. Auf der untersten Büline werden hereindringende Cosiume Lichter und Laternen sichtbar und aus dem Dunkel taucht Das Bethaus. Ein Teil der Gemeinde, durdtwegs alte Männer, ist schon versammelt. Sie hocken in ihren weißen Sterbegewändern auf niedrigen Schemeln oder auf der Erde vor der Lesekanzel. Manche haben nach der Trauerliturgie um den zerstörten Tempel einen Kerzenstumpf vor sich stehn. - Durch zwei enge Pforten rechts und links drängen sich die andern Verfolgten. Die meisten schleppen Sticke auf dem Rücken. Die Frauen und kleinen Kinder verschwinden in ihrer Ahteilung, die durch eine Balustrade ab-geschlossen ist. Der Unröteher regelt die Ordnung.

1.1 31.0K46 1935 NEW YORK (1. Poblimith, 15. beg.)

PART 1

Believe has orbic him square you den Latereten i statel - -

in all rishe alliness, and the Tiphe in all rishes alliness, and in pip plant alliness, and in pip plant particular and alliness, did the newstation and allies, did the newstation and future.

Alle Comme assumer, in metagach muchicus, donn en acuse gustunte propunsia, haupteanten Pantourium greeterstoues.

Stormen ornances são dinem and air Hohie tratos so air nethages Rober aer durigh miserghouse merchan

Chinder retreamen inte Parene in det
HTale rechts solet afficee set vorce;
which was finen grocupater und traves
lugue set un spinen Brokes, statiers, whose
son and die Parene andruce dinne za
un make. Wille war ze erroge.
herzen and die Tirhen in den Hiller

reger and suc 1. Statles, die gerther. Welcomes his merrie Bettles, die gerther. Alles andere Herbe in burnet.

whenefulle authornes liche (dere mucrosse)

& bes hilled here subjection, were restationally proceed, wanted his processed in a statute and programme to subject that

Topumiche entferne in e incepen Rhythman Herr Jaiopas) rather refund, went land. Hunge Paume andancons The Theatre is in complete darkness.

13, MK. 36 1. Poplein Martin Qs

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

Enter from 10: President, Piousman, 6 Piousman, 9 Synagoguemen, Beatenone.

Properties: 3 Scrolls carried in by 3 Picusmen; 4 Candlesticks carried by Picusmen and 3 Picusmen. Each other person carries a stump of a candle. 9 Synagoguemen carry lenterns partially conceeled under coats.

Sound: The sharp beat of a drum, the wailing cry from a rem's horn (sho'ar) and a sound of voices, half mean, half murnur, that mesently gathers strength.

Lights

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

XThey finish the liturgical mourning.

Enter from 7: Timidsoul, Nouth, 5 Synagoguesses, Alien Girl, 15 Transientuen, 10 Transientuemen.

Enter from 10: Adversery, 5 Synagoguewomen, 15 Transientsen, 10 Transientsomen, Eatch man

Lights

SOURCE NUMBER ITEM SOURCE NUMBER ITEM MRA 40 Hamlet; Production photograph, Ophelia's Funeral. Berlin: MRA 64 Sumurun by Friedrich Freksa; Program Title Page. London: Deutsches Theater, 1909. Coliseum, 1911. MRA 41 Hamlet; Production photograph, Final Scene. Berlin: MRA 65 Sumurun; Credits for Coliseum Production. London: Coli-Deutsches Theater, 1909. seum, 1911. MRA 42 Hamlet; Color sketch, Final Scene. Berlin: Deutsches Theater, MRA 66 Sumurun; Production photograph, The Dancer. London: 1909. Photograph. Coliseum, 1911. MRA 43 Ernst Stern; Lithograph for Hamlet, The Ghost on the Battle-HTC 67 Ernst Stern; Costume plate for Sumurun, The Casket Scene. ments. Berlin, 1920. Photograph. Berlin: Kammerspiele, 1910. Original. MRA 44 Ernst Stern; Lithograph for Hamlet, The Murder of Gonzago. HTC 68 Ernst Stern; Design for Sumurun, The Palace. Berlin: Kam-Berlin, 1920, Photograph. merspiele, 1910. Original. MRA 45 Ernst Stern; Lithograph for Hamlet, The Graveyard Scene. MRA 69 Sumurun; Production photograph, The Sheik discovers his Berlin, 1920. Photograph. son making love to the Dancer. London: Coliseum, 1911. ANL 46 Ernst Stern; Setting on Revolving Stage for The Merchant of HTC 70 Ernst Stern; Costume plate for Sumurun, The Sheik. Berlin: Venice by William Shakespeare. Berlin: Deutsches Theater, Kammerspiele, 1910. Original. 1905. Photograph. MRA 71 Sumurun; Production photograph, Nur-al-Din's attendant at-HTC 47 The Merchant of Venice; Setting. Venice: Campo San Trotempts to amuse his love-sick master who is dreaming of vaso, 1934. Original. Sumurun. London: Coliseum, 1911. HP 48 The Merchant of Venice; Production photograph. Venice: HTC 72 Ernst Stern; Costume plate for Sumurun, Three Entertainers. Campo San Trovaso, 1934. Berlin: Kammerspiele, 1910. Original. GR 49 The Merchant of Venice; Max Reinhardt's notes for actors. MRA 73 Sumurun; Production photograph, Sumurun tries to divert Venice, 1934. the Sheik from his search for Nur-al-Din, whom he suspects MRA 50 Grosses Schauspielhaus; Diagram, view from the rear of the is hidden in the Harem. London: Coliseum, 1911. auditorium. Berlin, 1920. Photograph. MRA 74 Sumurun; Production photograph, Nur-al-Din's attendant is GR Reinhardt Promptbook for Oedipus Rex by Sophocles. Ber-51 discovered in the Harem by the Janitor who threatens to lin: Circus Schumann, 1910. Original and photograph. hand him over to the chief Eunuch for punishment. London: Coliseum, 1911. MRA 52 Oedipus Rex; Rehearsal photograph. Berlin: Circus MRA 75 Schumann, 1910. Sumurun; Production photograph, The Denoument. London: Coliseum, 1911. MRA 53 Oedipus Rex; Production photograph, The Chorus. Berlin: HTC 76 Ernst Stern; Costume plate for Sumurun, Three Guards. Ber-Circus Schumann, 1910. lin: Kammerspiele, 1910. Original. MRA 54 Oedipus Rex; Production photograph. Berlin: Circus HTC 77 Ernst Stern; Costume plate for Sumurun, The Sheik. Berlin: Schumann, 1910. Kammerspiele, 1910. Original. MRA 55 Emil Orlik; Design for Oedipus Rex. Berlin: Circus Schumann, HTC 78 1910. Photograph. Ernst Stern; Costume plate for Sumurun, The Prince. Berlin: Kammerspiele, 1910. Original. MRA 56 Oedipus Rex; Color photograph of Sir John Martin-Harvey as Oedipus. London: Covent Garden, 1912. HTC 79 Ernst Stern; Costume plate for Sumurun, The Eunuch and the Janitor. Berlin: Kammerspiele, 1910. Original. MRA 57 Oedipus Rex; Program of the Martin-Harvey Production. London: Convent Covent Garden, 1912. HTC 80 Ernst Stern; Costume plate for Sumurun, Slaves. Berlin: MBL 58 Oedipus Rex; Photograph of the Martin-Harvey Production. Kammerspiele, 1910. Original. London: Covent Garden, 1912. HTC 81 Ernst Stern; Sketch for Sumurun, The Wrestling Match. Ber-MBL 59 Oedipus Rex; Photograph of the Martin-Harvey Production. lin: Kammerspiele, 1910. Original. London: Covent Garden, 1912. VA 82 Ernst Stern; Lithograph for Sumurun. Berlin: Kammerspiele, 1910. Original. MBL 60 Oedipus Rex; Photograph of the Martin-Harvey Production. London: Covent Garden, 1912. GM 83 Max Reinhardt at the premiere of Die Fledermaus. Berlin: MBL 61 Oedipus Rex; Photograph of the Martin-Harvey Production. Deutsches Theater, 1930. London: Covent Garden, 1912. GM 84 Max Reinhardt at the banquet celebrating his Twenty-Fifth Anniversary at the Deutsches Theater. Berlin, 1930. MRA Oedipus Rex; Advertisement for performance by the Rein-62 hardt Ensemble in Moscow circus arena, 1911. Original. HTC 85 Ernst Stern; Costume plate for Lysistrata by Aristophanes, MRA 63 Oedipus Rex; Review and Letter concerning the Martin-Lysistrata, Original,

Harvey Production. London: Covent Garden, 1912.

SOURCE	NUMBER	ITEM	SOURCE	NUMBER	ITEM
нтс	86	Ernst Stern; Costume plate for Lysistrata, The Chorus of Women. Original.	MRA	110	The Living Corpse by Leo Tolstoi; Production photograph. Berlin: Deutsches Theater, 1913.
HTC	87	Ernst Stern; Costume plate for <i>Lysistrata</i> , Gora. Original.	GR	111	Reinhardt Promptbook for <i>The Living Corpse.</i> Berlin: Deutsches Theater, 1913. Original and photograph.
MRA	88	Ernest Stern; Design for <i>Lysistrata</i> . Berlin: Kammerspiele, 1908. Photograph.	MRA	112	Oskar Strnad; Vignette of setting for <i>Danton's Death</i> by Georg Buechner. 1929. Photograph.
нтс	89	Ernst Stern; Costume plate for <i>Lysistrata</i> , Myrrhine and Kinesias. Original.	MRA	113	Danton by Romain Rolland; Production photograph. Berlin: Grosses Schauspielhaus, 1920.
нтс	90	Ernst Stern; Costume plate for <i>Lysistrata</i> , The Chorus of Men. Original.	GR	114	Reinhardt Promptbook for <i>Danton's Death</i> by Buechner; The Revolutionary Tribunal. Original and photograph.
GR	91	Reinhardt Promptbook for <i>Lysistrata</i> . Berlin: Grosses Schauspielhaus, 1920. Original and photograph.	MRA	115	Danton by Rolland; Sketch of scene. Berlin: Grosses
MRA	92	Lysistrata; Production photograph. Berlin: Grosses Schauspielhaus, 1920.	MRA	116	Schauspielhaus, 1920. Photograph. A Midsummer Night's Dream by William Shakespeare; Pro-
FM	93	Ernst Stern; Design for <i>Lysistrata</i> . Berlin: Kammerspiele, 1908. Original.			duction photograph, <i>Pyramus and Thisbe</i> . Berlin: Deutsches Theater, 1906.
MRA	94	Ernst Stern; Drawing for <i>Lysistrata</i> , Myrrhine and Kinesias. 1920. Photograph.	MRA	117	A Midsummer Night's Dream; Production photograph, Pyramus and Thisbe. Vienna: Theater in the Josefstadt, 1925.
MRA	95	Ernst Stern; Drawing for <i>Lysistrata</i> , The Chorus of Old Women chastens the Chorus of Old Men. 1920. Photograph.	MRA	118	A Midsummer Night's Dream; Production photograph. Salzburg Festival, 1927.
GR	96	Faust, Part I by Johann Wolfgang von Goethe; Diagram for the Revolving Stage. Berlin: Deutsches Theater, 1908. Photograph.	MRA	119	A Midsummer Night's Dream; Mickey Rooney as Puck in the Warner Brothers Film. Hollywood, 1935.
MRA	97	Faust, Part I; Production Photograph, A Scene on the Revolve. Berlin: Deutsches Theater, 1908.	MRA	120	A Midsummer Night's Dream; Program for the film. 1935. Original.
GR	98	Reinhardt Promptbook for <i>Faust, Part 1;</i> Prologue. Berlin: Deutsches Theater, 1918/19. Original and photograph.	GR	121	Reinhardt Promptbook for A Midsummer Night's Dream; Act I, Scene I. 1933. Original and photograph.
GR	99	Reinhardt Promptbook for <i>Faust</i> , <i>Part I</i> ; Sketch of Revolving Stage as seen by the Audience. Berlin: Deutsches Theater, 1908. Original and photograph.	MRA	122	Reinhardt Promptbook for <i>A Midsummer Night's Dream;</i> Diagram of Pyramus and Thisbe Scene. Original and photograph.
MRA	100	Alfred Roller; Design for Faust, Part 1; Garden and wall on the Revolving Stage. Berlin, 1909. Photograph.	MRA	123	A Midsummer Night's Dream; Script for the Warner Brothers Film. Hollywood, 1935. Original and photograph.
MRA	101	Faust, Part 1; Production photograph, Paul Wegener as Mephisto. Berlin: Deutsches Theater, 1908.	MRA	124	A Midsummer Night's Dream; Production photograph, Bottom.
MRA	102	Alfred Roller; Design for Faust, Part I; Street Scene. Berlin, 1909. Photograph.	MRA	125	A Midsummer Night's Dream; Production photograph, Helena, Hermia, Lysander, Demetrius. Berlin: Staged Out- doors, 1905.
MRA	103	Faust, Part I; Production photograph, Winterstein as Faust in his study. Berlin: Deutsches Theater, 1909.	MRA	126	A Midsummer Night's Dream; Production photograph, The Mechanicals. Berlin: Deutsches Theater, 1905.
MRA	104	Faust, Part 1; Production photograph, Faust shakes hands with Mephisto. Berlin: Deutsches Theater, 1908.	MRA	127	A Midsummer Night's Dream; Production photograph, The Mechanicals. Berlin: Deutsches Theater, 1905.
GR	105	Reinhardt Promptbook for Faust, Part 1. Berlin: Deutsches Theater, 1908. Original and photograph.	MRA	128	A Midsummer Night's Dream; Production photograph, The
GR	106	Reinhardt Promptbook for Faust, Part I. Berlin: Deutsches Theater, 1908. Original and photograph.	MRA		Mechanicals. Berlin: Deutsches Theater, 1906. A Midsummer Night's Dream; Production photograph, Camilla
GR	107	Reinhardt Promptbook for Faust, Part 1. Berlin: Deutsches Theater, 1908. Original and photograph.			Eibenschuetz as Titania and Hans Wassmann as Bottom. Berlin: Staged Outdoors, 1905.
MRA	108	Alfred Roller; Design for Faust, Part II. Berlin, 1911. Photograph.			A Midsummer Night's Dream; Production photograph, Gertrud Eysoldt as Puck. Berlin: Deutsches Theater, 1905.
MRA	109	Alfred Roller; Design for Faust, Part II. Berlin, 1911. Photograph.	AGB		The Miracle by Karl Vollmoeller; Title Page. New York: Century Theater, 1923. Photograph.

Photograph.

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GR	132	Emil Orlik; Eight sketches behind the scenes of <i>The Miracle</i> . Original.	GR	158	Reinhardt Promptbook for <i>Victoria</i> . Berlin: Komoedie, 1930. Original and photograph.
GR	133	The Miracle; Production photograph. Dortmund: Westfalenhalle, 1927.	MRA	159	Ernst Schuette; Sketch for <i>Rain</i> by W. S. Maugham. Berlin: Kammerspiele, 1925. Photograph.
GR	134	The Miracle; Production photograph. Dortmund: Westfalenhalle, 1927.	GR	160	Reinhardt Promptbook for <i>Rain</i> . Berlin: Kammerspiele, 1925. Original and photograph.
GR	135	The Miracle; Production photograph. Dortmund: Westfalenhalle, 1927.	нтс	161	Emil Orlik; Design for <i>The Winter's Tale</i> by William Shake-speare. Berlin: Deutsches Theater, 1905. Original.
ASJ	136	The Miracle; Diagram of the interior of the Century Theater. New York, 1923. Photograph.	MRA	162	Adolph L'Arronge Promptbook for <i>The Winter's Tale</i> . Berlin: Deutsches Theater, 1890. Original and photograph.
GR	137	Reinhardt Promptbook for <i>The Miracle</i> . 1911. Original and photograph.	VA	163	Emil Orlik; Sketch for <i>The Winter's Tale</i> . Berlin: Deutsches Theater, 1905. Original.
GR	138	Reinhardt Promptbook for <i>The Miracle</i> . 1911. Original and photograph.	NF	164	Max Reinhardt and actors of the Los Angeles Workshop. Los Angeles, 1939.
GR	139	Reinhardt Promptbook for <i>The Miracle</i> . 1911. Original and	NF	165	Max Reinhardt at Workshop rehearsal. Los Angeles, 1939.
ASJ	140	photograph. Norman Bel-Geddes; Design for the Inquisition Scene from The Miracle. New York: Century Theater, 1923. Photograph.	UKL	166	The Servant of Two Masters by Carlo Goldoni; Rehearsal photograph, Max Reinhardt and two of his actors. Los Angeles: Workshop, 1939.
MRA	141	The Miracle; Production photograph, The Nun goes into the world with the Knight. London, 1912.	UKL	167	The Servant of Two Masters; Production photograph, Nanette Fabray as Smeraldina and Herbert Anderson as Truffaldino.
AGB	142	Norman Bel-Geddes; Costume plates for <i>The Miracle</i> . New			Los Angeles: Workshop, 1939.
VA	143	York: Century Theater, 1923. Lithograph. The Miracle; Scrapbook about Lady Diana Manners. Original.	UKL	168	The Servant of Two Masters; Production photograph, The Duel Scene. Los Angeles: Workshop, 1939.
нтс	144	The Miracle; Color sketch of the Miraculous Image. Original.	MRA	169	Max Reinhardt at rehearsal. Salzburg: The Riding School,
VA	145	The Miracle; Photograph, Lilian Braithwaite as the Madonna.			1933.
		London, 1912.		170	Max Reinhardt at rehearsal.
VA	146	The Miracle; Two Souvenir Programs. London, 1912. Original.	GM	171	Edmund Reinhardt, Alfred Polgar, Rudolf Kommer. Leopold- skron, ca. 1928.
VA MRA	147 148	The Miracle; Souvenir Program. London, 1932. Original.	GR	172	Reinhardt Promptbook for <i>The Eternal Road</i> by Franz
MRA		Alfred Roller; Design for <i>Julius Caesar</i> by William Shake-speare, The Forum. 1910. Photograph.			Werfel; Act I, Part I, New York, 1935. Original and photograph.
MILLA	140	Alfred Roller; Design for <i>Julius Caesar</i> , The Home of Brutus. 1910. Photograph.	MRA	173	The Eternal Road; Rehearsal photograph. New York.
нтс	150	Ludwig von Hoffmann; Design for <i>Aglavaine and Selysette</i> by Maurice Maeterlinck, The Tower. Original.	MRA	174	Minna von Barnhelm by Gotthold Ephraim Lessing. Setting. Berlin: Deutsches Theater, 1905. Photograph.
MRA		Gustav Knina; Design for Aglavaine and Selysette. 1907. Photograph.	GR	175	Reinhardt Promptbook for King Lear by William Shake- speare. 1913 and 1925. Original and photograph.
MRA		Gustav Knina; Design for Aglavaine and Selysette. 1907. Photograph.		176	King Lear; Production photograph, The Throne Room. Berlin: Deutsches Theater, 1908.
GR	153	Reinhardt Promptbook for Aglavaine and Selysette. Original		177	Max Reinhardt skiing.
		and photograph.	GM	178	Max Reinhardt with Hugo von Hofmannsthal and Einar Nilsson.
HTC		Ludwig von Hoffmann; Design for Aglavaine and Selysette, A Room. Berlin: Kammerspiele, 1907. Original.	MRA	179	Max Reinhardt.
нтс		Ludwig von Hoffmann; Design for Aglavaine and Selysette,		180	Max Reinhardt at rehearsal.
No. of Particular Control of the Particular		The Sea and the Palace. Berlin: Kammerspiele, 1907. Original.	MRA	181	Insel der Seligen; Production photograph of Film. 1913.
нтс	156	Ludwig von Hoffmann; Design for Aglavaine and Selysette, The Tower. Berlin: Kammerspiele, 1907. Original.		182	Stella by Johann Wolfgang von Goethe; Production photograph, Helene Thimig as Stella. Vienna; Redoutensaal, 1922.
LD	157	Victoria by W. S. Maugham; Production photograph, The Kitchen Scene. Berlin: Komoedie, 1930.	HTC		Emil Orlik; Unidentified design of garden. ca. 1909. Original.

SOURCE	NUMBER	ITEM	SOURCE	NUMBER	ITEM
		Scene design for unidentified production. Signed KBVW. Original.	AGB	197	The 1906-07 Catalogue for the Acting School of The Deutsches Theater, Berlin; Founded by Max Reinhardt in 1905. Original.
		Group of unidentified head sketches. Original.	MRA	198	1
VA 1		Ernst Stern, Lithograph for <i>Pandora's Box</i> by Frank Wedekind.	WINA	190	Handwritten list of the Members of the Deutsches Theater, 1911/12; Among the leading actors in the company were: Victor Arnold, Albert Bassermann, Karl Ebert, Gertrud
MRA	187	Max Reinhardt at rehearsal.			Eysoldt, Else Heims, Berthold Held, Friedrich Kayssler, Fritz
MRA	188	Max Reinhardt at rehearsal.			Kortner, Ernst Lubitsch, Alexander Moissi, Paul Wegener.
GR 1	189	Emil Orlik; Sketch of Max Reinhardt. Lithograph and			Original.
		photograph.	MRA	199	Ernest de Weerth; Sketches of stage plan for The Vision of
		Reinhardt Promptbooks. Originals.			St. Francis. Original.
		The Servant of Two Masters	MRA	200	Note from the dramaturg Arthur Kahane concerning The
		Die Raeuber A Midsummer Night's Dream (1935 film)			Gamblers by Nickolai Gogol; States that the play is dated and somewhat heavily naturalistic in style, but that careful edit-
		The Dream Play			ing can bring it into line with modern ideas and that it should
		Ghost Sonata			be produced. May 5, 1919. Original.
(Cremieux (Orpheus in the Underworld	GR	201	Notes to Squaring the Circle. Original.
	Offenbach	227 SEC (D. 05 KS).	GR	202	Reinhardt Promptbook for King David; Containing sketches
		Twelfth Night The Beautiful Helen	063000		of setting. 1909-1915. Original.
		Antigone	GR	203	Reinhardt Promptbook for The Dream Play; Containing
(G. B. Shaw	The Apple Cart			Groundplan. Original.
	Control of the Contro	Oresteia The Mark Control of Cont	MRA	204	Venetian Nights; Program. London. Original.
		The Merchant of Yonkers Uncle Vanva	VA	205	Max Reinhardt as an Actress sees him. Original.
N	Mussolini /	Napoleon and the Hundred Days	MRA	206	The Miracle; Program. London; Olympia Theater, March 11,
	Shakespeare Meilhac	NATIONAL PROPERTY OF THE PROPE	MO	207	1912. Original.
- 1	Halevy }	Die Fledermaus	MRA	207	The Miracle; Program. London; Lyceum Theater, April 14, 1932. Original.
	J. Strauss)	I show for the Wind	MRA	208	A Midsummer Night's Dream; Program. Hollywood, 1935.
		Labor for the Wind Juarez and Maximilian			Original.
		Squaring the Circle	MRA	209	Everyman; Program. Berlin: Grosses Schauspielhaus, De-
		Judith			cember 14, 1920. Original.
	Charles and State of	Romeo and Juliet	MRA	210	The Apple Cart; Program. Berlin: Deutsches Theater, Season
		Wallenstein			1929/30. Original.
		The Bride of Messina The Imaginary Invalid	MRA	211	Schall und Rauch; Short satirical plays by Max Reinhardt.
	Galsworthy				Berlin, 1901.
	191	Postcard from Max Reinhardt to Friedrich Kayssler. April 6, 1898.	GR	212	etter from Franz Werfel to Max Reinhardt on Reinhardt' Oth birthday. Signed by: Toscanini, Weill, Brecht, Brune
MRA 1		Else Heims in Twelfth Night.			Walter, Otto Preminger, Thomas and Heinrich Mann, Zuck- mayer, Else and Albert Bassermann and other friends and
	193	A Midsummer Night's Dream; Photograph Album. Berlin, 1905.			associates.
MRA 1	194	As You Like It by William Shakespeare; Production photograph, Helene Thimig. Berlin: Deutsches Theater, 1918.			
MRA 1	195	The Merchant of Venice; Production photograph, Johanna Terwin and Else Heims. Berlin: Volksbuehne, 1915.			
MRA 1	196	Script to the Pantomime preceding the Production of the Salzburg Great World Theater by Hugo von Hofmannsthal. Original.			



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