MAX REINHARDT
1873/1973

May 18 through June 30, 1973
CENTENNIAL EXHIBITION
IN HONOR OF THE 100TH ANNIVERSARY OF HIS BIRTH

University Art Gallery
State University of New York at Binghamton
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Alfred G. Brooks, Director
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MAX REINHARDT
1873 - 1973

An Exhibition Commemorating the Hundredth Anniversary of His Birth

May 18 through June 30, 1973

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
Chronology

1873  Born, September 9, in Baden by Vienna.
1890/92 Trains as actor with Emil Burde and Pauline Loewe. Acts as Actinghaus in William Tell (Schiller) in 1890.
1893/94 Actor at Salzburg Stadttheater. Appears in 49 roles including the Old Miller in Kabale und Liebe (Schiller), the old man in Der Farrer von Kirchfeld (Anzengruber), as Belrigh in Maria Stuart (Schiller), and as Franz Moor in Die Rauber (Schiller).
1894/95 First season at the Deutsches Theater under Otto Brahms. Roles that season include Pastor Kittelhau in The Weavers, Tubal in Merchant of Venice (Shakespeare), and the secretary in The Pillars of Society (Ibsen).
1895/97 Summer: Young Brahms actors, organized under direction of Reinhardt, do guest performances in Reichenberg and Prague.
1896 Dec. 2, as Pfarrer in The Sunken Bell (Hauptmann) at the Deutsches Theater.
1897 Jan. 29, as Wilhelm Foldal in John Gabriel Borkman (Ibsen) at the Deutsches Theater.
1898 Summer: Perform at Martin Zwickel's and Paul Martin's Secessionist Theater, Berlin.
1899 Summer: Guest appearances in Vienna, Salzburg, Reichenhall, and Budapest with summer troupe. 1899/00 season in Der Probekandidat (Dreyer) at the Deutsches Theater.
1900 Roles include Enstrand in Ghosts (Ibsen) and Mephisto in Faust I (Goethe) at the Deutsches June 14-Aug. 2, with Brahms' troupe for performances in Budapest (Lustspieltheater) and in Vienna (Deutsches Volkstheater).

1901 Oct. 9, co-founds the "Schall und Rauch," cabaret theater, Berlin.
Oct. 12, Brettleiters Hoellenfahrt, a dream poem by Max Reinhardt at program of Schall und Rauch. During season at Deutsches Theater, acts as older Goldner in Der Junge Goldner (Hirschfeld).
1902 Productions at Schall und Rauch include The Weavers and Serenissimus (Jan. 1), The Stronger and The Ribbons (Mar. 11), and Friedlosen (Apr.). Aug. 19, Schall und Rauch is re-named the Kleines Theater.
Productions of Serenissimus (Sept. 25), There are Crimes and Crimes (Oct. 13), Ackermann (Oct.), Salome and Importance of Being Earnest (Nov. 16), Erdegeist (Dec. 17) at the Kleines Theater.
1903 Jan. 1, Reinhardt leaves Brahms to become the official director of the Kleines, and in February, the Neues Theaters.
Jan. 23, acts in role of Luka in The Lower Depths (Gorki) at the Kleines Theater.
Feb. 25, Neues Theater opens with performance of Die Lokalbahn (Thoma).
Apr. 3, acts as King Arkel in Pelleas et Melisande (Maeterlinck) at the Neues Theater.
Oct. 30, directs Elektra (Hofmannsthal) at Kleines Theater.
1904 Apr. 22, acts in Kabale und Liebe at the Neues Theater.
Dec. 23, acts in and directs Der Graf von Charolais (Beer-Hofmann) at the Neues Theater.
1905 Jan. 31, directs A Midsummer Night’s Dream (Shakespeare) at the Neues Theater.
Oct. 19, assumes Direction of the Deutsches Theater, Berlin, Stages Kaetchen von Heilbronn (Kleist) as first production in the Deutsches Theater.
Oct./Dec.: Directs Elektra, Minna von Barnhelm, The Lower Depths, and The Merchant of Venice at the Deutsches Theater.
1906 Apr. 25, directs Tartuffe (Moliere), Die Mitschuldigen (Goethe), and Oedipus und die Sphinx (Hofmannsthal) at the Deutsches Theater.
May 13, directs Orpheus in der Unterwelt (Jacques Offenbach) at the Neues Theater.
Directs A Midsummer Night’s Dream and A Winter’s Tale (Shakespeare) at the Deutsches Theater.
Nov. 8, opens the Kammerspiele with Ghosts, directs, and acts in it. Directs Salome (Wilde), Elektra and Fruehlingserwachen (Wedekind) at the Kammerspiele.
1907 Jan. 4, directs Die Mitschuldigen at the Deutsches Theater.
Jan. 7, directs and acts as Dr. Scholz in Das Friedensfest (Hauptmann) at the Kammerspiele.
Jan. 29, directs Romeo and Juliet (Shakespeare) at the Deutsches Theater.
Directs Minna von Barnhelm and Aglaveina et Sylvestre (Maeterlinck) at the Kammerspiele.
1908 Directs Die Rauber, Lysistrata (Aristophanes/Greiner), Der Tor und Der Tod (Hofmannsthal), King Lear (Shakespeare), Kabale und Liebe, Clavigo (Goethe) and Revolution in Kraehwinkel (Nestroy).
1909 Jan. 29, directs Die Leherin (Brody) at the Deutsches Theater.
Mar. 25, directs Faust I (Goethe) at the Deutsches Theater.
Apr. 25, directs Wolkenkuckucksheim (Ruederer) at the Kammerspiele.
May: Reinhardt ensemble appears in Budapest with Hamlet, Twelfth Night, The Doctor’s Dilemma and Revolution in Kraehwinkel.
May: Reinhardt ensemble appears in Kiev with Lysistrata, Revolution in Kraehwinkel.
June 17, directs Hamlet at the Kunstler Theater in Munich. From 1909/11
he directs several productions at the Kunsthler Theater in Munich.
June/July in Munich, directs A Midsummer Night's Dream, Faust 1, Twelfth Night, Die Rauber.
July, in Frankfurt-on-Main, directs Die Rauber, Lysistrata, Twelfth Night.
Directs Hamlet, Don Carlos (Schiller), Taming of the Shrew (Shakespeare), Cristina Heimreise (Hofmannsthal), Judith (Hebbel) and Die Braut von Messina (Schiller) at the Deutsches Theater.
Apr. 24, directs Sumurun (Freka/Hollaender) at the Kammerspiele.
May: Reinhardt ensemble appears in Budapest and in Vienna.
Oct. 7, directs Le Mariage Force (Moliere) and Comedy of Errors (Shakespeare) at the Kammerspiele.
Oct. 10, directs Oedipus Rex (Sophocles) in Vienna.
Oct.: Directs Oedipus Rex in the Zirkus Beketow in Budapest with Hungarian players.
Nov. 7, directs Oedipus Rex in the Zirkus Schumann, Berlin.
Nov. 18, directs L'Oiseau Blesse (Donnay) at the Kammerspiele.
Nov. 24, directs Hamlet, Othello (Shakespeare) and Lunctaviagabundus (Nestroy) at the Deutsches Theater.
Jan. 26, directs Der Rosenkavalier (R. Strauss/Hofmannsthal)—world premiere in Dresden at the Koenigliche Hofoper.
Feb. 7, directs Weiland (Vollmoeller) at the Deutsches Theater.
Feb. 30, directs Sumurun (Freka/Hollaender) at the Coliseum, London.
Aug. 31, directs The Oresteia (Aeschylus) at the Musikfestival, Munich.
Oct. 6, directs Die Schoene Helena (Mellbac/Halevy) at a private theater in der Josefstadt, Vienna.
Oct. 10, directs Oedipus Rex in Zirkus Renz in Vienna.
Oct. 13, directs The Oresteia at the Zirkus Schumann, Berlin.
Oct. 27, directs Turandot (Gozzi/Vollmoeller) at the Deutsches Theater.
Dec. 1, directs Jedermann (adapted by Hofmannsthal) at the Zirkus Schumann, Berlin.
Dec. 15, directs Offiziere (von Unruh) at the Deutsches Theater.

1912
Dec. 23, directs The Miracle (Vollmoeller/Humperdinck) at the Olympia Hall, London.
Feb. 23, directs Much Ado About Nothing (Shakespeare) at the Deutsches Theater.
Winter: Reinhardt ensemble performs Oedipus Rex in Petrograd, Moscow, Riga, Warsaw, Kiew, Odessa, Stockholm.
Winter: Reinhardt ensemble performs in Budapest.
Apr. 13, directs Georges Dandin (Moliere) at the Deutsches Theater.
May: Reinhardt ensemble performs in Frankfort-on-Main with Jedermann.
Aug.: Directs The Oresteia, Orpheus in der Unterwelt in the Ausstellungs Halle, in Munich.
Sept. 15, directs The Miracle in the Theater in der Rotunde in Vienna.
Sept. 27, directs Dance of Death (Strindberg) at the Deutsches Theater.
Oct.: Directs The Miracle in Elberfeld, Breslau, and Cologne.
Oct. 24, directs Ariadne auf Naxos (Strauss/Hofmannsthal) at the Koenigliches Hoftheater in Stuttgart.
Nov. 11, directs Venetianische Nacht (Vollmoeller) at the Palace Theatre, London.
Dec. 23, directs L'Oiseau Bleu at the Deutsches Theater.
First works in film with a production of The Miracle.
Reinhardt directs film versions of Insel der Seeigen and Venetian Nights.
Feb. 7, directs The Living Corpse (Tolstoy) at the Deutsches Theater.
Feb. 15, directs The Miracle at the Volkspoper, Vienna.
Mar. 5, directs Buerger Schippe (Sternheim) at the Kammerspiele.
May 31-June 24, directs Jahrhundertfraktionsplag 1813 (Hauptmann) in Breslau.
Sept.: Directs The Miracle in Leipzig and Dresden.
Fall: Directs Sumurun in Paris with the Reinhardt ensemble.
Fall: Reinhardt ensemble performs The Miracle in Prague.
Nov. 14, directs A Midsummer Night's Dream at the Deutsches Theater.

(continued on following page)
Nov. 21, directs *Much Ado About Nothing* at the Deutsches Theater.
Dec. 1, directs *Hamlet* at the Deutsches Theater.

1914
Jan.: Directs *The Miracle* in Hamburg and Karlsruhe.
Jan. 15, directs *King Lear* at the Deutsches Theater.
Jan. 28, directs *Romeo and Juliet* at the Deutsches Theater.
Feb. 2, directs *Der Snob* (Sternheim) at the Kammerspiele.
Feb. 11, directs *King Henry IV, Part 1* at the Deutsches Theater.
Feb. 20, directs *King Henry IV, Part 2* at the Deutsches Theater.
Mar. 13, directs *Twelfth Night* at the Deutsches Theater.
Mar.: Directs *Der Verlorene Sohn* at Hamburg.

Apr. 30, directs *The Miracle* at the Zirkus Busch, Berlin.
Apr.: Directs *Der Snob* at Frankfurt-on-Main.
Apr.: Directs *The Pelican* in Vienna.
May 18, directs *Othello* at the Deutsches Theater.
May: Directs *Der Verlorene Sohn* in Vienna.
May: Reinhardt ensemble performs *The Pelican* in Budapest and Bremen.
May: Reinhardt ensemble performs in Budapest with *The Thunderstorm, Ghosts, Beuger Schippel*, Der Verlorene Sohn.
June 11, directs *Das Alte Spiel von Jedermann* (Hofmannsthal) at the Metropol Theater, Berlin.
Aug. 28, directs *Prinz Friedrich von Homburg* at the Deutsches Theater.
Sept. 25, directs 1914 (Schmidtsonn) and *Wallensteins Lager* (Schiller) at the Deutsches Theater.
Oct. 9, directs *Die Piccolomini* (Schiller) at the Deutsches Theater.
Oct. 30, directs *Die Deutschen Kleinstaedter* (Kotzebue) at the Kammerspiele.
Nov. 13, directs *Wallensteins Tod* (Schiller) at the Deutsches Theater.
Dec. 30, directs *Winter's Tale* at the Deutsches Theater.

1915
Sept. 1, assumes direction of the Volksbuhne and opens with *Die Rauber*.
Sept. 3, directs *Die Deutschen Kleinstaedter* at the Volksbuhne, Berlin.
Sept. 13, directs *Judith* (Hebbel) at the Deutsches Theater.
Sept. 15, directs *The Merchant of Venice* at the Volksbuhne.
Oct. 8, directs *The Tempest* (Shakespeare) at the Volksbuhne.
Oct. 29, directs *Maria Stuart* (Schiller) at the Deutsches Theater.
Dec. 17, directs *The Miracle* at the Volksbuhne.

1916
Jan. 12, directs *Der Biberpelz* at the Deutsches Theater.
Jan. 25, directs *Much Ado About Nothing* at the Volksbuhne.
Feb. 5, directs *Oedipus Rex* at the Volksbuhne.
Feb. 9, directs *Macbeth* at the Deutsches Theater.
Mar. 10, directs *Le Malade Imaginaire* (Moliere) at the Kammerspiele.
Mar. 16, directs *Die Schaeferinnen* (ballad/Hofmannsthal) at the Kammerspiele.
Apr. 20, directs *Romeo and Juliet* at the Volksbuhne.
Apr. 26, directs *Die Laestigen* (Hofmannsthal) and *Die Gruene Floete* (Hofmannsthal/Mozart/Nilson) at the Deutsches Theater.
Apr./May: Reinhardt: ensemble performs at Rotterdam, the Hague, and Amsterdam with Macbeth, Dance of Death, Twelfth Night, *Minna von Barnhelm*, *Ghosts*, and *Der Biberpelz*.
Sept. 16, directs *Hedda Gabler* (Ibsen) at the Kammerspiele.

1917
Jan.: Reinhardt: ensemble performs in Swiss cities with *The Oresteia, A Midsummer Night's Dream, Kabale und Liebe, Dance of Death, Twelfth Night,* and *Danton's Death*.
Feb. 15, directs *Othello* at the Deutsches Theater.
Mar. 8, directs *Judith* in the Deutsches Theater.
Mar. 14, directs *John Gabriel Borkman* (Ibsen) at the Duetsches Theater.
Mar. 24, stages *Der Sohn* (Hasenclever) at Das Junge Deutschland.
Apr. 16, directs *The Miser* (Moliere) at the Deutsches Theater.
Apr. 20, directs *Volk in Not* (Schoenherz) at the Volksbuhne.
June: Reinhardt: ensemble appears in Bucharest with *Minna von Barnhelm, Kabale und Liebe, Twelfth Night, The Miracle,* and *The Merchant of Venice*.
June: Reinhardt: ensemble appears in Swiss cities with *Rose Bernd, The Spook Sonata, Danton's Death, and Die Deutschen Kleinstaedter*.
Sept. 25, directs *The Living Corpse* at the Deutsches Theater.
Oct. 17, directs *Winterballade* (Hauptmann) at the Deutsches Theater.
Oct. 21, directs *Oedipus Rex* at the Volksbuhne.
Dec. 23, directs *Der Bettler* (Sorge) at Das Junge Deutschland.

1918
Jan. 25, directs *Der Hermannschlag* (Kleist) at the Volksbuhne.
Feb. 9, directs *The Power of Darkness* (Tolstoy) at the Deutsches Theater.
Feb. 23, *Hanneles Himmelfahrt* (Hauptmann) at the Volksbuhne.
Mar. 3, directs *Seeschlacht* (Goering) at Das Junge Deutschland.
Mar. 24, directs *Der Sohn* (Hasenclever) at Das Junge Deutschland.
Apr. 9, directs *Le Bourgeois Gentilhomme* (Moliere) at the Deutsches Theater.
Sept. 13, directs *Clavigo* at the Kleines Schauspielhaus, Berlin.
Sept. 18, directs *Maria Stuart* (Schiller) at the Deutsches Theater.
Sept. 29, directs *Fruehlingserwachen* at the Kleines Schauspielhaus.
Nov. 8, directs *The Merchant of Venice* at the Deutsches Theater.
Dec. 13, directs *The Light That Shines in the Darkness* (Tolstoy) at the Deutsches Theater.

1919
Feb. 27, directs *As You Like It* at the Deutsches Theater.
Nov. 7, directs *Jakobs Traum* (Beer-Hofmann) at the Deutsches Theater.
Nov. 29, opens the Grosses Schauspielhaus with *The Oresteia*.
Directs *Hamlet, Judith und Holofernes* (Nestroy), and *Danton* (Rolland) at the Grosses Schauspielhaus.
Apr. 3, directs *Dame Kobold* (Calderon) at the Deutsches Theater.
Apr. 13, directs *Stella* (Goethe) at the Kammerspiele.
May 25, directs *Julius Caesar* (Shakespeare) at the Grosses Schauspielhaus.
June 11, directs *Lysistrata* at the Grosses Schauspielhaus.
Nov./Dec.: Directs Danish and Swedish players in several cities in Urfaust, Stella, The Pelican, Dance of Death, Merchant of Venice, Kabale und Liebe, Grosse Szenen, Thunderstorm.

1921
Feb.: Directs Danish players in Copenhagen in Orpheus in der Unterwelt.
Mar. 12, directs The Merchant of Venice at the Grosses Schauspielhaus.
Apr. 5, directs Woyzeck (Buechner) at the Deutsches Theater.
Apr. 12, directs Kraefte (Stramm) at the Kammerspiele.
Apr. 19, directs A Midsummer Night's Dream at the Grosses Schauspielhaus.
Aug.: Directs Jedermann at Salzburg.
Oct.: Directs Swedish players in Stockholm in A Dream Play (Strindberg).
Dec. 13, directs A Dream Play at the Deutsches Theater.
Dec. 31, directs Orpheus in der Unterwelt at the Grosses Schauspielhaus.

1922
Jan.: Directs Swedish players and singers in Stockholm in Orpheus in der Unterwelt.
Aug. 13, directs Das Grosse Salzburger Welttheater (Hofmannsthall) at the Kollegienkirche, Salzburg.
Sept. 13, directs Clavigo (Goethe), Dame Kobold (Calderon), Stella, and Schoene Frauen (Rey) in the Theater im dem Redoutensaal in the Royal Palace, Vienna.

1923
Apr. 18, comes to New York to make arrangements for presentation of The Miracle.
Aug. 20, directs The Imaginary Invalid (Moliere) at Schloss Leopoldskron, Salzburg.
Aug. 21, directs The Imaginary Invalid at the Municipal Theatre, Salzburg.
Nov.: Arrives with staff to produce The Miracle in New York.

1924
Jan. 15, opens The Miracle in the Century Theatre in New York City.
plays until Nov. 8, 1924.
Apr. 1, opens the Theater in der Josefstadt with The Servant of Two Masters (Goldoni).
Directs Kabale und Liebe (Schiller), Der Schwierige (Hofmannsthall), Dame Kobold (Calderon), and The Merchant of Venice in the Theater in der Josefstadt, Vienna.
Oct. 14, directs Die Heilige Johanna (Shaw) at the Deutsches Theater. Again assumes management of the Deutsches Theater.
Nov. 1, opens the Komodienhaus in der Kurfuerstendamm, Berlin with The Servant of Two Masters.
Nov. 26, directs The Imaginary Invalid at the Komoedie.
Dec. 30, directs Six Persons in Search of An Author (Pirandello) at the Komoedie.

1925
Directs A Midsummer Night's Dream, King Lear, Loyalties (Galsworthy), and Juarez and Maximilian (Worfel) in the Theater in der Josefstadt.
June 3, directs The Servant of Two Masters at the Kammerspiele, Vienna.
Aug.: Directs Das Salzburger Grosse Welttheater, Das Apostelspiel (Mell), The Miracle at the Salzburg Festival.
Sept. 25, directs Loyalties at the Komoedie.
Oct. 2, directs The Chalk Circle (Klabund) at the Deutsches Theater.
Oct. 29, directs Das Apostelspiel at the Kammerspiele, Berlin.
Nov. 24, directs Regen (Maugham) at the Theater am Kurfuerstendamm, Berlin.
Dec. 23, directs Riviera (Molnar) at the Theater in der Josefstadt.
Jan. 29, directs Juarez and Maximilian at the Deutsches Theater.
Mar. 5, directs Viktoria (Maugham) at the Komoedie.
May 21, directs Die Gefangene (Bourdet) in the Theater in der Josefstadt.

1926
Summer: Directs The Servant of Two Masters, Turandot and Jedermann for the Salzburg Festival.
Oct. 1, directs Periphere (Langer) at the Deutsches Theater.
Oct. 20, directs Dorothea Angermann (Hauptmann) at the Theater in der Josefstadt.
Nov. 27, directs Viktoria (Maugham) in the Theater in der Josefstadt.
Dec. 1926/Feb. 1927: Max Reinhardt is in the U.S.A. for The Miracle in Los Angeles and San Francisco.

1927
Directs Der Gute Kamerad (Bernard), and Periphere in the Theater in der Josefstadt.
June 7, directs The Miracle in the Zirkus Renz, Vienna.
Aug. 6, directs A Midsummer Night's Dream at the Salzburg Festival, in the Festspielhaus.
Summer: Also directs Jedermann, Kabale und Liebe at the Salzburg Festival.
Oct. 18, directs Dorothea Angermann at the Deutsches Theater.
Nov. 14, Reinhardt ensemble lands in New York City for a German-speaking presentation of plays.
Nov. 17, directs A Midsummer Night's Dream at Century Theater, New York City.
Nov. 22, testimonial to Reinhardt, Empire Theater, New York City.
Dec. 7, directs Jedermann at the Century Theater.
Dec. 20, directs Danton's Death at the Century Theater.

1928
Jan. 2, directs Periphere at the Cosmopolitan Theater, New York City.
Jan. 9, directs The Servant of Two Masters and It Is to Blame for Everything (Tolstoy) at the Cosmopolitan Theater.
Jan. 16, directs Kabale und Liebe at the Cosmopolitan Theater.
Jan. 23, directs The Living Corpse (Tolstoy) at the Cosmopolitan Theater.
Feb.: Gives speech at Columbia University “On Actors.”
June 9, directs Artisten (Watters/Hopkins) at the Deutsches Theater.
Summer: Directs Jedermann, Iphigenie auf Tauris (Goethe), Die Rauber, Perchtaufspiel (Billinger) for Salzburg Festival.

1929
Reinhardt once again assumes personal management of his Berlin Theaters.
May 19, directs Die Gefangene and Die Fledermaus (Meilhac/Halevy/Strauss) at the Deutsches Theater.
June: Directs Danton's Death in The Arcades of the Vienna Townhall, Vienna.
July: Directs Kabale und Liebe and Viktoria for Munich Festspiele, Munich.

1930
Aug.: Directs Jedermann for Salzburg Festival.
Oct. 19, directs Der Kaiser von Amerika (Shaw) at the Deutsches Theater.
Nov. 11, directs Vom Teufel Geholt (Hamsun) at the Komoedie.
Nov. 13, Max Reinhardt Seminar begins in Schoenbrunn.
Jan. 11, directs Der Kaiser von Amerika at the Theater in der Josefstadt.
Jan. 24, directs Viktoria at the Deutsches Theater.
Mar. 10, directs Die Creatur (Bruckner) at the Komoedie.
May 13, celebrates his twenty-fifth year as director of the Duetsches Theater.

Special Jubilee production of Die Fledermaus.
Aug.: Directs The Servant of Two Masters, Jedermann, Viktoria, and Kabale und Liebe for the Salzburg Festival.
Sept.: Directs The Servant of Two Masters and Der Schwierige at the Komoedie. Directs Kaiser von Amerika and A Midsummer Night’s Dream at the Deutsches Theater.

(continued on following page)
1931
Dec. 3, directs *The Servant of Two Masters* at the Kammerspiele, Berlin.
Jan. 27, directs *Das Schwache Geschlecht* at the Kurfurstendam Theater, Berlin.
June 15, directs *Die Schoene Helena* (Offenbach) at the Komoeide.
Summer: Stages Stella, *The Servant of Two Masters, Der Schwierige, Jedermann* for the Salzburg Festival.
July 26, directs *Twelfth Night* at the Gartentheater Leopoldskron, Salzburg.
Directs *Die Fledermaus* with Danish players and singers in Copenhagen.
Reinhardt ensemble performs in Stockholm with *Orpheus in der Unterwelt* and *Das Schwache Geschlecht*.
Reinhardt ensemble performs in Riga with *Die Fledermaus, Orpheus in der Unterwelt* and *The Servant of Two Masters*.
Nov. 11, directs *Twelfth Night* in the Theater in der Josefstadt.

1932
Feb.: Directs *Vor Sonnenuntergang* (Hauptmann) at the Deutsches Theater.
Apr. 14, directs *The Miracle* in London.
June 6, directs *Die Schoene Helena* at the Volksoper, Vienna.
July 31, directs *Jedermann* at Domplatz, Salzburg.
Nov.: Reinhardt ensemble performs in London and Manchester with *Die Schoene Helena*.
Guest appearances for the Reinhardt ensemble in Italian and Swiss cities with *Kabale und Liebe, and The Servant of Two Masters*.

1933
Mar. 17, directs *Faust I* at the Felsenreitschule, Salzburg.
May 13, directs *A Midsummer Night’s Dream* in Boboli Gardens, Florence, Italy with Italian players.
June 16, Reinhardt acknowledges confiscation of his theaters in Germany with open letter to Goering and Goebbels.
Summer: Directs *Jedermann* in Salzburg.
Sept. 4, directs *Faust I* in Theater in der Josefstadt.

1934
Feb./Mar.: Directs *Die Geliebte Stimme* (Cocteau), *Six Persons in Search of an Author* and *Maria Stuart* at the Theater in der Josefstadt.
July 18, directs *The Merchant of Venice* at Campo San Trovaso, Venice, Italy.
Aug. 7, directs *Faust I* at the Felsenreitschule, Salzburg.
Aug.: Signs contract with M. Weisgal to produce Jewish morality play in N.Y.C.
Aug.: Directs *Jedermann* at the Salzburg Festival.

1935
Summer: Directs *Faust I and Jedermann* at the Salzburg Festival.
Nov. 20, speech to Writer’s Club, New York City.

1936
Summer: Directs *Faust I and Jedermann* for the Salzburg Festival.

1937
Jan. 7, directs *The Eternal Road* (Werfel) at the Manhattan Opera House, New York City.
July 29, directs *Faust I and Jedermann* for the Salzburg Festival.
Oct. 5, directs *In Einer Nacht* (Werfel) in Theater in der Josefstadt, Vienna. This is his last European production. Reinhardt then emigrates to the U.S.A.

1938
July 12, workshop speech on occasion of the opening of his Hollywood Workshop.
Aug. 23, directs *Faust I* in modern dress at the Pilgrimage Theatre, Los Angeles, for the California Festival Association.
Dec. 28, directs *The Merchant of Yorkens* (Wilder) at the Theatre Guild Theater, New York City.

1939
May 31, directs *At Your Service or The Servant of Two Masters* at the Assistance League Playhouse, Hollywood (Max Reinhardt Workshop).

1939/40
Reinhardt ensemble in San Francisco with *Servant of Two Masters, Sister Beatrice, and Six Characters in Search of An Author*.

1940
Jan. 18, directs *Too Many Husbands* (Maugham) at the Belasco Theater, Los Angeles.

1943
May 4, directs *Sons and Soldiers* (Irwin Shaw) at the Morosco Theater in New York City.
Sept. 9, celebrates birthday on Fire Island with friends and relatives.
Sept. 24, Reinhardt suffers stroke.
Oct. 31, Max Reinhardt dies in Gladstone Hotel, New York City.

Fraeda Parish
Introduction to the Exhibition

The preparation of an exhibit which hopes to present an adequate cross section of an individual's life is at best a difficult task. In the case of Max Reinhardt the problems are almost insurmountable. The length of his career, its scope, and his influences were so great that the selection of items for inclusion opens broad avenues for error and capricious judgment. We have attempted to present as broad a range of materials as is practicable while at the same time retaining a sense of proportion regarding productions which are representative of important areas deserving of mention.

Of necessity, most of the items in the exhibition have primarily a visual appeal, and, as a result, many documents and much program material could not be shown. Many of the photographs are not of display quality but have historic significance, and we beg the viewers indulgence. We have attempted to adhere where possible to a chronological approach to Reinhardt's career, or, where this has not been possible, have prepared discreet groupings of related materials which span a broader time period. We have done so in several instances in order to establish relationships for the viewer which would not be possible should the materials be exhibited in a strictly chronological fashion. A good deal of Reinhardt's genius lay in his receptiveness to new ideas, and his refusal to be bound by a single stylistic concept or philosophy which resulted in an eclecticism which almost defies classification. For Max Reinhardt "the play was the thing."

This exhibition is intended to honor his memory. We have approached the undertaking with the hope that our efforts would be adequate to the task. We hope it meets with your approval, and thank you for joining us to share the event.

Alfred G. Brooks, Director
The Max Reinhardt Archive

The 100th Anniversary of Max Reinhardt's birth is a significant occasion. It is important not only to the specific world of theater art, but of vast importance to the world of art in general. Max Reinhardt encouraged and supported the young artists, architects, and sculptors who worked with him, always seeking out the innovative minds and talents of his day to make his productions fresh and alive.

It is of particular importance for our University and my colleagues whose work and studies are closely related to Max Reinhardt's long and successful career. The University Art Gallery is more than honored to participate again in paying this tribute to Max Reinhardt, the organization of which was inspired and carried out with great competence by Alfred G. Brooks and his associates in the Max Reinhardt Archive and the Department of Theater. We are grateful to all of them for their enthusiasm and hard work in making the vital legacy of Max Reinhardt and his fellow artists and designers available to us.

Michael Milkovich, Director
University Art Gallery
Some Notes Concerning the Original Designs and Drawings

The existence of two important American collections of original scene and costume designs for productions at Reinhardt's theaters, permits international Reinhardt research to fill gaps in the large European collections. These two collections—one in the Harvard Theatre Collection; the other in the Max Reinhardt Archive at SUNY at Binghamton, provide a further opportunity to scholarship in that these relatively rich materials are, for the most part, unknown and have not been exhibited. This exhibition presents a small but, we hope, representative selection of these materials.

The contents of both collections come, in great part, from the personal estate of Max Reinhardt. Some materials, which the Harvard Theatre Collection acquired in 1951, were shown at the exhibition commemorating the twenty-fifth anniversary of Reinhardt's death sponsored by the Max Reinhardt Archive. Some of the materials from the Binghamton collection were displayed at an exhibition of theatrical designs from the SUNY-Binghamton Theater collection in 1970.

In the interim, there have been some additional acquisitions. In addition, more extensive scholarship has forced a re-consideration of some of the designs previously shown; thus, some comments on our present identifications and attributions seem necessary.

The fact that the bulk of these designs originate from the first decade of Reinhardt's activity as theater manager and director, involves problems of identification which the present state of Reinhardt research cannot easily satisfy. During this period, Reinhardt utilized the services of many different scene designers and well-known artists. Frequently, the program listing is an inaccurate guide to the "real" designer; in other instances, the drawings for a production served as a guide for the individual listed as the designer.

For example, numerous designs for productions of the first season at the Neues Theater (1903/04) are preserved, the artist remained hitherto totally unknown. Several attributions had been offered; in an auction catalogue of 1969, the experts at Sotheby's attributed the designs for Wedekind's So is das Leben, Lessing's Minna von Barnhelm, Shaw's Man of Destiny, and for productions of Oedipus Rex and Hamlet, to the German past-master, Adolf von Menzel. This, in obvious reference to an error, widespread in the Reinhardt literature, that it was Menzel who had designed the costumes for the production of Minna von Barnhelm at the Neues Theater.

Actually, we believe these designs were created by one of the outstanding representatives of modern German painting, who evidently had worked for Reinhardt at the time in question—Louis Corinth. He is also, without doubt, the creator of the designs preserved in the Harvard Collection for Hamlet (67), Maeterlinck's Sister Beatrice (70), and of designs, which, in my opinion, belong to productions of Maeterlinck's Pelleas and Melisande, Hofmannsthal's Elektra, Lessing's Minna von Barnhelm (69), Euripides' Medea, Schiller's Love and Intrigue, and of Sophocles' Oedipus Rex.

Oedipus Rex, however, for which Binghamton also holds a costume plate (72), was not presented at the time in question, at least not in Reinhardt's theaters. Probably, these plates were designed for an Oedipus project, which can be verified for the season 1904/05. On the other hand, the costume plates for Hamlet were designed for a little-known special performance produced by Erich Paetel at the Neues Theater, which, according to a translation published for the occasion (a copy is in Reinhardt's library, now at Binghamton), must have taken place in the summer of 1903.

Some of these materials are displayed because they, together with Binghamton's recently acquired designs for Reinhardt's production of Pelleas and Melisande (63 a to e), are among the most impressive of Corinth's designs, and permit greater insight into an aspect of Corinth's work as a scene and costume designer which has till now been much neglected. Unfortunately, the original designs for one of Corinth's most important theater efforts—for Wilde's Salome—seem to be lost. In any case, the designs for Salome which are in this exhibition (66) are by Ernst Stern and were probably designed when the production was transferred to the Kammerspiele.

Ernst Stern was the designer Reinhardt used most and, as a result, Harvard has a larger number of Stern designs than of any other individual; Binghamton's collection is somewhat more evenly distributed. Harvard possesses some 150 designs by Stern which are from the first five-year period of his activity with Reinhardt. Aside from the previously mentioned designs for Salome, they include: Orpheus in the Underworld (76), Aristophanes' Lysistrata (86), Nestroy's Revolution in Kraehwinkel (89), Ruederer's Wolkenkuckucksheim (91), Freisa's Sumurun (98-99), and Gozzi's Turandot (112). Binghamton possesses Stern's scene and costume designs for Shakespeare's Twelfth Night (84), Goethe's Clavigo (88), Schiller's Don Carlos (97), Sophocles' Oedipus Rex (102), Tolstoy's Power of Darkness (128 b and c), and a rather complete copy of a rare folio of colored woodcuts, published on the occasion of Reinhardt's production of the world premiere of Ariadne auf Naxos by Richard Strauss (121 a through c).

Many of the other artists engaged by Reinhardt for his Berlin productions are also represented in the exhibition: Max Slevogt with costume designs for The Merry Wives of Windsor (71); Karl Walser with designs and sketches for Wedekind's Awakening of Spring (80a), and Shakespeare's Romeo and Juliet (81 a,b,c); Emil Orlik with designs for Winter's Tale (79) and Schiller's Robbers (85a); Ludwig von Hofmann, with a series of scene designs for Maeterlinck's Aglaine and Selynette (83); Gustav Klina with six small scene designs for Unruh's Offiziere (113); and the Viennese architect and scene designer Alfred Roller with his costume plates for Hofmannsthal's Oedipus and the Sphinx (77), and scene designs for Faust, Part I (90 a and b). In addition, Roller is represented by a hitherto quite unknown design for the stage for Hofmannsthal's Das Saltzburger Grosse Welttheater (136b) which Reinhardt produced in 1922 in the Kollegienkirche at Salzburg.

Fortunately, the Harvard and Binghamton collections also contain designs recording Reinhardt's activity at the Munich Kuenstlertheater and which had been thought lost. These include two scene designs by Fritz Erler for Reinhardt's first production of Hamlet (93a), a series of costume and scene designs by Adolf Hengeler for the Munich production of Merchant of Venice (95), and costume and scene designs for Twelfth Night (94) and Schiller's Braut von Messina (96). The designs for these latter productions raise some problems insofar as their actual creators are concerned. The designs for Twelfth Night show on the reverse the old handwritten attribution "Engel" [sic], although Walter Grohmann's book on the Munich Kuenstlertheater (Berlin, 1935) lists Wilhelm Schulz, the Munich expressionist painter, as the designer for the production. The designs for Die Braut von Messina are attributed to the reverse to Otto Schoen, although Grohmann and others indicate that Engel did them. Since Grohmann seems to refer to primary sources, I am inclined to agree with his attribution; still, until we are able to compare these designs with other original works by the artists in question, the problem must remain unsolved.

Only scattered examples of Reinhardt's later work are exhibited. For example, scene designs and stage plans by Franz Dworsky for Strindberg's Dream Play (133 a and b) and for Galsworthy's Loyalities (144a); a series of photostats of plans and designs by Oskar Strnad (159a) and Clemens Holzmeister (160). In addition, Binghamton has four scene designs by Oliver Smith for Reinhardt's production of Rosalinda in New York, one of his last (173).

As noted earlier, the main strengths of both collections insofar as original design materials are concerned, lies in the period before World War One. In addition, Binghamton has many important documents for later periods and above all, of course, most of Reinhardt's original promptbooks for his entire career.

Dr. Otto Schindler
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<td>Max Reinhardt with his friends Max Marx and Berthold Held at the beginning of his career at Salzburg, Neues Stadttheater, ca. 1894. Photograph.</td>
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<td>Portrait of Max Reinhardt. Drawing by Emil Orlik, Prag, 1895. Photograph. (Illus.)</td>
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<td>Max Reinhardt with early financial supporters, ca. 1905. Photograph.</td>
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<td>Statutes of the Actor's School of Deutsches Theater, Berlin. Second year, 1906/07. (AGB)</td>
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<td>Max Reinhardt and Else Heims with unidentified man, ca. 1910. Photograph.</td>
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<td>Max Reinhardt during a rehearsal, with Else Heims and Eduard v. Winterstein, ca. 1910. Photograph. (Illus.)</td>
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<td>Else Heims with Gottfried and Wolfgang Reinhardt, ca. 1915. Photograph.</td>
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<td>Max Reinhardt during a rehearsal of <em>Das Jahrhundertfestspiel</em> by Gerhart Hauptmann, Breslau, 1913; with Berthold Held, Gerhart Hauptmann and Einar Nilson. Photograph. (Illus.)</td>
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<td>Portrait of Max Reinhardt. Etching by Hermann Struck. (Illus.)</td>
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<td>Sketches made during the rehearsals of <em>The Miracle</em>, by Emil Orlik. New York, 1924. 18 original lithographs. Displayed: (a) and (b) Max Reinhardt; (c) Karl Vollmoeller; (d) Norman Bel Geddes.</td>
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<td>18</td>
<td>Max Reinhardt and his Actors. 20 original lithographs by Viktor Tischler, Vienna, 1924. Displayed: (a) Maria Fein; (b) Paul Hartmann; (c) Alexander Moissi; (d) Max Pallenberg; (e) Hugo Thimig; (f) Helene Thimig; (g) Hermann Thimig.</td>
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<td>Max Reinhardt with Morris Gest at Schloss Leopoldskron, ca. 1924. Photograph.</td>
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<td>Max Reinhardt with Lady Diana Manners-Cooper and Duff-Cooper at Schloss Leopoldskron, ca. 1925. Photograph.</td>
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<td>Max Reinhardt with Lady Diana Manners-Cooper (in the costume of The Virgin in <em>The Miracle</em>) at Schloss Leopoldskron, ca. 1925. (a) and (b). Photographs.</td>
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<td>Max Reinhardt during a rehearsal of <em>The Servant of Two Masters</em>, Salzburg, Felsenreitschule, 1926.</td>
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<td>Max and Edmund Reinhardt at the departure for a guest performance in the U.S.A., with Alexander Moissi, Dagny Servaes. Photograph. (Illus.)</td>
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<td>Max Reinhardt departing for a guest performance in the U.S.A., with Alexander Moissi. Photograph. (Illus.)</td>
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<td>Max Reinhardt with Constantin Stanislavsky, Berlin 1928. Photograph. (Illus.)</td>
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<td>Max Reinhardt with Leopold Jessner, ca. 1930. Photograph. (Illus.)</td>
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<td>Humorous edition of <em>Blätter des Deutschen Theaters</em> on the occasion of the 25th anniversary of Reinhardt's direction of the Deutsches Theater. (AGB)</td>
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<td>Reception at the 10th anniversary of Salzburg Festival, 1930; Max Reinhardt with Archbishop Rieder, Franz Schalk, Lili Darvas, Helene Thimig and others. Photograph.</td>
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<td>Max Reinhardt with Karl Vollmoeller, Lili Darvas and Helene Thimig, 1930. Photograph.</td>
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<td>Max Reinhardt with his dog in the garden of Schloss Leopoldskron, ca. 1930. Photograph. (Illus.)</td>
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<td>Max Reinhardt during a rehearsal, ca. 1930. Photograph.</td>
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<td>Max Reinhardt during a rehearsal, ca. 1930. Photograph. (Illus. on front cover)</td>
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<td>38</td>
<td>Max Reinhardt with Harald Kreutzberg in Salzburg, ca. 1932. Photograph. (Illus.)</td>
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<td>39</td>
<td>Max Reinhardt with Gerhart Hauptmann during the dress rehearsal of Hauptmann's <em>Before Sunset</em> (Vor Sonnenuntergang), Berlin, Deutsches Theater, 1932. Photograph.</td>
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(continued on following page)
Max Reinhardt with Johannes Reich at a rehearsal of Goethe's *Faust I*, Salzburg, Felsenreitschule, 1933. Photograph.

Max Reinhardt, ca. 1935. Photograph.

Max Reinhardt. Drawing by Robert Fuchs, dated 1935. Photograph. (Illus.)

Max Reinhardt with Norman Bel Geddes and Weinberger during a rehearsal of *The Eternal Road* by Franz Werfel, New York, 1937. Photograph. (Illus.)

Max Reinhardt with Thornton Wilder during a rehearsal of Wilder's *The Merchant of Yonkers*, New York, 1938. Photograph. (Illus.)

Max Reinhardt with Thornton Wilder and Maria Solveg during a rehearsal of Wilder's *The Merchant of Yonkers*, New York, 1938. Photograph. (Illus.)

Max Reinhardt during a rehearsal, probably of *The Merchant of Yonkers*, 1938. Photograph. (Illus.)

Max Reinhardt during a rehearsal, probably of *The Merchant of Yonkers*, 1938. Photograph. (Illus.)


Max Reinhardt at his desk in his home "Outpost," Hollywood, ca. 1942. Photograph. (Illus.)

(a) Late portrait of Max Reinhardt by Elli Marcus, ca. 1943. Photograph. (Illus.)

Scroll, designed by Victor Tischler, for Max Reinhardt's 70th birthday, Sept. 9, 1943; with congratulatory message byFranz Werfel and the signatures of the congratulators.


Max Reinhardt in an unknown role. Berlin, Deutsches Theater, ca. 1898. Photograph. (Illus.)

Max Reinhardt as Peter Mortensgard in *Romersholm* by Henrik Ibsen. Berlin, Deutsches Theater, 1899. Photograph.


Max Reinhardt as Old Goldner in *Der junge Goldner*. Berlin, Deutsches Theater, 1901. Photograph.

Max Reinhardt as Wulkow in *Der Biberpelz*. Berlin, Deutsches Theater, 1901. Photograph. (Illus.)

Max Reinhardt with Martin Zickel and Friedrich Kaysler in a production at Schall und Rauch, Berlin, 1901. Photograph.

Max Reinhardt as Luka in *The Lower Depths (Nachtasyl)* by M. Gorky. Berlin, Kleines Theater, 1903. Photograph. (Illus.)

Max Reinhardt as King Arkel in *Pelleas and Melisande* by Maurice Maeterlinck. Berlin, Neues Theater, 1903. Photograph. (Illus.)

Max Reinhardt as Bishop Nicolas in *The Pretenders (Die Kronprätendenten)* by Henrik Ibsen. Berlin, Deutsches Theater, 1904. Photograph.


*Pelleas and Melisande* by Maurice Maeterlinck. Berlin, Neues Theater, 1903. Five designs by Lovis Corinth. (AGB)

(a) An Apartment in the Castle. Scene design. Pastel; 12 x 18½.

(b) Act I, scene 3: King Arkel and Geneviere. Pastel, pencil; 18½ × 24%. (Illus.)

(c) Act I, scene 3: Geneviere and Pelleas. Costume design. Pencil, pastel; 19 x 11½.

(d) Act IV, scene 4: Melisande, Pelleas and Golaud. Charcoal, pastel; 18½ × 24%. (Illus.)

(e) Act IV, scene 1: Woman servants. Pastel; 18½ × 24½.


Poster, advertising the decorations and costumes for *Salome* and *Pelleas and Melisande* made by the Atelier Hugo Baruch & Cie, after original designs by Lovis Corinth and Max Kruse. The poster depicts Salome with the head of Jokanaan. Color lithograph poster, signed KK; 34 x 23½.

*Salome* by Oscar Wilde. Berlin, Neues Theater, 1903. Scene with Tilla Durieux as Salome. Photograph.

*Salome* by Oscar Wilde. Costume designs by Ernst Stern, probably for the transference of the production from Neues Theater to Kammerspiele, Berlin, ca. 1906. (HTC)


(b) Hebrew noblemen. Pencil, watercolor; 12½ x 9½. On the reverse: Soldier. Pencil, watercolor.

*Hamlet* by William Shakespeare. Berlin, Neues Theater, 1903 (Guest production). Costume designs by Lovis Corinth. (HTC)

(a) Ghost. Charcoal, pastel; 18 x 11½.

(b) Claudius. Charcoal, pastel; 18¾ × 11¾.

(c) Rosencrantz and Guildenstern. Charcoal, pastel; 18 x 11¾.


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<td>Sister Beatrice (Schwester Beatrix) by Maurice Maeterlinck. Berlin, Neues Theater, 1904. Designs by Louis Corinth. (HTC) (a) The statue of The Virgin in the chapel. Scene design. Charcoal, pastel; 17% x 22%. (b) Beatrice. Two costume designs, dated Nov. 26, 1903. Charcoal, pastel; 18 x 11. (c) Bellidor. Costume design, dated Nov. 26, 1903. Charcoal, pastel; 18 x 11%.</td>
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<td>Oedipus Rex (König Oedipus) by Sophocles. Berlin, Neues Theater, project ca. 1905. Teirasia and page. Costume design by Louis Corinth. Charcoal, pastel; 18% x 11%.</td>
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<td>The Deutsches Theater, 1905. View of the stage. Photograph.</td>
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<td>The Merchant of Venice (Der Kaufmann von Venedig) by William Shakespeare. Berlin, Deutsches Theater, 1905. Leontine Kühnberg as Jessica and Rudolf Schildkraut as Shylock. Photograph. (Illus.)</td>
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<td>76</td>
<td>Das Friedensfest by Gerhart Hauptmann. Berlin, Kammerspiele, 1907. Scene with Max Reinhardt as Dr. Scholz, Tilla Durieux as Auguste and Else Heims as Ida. Photograph.</td>
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<td>77</td>
<td>Oedipus and the Sphinx by Hugo v. Hofmannsth. Berlin, Deutsches Theater, 1906. Costume designs by Alfred Roller. Charcoal, ink, watercolor; each 16% x 7%. (Illus.) (a) Kron; (b) Sootbey; (c) Woman of Thebes; (d) Old Man of Thebes.</td>
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<td>78</td>
<td>Orpheus in the Underworld (Orpheus in der Unterwelt) by Jacques Offenbach. Berlin, Neues Theater, 1906. Costume designs by Ernst Stern. (HTC) (a) Three costume designs for Orpheus. Pen, watercolor; 9% x 11%. (b) Jove in full array with Ganymed. Jove at home. Pencil, pen, watercolor; 9% x 10%. (c) Chauffeur. Fury. Pluto. Pen, watercolor; 9% x 7%. (d) Charon in his boat. Pen, watercolor; 7 x 11.</td>
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<td>The Awakening of Spring (Frühlings Erwachen) by Frank Wedekind. Berlin, Kammerspiele, 1906. (a) Act IV, scene 6. Scene design by Karl Walser. Ink, gouache, watercolor; 18% x 26%. (b) Final scene. Photograph. (Illus.)</td>
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<td>81</td>
<td>Romeo and Juliet by William Shakespeare. Berlin, Deutsches Theater, 1907. Three designs by Karl Walser. (a) Act II, scene 2: Juliet on balcony. Pencil, watercolor; 10% x 12%. (b) Act V, scene 1: Apotheay, Romeo. Pencil, watercolor; 9% x 12%. (c) Act V, scene 3: Graveyard and tomb. Scene design. Pencil, gouache, watercolor; 19% x 26%. (Illus.)</td>
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<td>Final scene. Photograph. (Illus.)</td>
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<td>Romeo and Juliet by William Shakespeare. Max Reinhardt's promptbook for the productions at the Deutsches Theater, 1907, and at the Berliner Theater, 1928 (dated Berlin, Oct. 25, 1928).</td>
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<td>Twelfth Night (Was ihr wollt) by William Shakespeare. Berlin, Deutsches Theater, 1907. Costume designs by Ernst Stern. (a) Act II, scene 3: Sir Andrew, Sir Toby, Maria, Malvolio and Feste. Pencil, watercolor; 19% x 26%. (Illus.) (b) Sir Andrew. Pencil, colored crayon; 12% x 10. (c) Two Officers. Pencil, colored crayon; 12% x 10.</td>
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<td>The Robbers (Die Räuber) by Friedrich v. Schiller. Berlin, Deutsches Theater, 1908. (a) Act I, scene 5: The Tower. Scene design by Emil Orlik. Watercolor; 12% x 14%. (b) Paul Wegener as Franz Moor; (c) Oscar Beregi as Karl Moor. Two drawings, signed A. Sch. Pencil; each 13% x 9%. (AGB)</td>
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<td>Lyssistrata by Aristophanes/Leo Greiner. Berlin, Kammerspiele, 1908. (a) Scene design by Ernst Stern. Gouache; 19% x 24%. (HTC) (b) The Old Man. Drawing by Ernst Stern. Charcoal, watercolor; 9 x 19%. (HTC)</td>
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| 89    | King Lear by William Shakespeare. Berlin, Deutsches Theater, 1908. (a) Lear's palace; (b) Before Albany's house; (c) Cornwall's house. Settings, designed by Carl Czeschka. Photographs. (continued on following page)
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(a) In Clavigo’s house. Gouache, watercolor; 19¼ x 27⅞.
(b) In Guillaume’s house. Gouache, watercolor; 17⅞ x 27⅞.

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(a) Faust’s study. Design by Alfred Roller. Ink, watercolor; 12½ x 13.
(b) Garden. Design by Alfred Roller. Pencil, watercolor; 13 x 19⅞.
(c) Werner Krauss as Mephisto and Eduard v. Winterstein as Faust. Production photograph. ca. 1915.
(d) Friedrich Kaysler as Faust and Camilla Eibenschütz as Grete. Production photograph. ca. 1915.

91  
**Wolkenkuckucksheim** by Josef Rueder. Berlin, Kammerspiele, 1909. Four costume designs by Ernst Stern. Pencil, pastel, watercolor; each 13 x 10. (HTC)

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(a) Act III, scene 2. Scene design by Fritz Erler. Gouache on celluloid; 19 x 23¾; separate design for the arches behind.
(b) Adele Sandrock as Gertrude and Paul Wegener as Claudius. Photograph. (Illus.)

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(a) The seacoast (a ship). Scene design. Crayon, ink, gouache; 18 x 19½. On the reverse an alternative design for the same decor.
(b) In the Duke’s palace. Gouache; 15⅛ x 22½. (HTC)
(c) Olivia’s garden. Scene design. Gouache; 13 x 18½. (HTC)
(d) Sir Toby (Wilhelm Diegelmann). Costume design. Pencil, gouache; 19⅛ x 13. (HTC)
(e) Fabio. Costume design. Gouache; 12 x 19½. (HTC)
(g) Olivia. (Else Heims) [7]. Costume design. Pencil, watercolor, gouache; 19⅞ x 12½.

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(a) Act II, scene 1: Portia and Nerissa receiving the Prince of Morocco. Scene design. Pencil, gouache; 14⅞ x 20⅞.
(b) Act IV, scene 1: The court scene. Scene design. Pencil, gouache, watercolor; 12⅛ x 13⅞.
(c) Portia. Costume design. Pencil, gouache, watercolor; 12½ x 12⅞.
(d) Portia in court scene. Costume design. Pencil, gouache, watercolor; 12⅛ x 12⅝.
(e) Bassanio. Costume. Pencil, gouache, watercolor; 12½ x 12⅝.
(f) Salario. Costume. Pencil gouache, watercolor; 12⅝ x 12½.

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(g) Prince of Morocco. Costume design. Pencil, gouache; 12⅝ x 12⅞.
(h) Attendant to the Prince of Morocco. Costume design. Pencil, gouache, watercolor; 12⅝ x 12⅞.
(i) Tubul. Costume design. Pencil, gouache, watercolor; 12⅝ x 12⅞.
(j) Lancelot Gobbo. Costume. Pencil, gouache, watercolor; 12⅝ x 12⅞.
(k) Soldier. Costume. Pencil, gouache, watercolor; 12⅝ x 12⅞.
(l) Two masked figures. Costume designs. Pencil, gouache, watercolor; 12½ x 12⅝.

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(a) Act II, scene 1: Scene design. Pencil, gouache; 18½ x 25. (AGB)
(b) Final scene. Scene design. Gouache; 18½ x 25.
(c) Donna Isabella. Costume design. Pencil, gouache; 25 x 18¼.
(d) Men of the chorus. Costume designs. Pencil, gouache; 25 x 18½.

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**Sumurun** by Friedrich Freksa. Berlin, Kammerspiele, 1910. Costume designs by Ernst Stern. (HTC)
(a) The Sheik. Pencil, gouache, ink; 18⅛ x 12⅞.
(b) Three Eunuchs. Pencil, gouache; 18¼ x 12⅝.
(c) Three Entertainers. Gouache, ink; 12½ x 19⅞.
(d) Overseer and bailiff. Charcoal, watercolor, gouache; 19½ x 13.
(e) Slaves. Pencil, gouache, ink; 12½ x 18.

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**Sumurun** by Friedrich Freksa. Drawings, probably for book illustrations, by Ernst Stern. (HTC)
(a) In front of the Sheik’s palace. Pencil, watercolor; 20 x 14⅞.
(b) Nur-al-Din is freed. Pencil, ink, watercolor; 14⅞ x 18⅛.
(c) Fight in the final scene. Pencil, ink, watercolor; 14⅝ x 19.

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**Oedipus Rex** by Sophocles. London, Covent Garden, 1912.
(a) and (b) Sir John Martin-Harvey as Oedipus. Photographs.
(c) Program.

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**Oedipus Rex** by Sophocles. Program of a guest performance [Leeds?] with Sir John Martin-Harvey as Oedipus, ca. 1912.


Turandot by Carlo Gozzi. Berlin, Deutsches Theater, 1911. Scene and costume designs by Ernst Stern. (HTC)

(a) Scene design. Pencil, watercolor; 13 x 19%. (b) Scene design. Pencil, pen, watercolor; 13 3/4 x 14%. (c) Tartaglia. Costume designs. Pencil, pen, watercolor; 12 1/8 x 13.

Offiziere by Fritz v. Unruh. Berlin, Deutsches Theater, 1911. Six scene designs by Gustav Knina. Pencil, pen, watercolor; each 5 1/2 x 7. (Illus.)

The Miracle (Das Mirakel) by Karl Vollmoeller. Max Reinhardt’s promptbook; dated Berlin, Dec. 1, 1911; London, Dec. 11, 1911; train Breslau - Vienna, Sept. 7, 1912.

The Miracle (Das Mirakel) by Karl Vollmoeller. London, Olympia Hall, 1911. (a) A Rehearsal with extras at Earl’s Court. Photograph in Blätter der Reinhardt-Bühnen, 1929/30, No. 8. (b) Souvenir program, 100th performance, Feb. 21, 1912. (AGB) (c) Souvenir program, final edition (1912). (AGB)

The Miracle (Das Mirakel) by Karl Vollmoeller. Vienna, Rotunde, 1912. Program. (AGB)

The Miracle (Das Mirakel) by Karl Vollmoeller. Film version, Vienna-Perchtoldsdorf, ca. 1912. Souvenir program. (AGB)

George Dandin by Moliere. Berlin, Deutsches Theater, 1912. Production photograph with Carin Gilberg-Gade as Cloris, Alexander Moissi as Tiris and Gertrude Hestenberg as Clime. (AGB)

Hamlet by William Shakespeare. Performance photographs, ca. 1912. (a) Act I, scene 2; with Johanna Terwin as Ophelia, Paul Wegener as Claudius, Anna Feldhammer as Gertrude and Alexander Moissi as Hamlet. (b) Act I, scene 4; with Paul Conradi as Ghost, Carl Ebert as Horatio, Alexander Moissi as Hamlet and Eugen Klimm as Marcellus. (c) Act II, scene 4; with Anna Feldhammer as Gertrude, Paul Conradi as Ghost and Alexander Moissi as Hamlet. (d) Act III, scene 1; with Johanna Terwin as Ophelia and Alexander Moissi as Hamlet. (Illus.) (e) Final scene. (Illus.)

(f) Rough sketch of the stage plan made by Max Reinhardt for Sir John Martin-Harvey on the reverse of a bill of fare of Hotel Campbell, Paris, June 2, 1912.


Ariadne auf Naxos by Hugo v. Hofmannsthal, music by Richard Strauss, performed after Der Bürger als Edelmann by Moliere. Stuttgart, Königliches Schauspielhaus, 1912. Three costume and scene designs by Ernst Stern. Colored woodcuts. (a) Jourdin; (b) Mme. Jourdin; (c) Dining Hall.

Der Bürger als Edelmann. Scene with Alfred Abel as Donantes, Victor Arnold as Jourdin, Camilla Eibenschütz as Nicoine and Rosa Bertens as Mme. Jourdin. Photograph. (Illus.)

Ariadne auf Naxos. Scene with Georg Maeder as Scaramuccio, Reinhold Fritz as Truffaldin, Margarethe Piems as Zerbinetta, Albin Swoboda as Harlekien and Franz Schwerdt as Brighella. Photograph. (Illus.)


Die Insel der Seligen by Arthur Kahan. Film, Germany, 1913. Scene with Wilhelm Diegelmann as Seagod and Friedrich Kühne as Water Devil. Photograph.


The Merchant of Venice (Der Kaufmann von Venedig) by William Shakespeare. Berlin, Deutsches Theater, 1913. Albert Basser as Shylock. Photograph. (Illus.)


Der Bettler by Reinhard Sorge. Berlin, Deutsches Theater, 1917. Scene in the Café, with Ernst Deutsch as Poet. Photograph. (Illus.)


The Merchant of Venice (Der Kaufmann von Venedig) by William Shakespeare. Berlin, Deutsches Theater, 1918. Alexander Moissi as Shylock. Photograph. (Illus.)


A Dream Play (Ein Traumspiel) by August Strindberg. Berlin, Deutsches Theater, 1921. (a) and (b) Two ground plans for the revolving stage, by Franz (continued on page 52)
Gartentheater Leopoldskron

Was Ihr wollt
Lustspiel von Shakespeare

Es findet eine kurze Pause statt

Mittwoch den 26. August 1931

Personen:

Olivier, eine reiche Gräfin ............ Frau Eleonore v. Mendelssohn
Marie, Olivia's Kammerjungfern ...... Fräulein Paula Voschky
Kloster, Sebastian's Schwester ......... Frau Helene Steinig
Sebastian, ein junger Edelmann ........ Fräulein Leontine Riekerich
Malvolio, Olivia's Hauskolonialmeister ... Herr Hugo Steinig
Narr in Olivia's Dienst ............... Herr Alexander Meissi
Fabio .................................... Herr Josef Dunegger
Osinas, Herzog von Myrion ............ Herr Carl Heinz Jaffe
Junker Tobias v. Ralip, Olivia's Onkel .. Herr Wilhelm Diegelmann
Junker Andreas v. Bleichenwang ..... Herr Theodor Dunegger
Antonio, ein Schiffskapitän .......... Herr Paul Lange
Valentin, Kavaliere des Herzogs ...... Herr Richard Celmer
Osius .................................... Herr Walter Engel

Tänze ausgeführt von Fräulein A. Altenova, Fräulein Dorothea Alt.
Frau Kitty Hutter, Fräulein Annie Niederhoft, Fräulein Nijinska, Fräulein Lege Weisz, Herrn Jules Houtcoudt, Herrn Alexander Scaino

Orchester: Mitglieder des Mozarteums

Theaterbau, Ausführung: Orgelbauer Kopf und Zimmermeister Fürst
DAS VORSPIEL

Vor Beginn des Geschlechtszahls sind die Schauspieler durch eine Ura-
hang aus Lichtthermometer gegen die Erschauer abgedeckt. -
Nachdem das Geschlecht erklärt ist und das Theater sich ver-
leuchtet hat, tritt man in weiter Ferne drei langgestreckte ge-
spielte Türen auf den Widerbühnen. Dann beginnt, ebenfalls noch
in weiter Ferne, ein Gehört, Stabichen, Schweben von Tausenden von
Fächern, der Lärm einer zehrenden Menge, die sich im Be-
wegung setzen und weiterkommen. Der Lärm wird immer lauter
und schneller; die Schritte geraten ins Laufen wie auf der Flucht
vom Verfluchter. Dazu kommen wilde, Ätzen, Kneifen und stih-
ende Rufe. Auf der unteren Hälfte werden kreisförmige
Lichter und Laternen sichtbar und aus dem Dunkel taucht
Das Bühnenhaus.

Ein Teil der Geistergeln, durchwegs alte Männer, ist ohne Ver-
nommel; Sie hören zu ihren weiten Stirn avoidance an nied-
ren Schwenken oder auf der Erde vor der Leibeswange. Manche
haben noch den Träumerliebe aus den verstrickten Tempel einen
Kernkratzer vor sich stehen. - Durch zwei junge Pferde rechts
und links, dringen sich die anderen Verfolgten. Die weiten
schleichen Stücke auf dem Rücken. Die Frauen und kleine Kinder
verblenden mit ihrer Abdruck, die durch eine Bautracht ab-
geschlossen ist. Der Herrscher regelt die Ordnung.

Zeitgeist

Musik: Anhang

Frau. Titel

Tanz: Heptaphonische Reihen

Devisen

Text: V. Beck

Schauspieler: 20

Costume

The Theatre is in complete darkness.

Setting: Requirements for Sequence 2

Text, cover, folded, lying on middle area

Mikrofons, lying on middle area

Peek of altar area in place

3 hooks
to composers altar lying above altar

space, hinting lying on altar space, firewood on altar space. Upper area

hill-top ramp in position.

Enter from 10: President, Ploumon.

6 Ploumons, 9 Synagogues,

Properties: 3 Scrolls carried in by 3

Ploumon; 4 Candlesticks carried by

Ploumon and 3 Ploumons. Each other

carries a stomp of a candle.

9 Synagogues carry lit candles, partially

concealed under coats.

Sound: The sharp beat of a drum, the

singing cry from a man's horn (sho'ar)

and a sound of voices, half siren, half

murmur, that instantly gathers

strength.

Lights

They crouch on the ground around the

altar and arrange stumps of

candles before them.

They finish the liturgical singing.

Enter from 7: Tschersol, Youth, 5 Syna-
gogue, 2, 15 Transient, 10

Transient women.

Enter from 10: Adversaries, 5 Synagoge-
women, 15 Transients, 10

Transient women, Watchmen.

Lights
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<td>Faust, Part I by J. W. v. Goethe. Los Angeles, Pilgrimage Outdoor Theatre, 1938 (California Festival Association). (a) Production photograph (illus. in Los Angeles Evening Herald Express, No. 29, Aug. 24, 1938). (illus.) (b) Program with pictures of Leonore Ulric, George Houston, Margo, and Conrad Nagel. (illus.) (c) Souvenir program. (AGB)</td>
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<td>The Merchant of Yorkers by Thornton Wilder. New York, Guild Theatre, 1938/39. (a) Max Reinhardt's promptbook. 4 parts; dated Palos Verdes, Sept. 13 - Oct. 27, 1938. (b) and (c) Programs.</td>
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<td>Max Reinhardt Workshop, Hollywood, Photograph.</td>
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<td>Too Many Husbands (Vitaordin) by Somerset Maugham. Los Angeles, Belasco Theatre, 1940. Program.</td>
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<td>The Miracle (Das Mirakel) by Karl Vollmoeller. Salzburg, Festspielehaus, 1925 (Salzburg Festivals). (a) Adoration scene; with Rosamund Pinchat as The Nun and Lady Diana Manns as The Virgin. Photograph. (b) Program. (AGB)</td>
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<td>A Midsummer Night's Dream (Ein Sommernachtstraum) by William Shakespeare. Vienna, Theater in der Josefstadt, 1925. (a) Max Reinhardt's notes on the production at the theater in Josefstadt; dated Vienna, Jan. 30, 1925. (b) Program. (AGB)</td>
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<td>Turandot by Carlo Gozzi. Salzburg, Festspielehaus, 1926 (Salzburg Festivals). Final scene; with Richard Romanowsky as Pantalone, Lili Darvi as Adelma, Gustav Waldau as Aloum, Helene Thimig as Turandot and Hans Moser as Tartaglia. Photograph. (illus.)</td>
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<td>The Miracle (Das Mirakel) by Karl Vollmoeller. Dortmund, Westfalenhalle, 1927. Album with photographs and dedication to Max Reinhardt. Displayed: (a) Interior of the Westfalenhalle; (b) View of the stage (illus.); (c) Scene of the miraculous cure; (d) Execution scene.</td>
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<td>152</td>
<td>The Servant of Two Masters (Der Diener zweier Herren) by Carlo Goldoni. Salzburg, Felsenreitschule, 1930 (Salzburg Festivals). Hermann Thimig as Truffaldino. Photograph. (illus.)</td>
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