

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 Hundreth 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 Burleigh in *Maria Stuart* (Schiller), and as Franz Moor in *Die Raueber* (Schiller).
- 1894/95** First season at the Deutsches Theater under Otto Brahm. Roles that season include Pastor Kittelhaus in *The Weavers*, Tubal in *Merchant of Venice* (Shakespeare), and the secretary in *The Pillars of Society* (Ibsen).
- 1895/97** Summer: Young Brahm 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: Performs 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 Engstrand in *Ghosts* (Ibsen) and Mephisto in *Faust* (Goethe) at the Deutsches June 14-Aug. 2, with Brahm's 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 Brahm 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 *Aglavaine et Selysette* (Maeterlinck) at the Kammerspiele.
- 1908** Directs *Die Raueber*, *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 Breslau with *Lysistrata*, *Revolution in Kraehwinkel*. June 17, directs *Hamlet* at the Kunster Theater in Munich. From 1909/11



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12



14



16



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he directs several productions at the Kunstler Theater in Munich.
June/July in Munich, directs *A Midsummer Night's Dream*, *Faust I*,
Twelfth Night, *Die Raueber*.
July, in Frankfort-on-Main, directs *Die Raueber*, *Lysistrata*, *Twelfth Night*.
Directs *Hamlet*, *Don Carlos* (Schiller), *Taming of the Shrew* (Shakespeare), *Cristinas Heimreise* (Hofmannsthal), *Judith* (Hebbel) and *Die Braut von Messina* (Schiller) at the Deutsches Theater.

- 1910 Apr. 24, directs *Sumurun* (Freksa/Hollaender) at the Kammerspiele.
May: Reinhardt ensemble appears in Budapest and in Vienna.
June/Aug.: Directs productions in Munich of *The Merchant of Venice*, *A Midsummer Night's Dream*, *A Winter's Tale*, *Twelfth Night*, *Lysistrata*, *Minna von Barnhelm*.
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 *Lumpacivagabundus* (Nestroy) at the Deutsches Theater.

- 1911 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* (Freksa/Hollaender) at the Coliseum, London.
Aug. 31, directs *The Oresteia* (Aeschylus) at the Musikfesthalle, Munich.
Oct. 6, directs *Die Schoene Helena* (Meilhac/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.

Dec. 23, directs *The Miracle* (Vollmoeller/Humperdinck) at the Olympia Hall, London.

1912

- Jan. 15, directs *Oedipus Rex* at Covent Garden, London, with John Martin-Harvey and English players.
Feb. 23, directs *Much Ado About Nothing* (Shakespeare) at the Deutsches Theater.
Winter: Reinhardt ensemble performs *Oedipus Rex* in Petrograd, Moscow, Riga, Warsaw, Kiev, 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 Austellungs 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.: Directs *King Henry IV, Part 1* and *King Henry IV, Part 2* at the Deutsches Theater.
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*.

1913

- Reinhardt directs film versions of *Insel der Seeligen* and *Venetian Nights*.
Feb. 7, directs *The Living Corpse* (Tolstoy) at the Deutsches Theater.
Feb. 15, directs *The Miracle* at the Volksooper, Vienna.
Mar. 5, directs *Buerger Schippel* (Sternheim) at the Kammerspiele.
May 31-June 24, directs *Jahrhundertfestspiele 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.
Spring: Meets in London with Otto Kahn and first talks about bringing *The Miracle* to New York. War interrupts the plans until 1920's. Kahn contacts him again in 1922.
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*, *Bueger 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* (Schmidtbonn) and *Wallensteins Lager* (Schiller) at the Deutsches Theater.
Oct. 9, directs *Die Piccolomini* (Schiller) at the Deutsches Theater.
Oct. 30, directs *Die Deutschen Kleinstaetter* (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 Volksbuehne and opens with *Die Raueber*.
Sept. 3, directs *Die Deutschen Kleinstaetter* at the Volsbuehne, Berlin.
Sept. 13, directs *Judith* (Hebbel) at the Deutsches Theater.
Sept. 15, directs *The Merchant of Venice* at the Volsbuehne.
Oct. 8, directs *The Tempest* (Shakespeare) at the Volksbuehne.
Oct. 29, directs *Maria Stuart* (Schiller) at the Deutsches Theater.
Dec. 17, directs *The Miracle* at the Volksbuehne.
Reinhardt ensemble performs in Stockholm, Oslo, and Christiana with *Die Raueber*, *Minna von Barnhelm*, *Dance of Death*, *Macbeth*, *Ghosts*, and *Biberpelz*.
- 1916**
Jan. 12, directs *Der Biberpelz* at the Deutsches Theater.
Jan. 25, directs *Much Ado About Nothing* at the Volksbuehne.
Feb. 5, directs *Oedipus Rex* at the Volksbuehne.
Feb. 29, directs *Macbeth* at the Deutsches Theater.
Mar. 10, directs *Le Malade Imaginaire* (Moliere) at the Kammerspiele.
Mar. 16, directs *Die Schaeferinnen* (ballet/Hofmannsthal) at the Kammerspiele.
Apr. 20, directs *Romeo and Juliet* at the Volksbuehne.
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.
- Sept. 30, directs *Wetterleuchten* (Strindberg) at the Kammerspiele.
Oct. 13, directs *Soldaten* (Lenz) at the Deutsches Theater.
Oct. 20, stages *The Spook Sonata* (Strindberg) at the Kammerspiele.
Nov. 9, directs *Minna von Barnhelm* (Lessing) at the Deutsches Theater.
Nov. 17, directs *Kabale und Liebe* at the Deutsches Theater.
Nov.: Reinhardt ensemble performs *Der Gruene Floete* at Hamburg, Dusseldorf, Duisberg, and Mannheim.
Dec. 15, directs *Danton's Tod* (Buechner) at the Deutsches Theater.
Dec. 31, directs *Hochzeit Figaros* (de Beaumarchais) at the Deutsches Theater.
- 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* (Schoenherr) at the Volksbuehne.
May: Reinhardt ensemble performs in Norway with *Othello*, *The Spook Sonata*, *The Lower Depths*, *Rose Bernd*, *Die Deutschen Kleinstaetter*, *Minna von Barnhelm*, and *The Miracle*.
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 Kleinstaetter*.
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 Volksbuehne.
Dec. 23, directs *Der Bettler* (Sorge) at Das Junge Deutschland.
- 1918**
Jan. 25, directs *Der Hermannschlacht* (Kleist) at the Volksbuehne.
Feb. 9, directs *The Power of Darkness* (Tolstoy) at the Deutsches Theater.
Feb. 23, *Hanneles Himmelfahrt* (Hauptmann) at the Volksbuehne.
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 *Jaakobs Traum* (Beer-Hofmann) at the Deutsches Theater.
Nov. 29, opens the Grosses Schauspielhaus with *The Oresteia*.
- 1920**
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.
Aug. 23, directs *Jedermann* at the Domplatz, Salzburg. Establishes the Salzburg Festival with von Hofmannsthal and Richard Strauss. Gives up personal direction of the Deutsches Theater.

- 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 Szene*, *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* (Hofmannsthal) 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* (Hofmannsthal), *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* (Werfel) 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 Kufuerstendam, Berlin.
Dec. 23, directs *Riviera* (Molnar) at the Theater in der Josefstadt.
- 1926 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.
- Summer: Directs *The Servant of Two Masters*, *Turandot* and *Jedermann* for the Salzburg Festival.
Oct. 1, directs *Peripherie* (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/Jan. 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 *Peripherie* 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*, *Kable 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 *Peripherie* 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 Raueber*, *Perchtensspiel* (Billingers) 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 Festspielen, Munich.
Aug.: Directs *Jedermann* for Salzburg Festival.
Oct. 19, directs *Der Kaiser von Amerika* (Shaw) at the Deutsches Theater.
Nov. 11, directs *Vom Teufel Geholt* (Hamsum) at the Komoedie.
Nov. 13, Max Reinhardt Seminar begins in Schoenbrunn.
- 1930 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)

- Dec. 3, directs *The Servant of Two Masters* at the Kammerspiele, Berlin.
- 1931 Jan. 27, directs *Das Schwache Geschlecht* at the Kurfurstendam Theater, Berlin.
- June 15, directs *Die Schoene Helena* (Offenbach) at the Komoedie.
- 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 *A Midsummer Night's Dream* in Oxford, England by Oxford University Dramatic Society.
- Summer: Directs *Jedermann* in Salzburg.
- Sept. 4, directs *Faust I* in Theater in der Josefstadt.
- Nov.: Directs *Die Fledermaus* in Theatre Pigalle, Paris.
- 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.

- Sept.: In U.S.A., Max Reinhardt signs as a motion picture director for Warner Brothers.
- Sept./Oct.: Directs *A Midsummer Night's Dream* for the California Festival Association in the Hollywood Bowl.
- Oct./Nov.: Directs *A Midsummer Night's Dream* at War Memorial Opera House, San Francisco, Greek Theater at UCLA, Berkeley, California, and at the Chicago Auditorium, Chicago.
- Reinhardt directs *Die Fledermaus* in Italian cities, using Italian players and singers.
- 1935 Summer: Directs *Faust I* and *Jedermann* at the Salzburg Festival.
- Directs *The Merchant of Venice* in Venice with Italian players.
- Oct. 9, directs *A Midsummer Night's Dream* film—premiere at Hollywood Theatre in New York City.
- 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. 15, directs *Sister Beatrice* (Maeterlinck), first student production of the Max Reinhardt Workshop, Hollywood.
- 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 Yonkers* (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 judgement. 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—Lovis 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 produced 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 material 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* (78), Aristophanes' *Lysistrata* (86), Nestroy's *Revolution in Kraehwinkel* (89), Ruederer's *Wolkenkuckshheim* (91), Freksa'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).

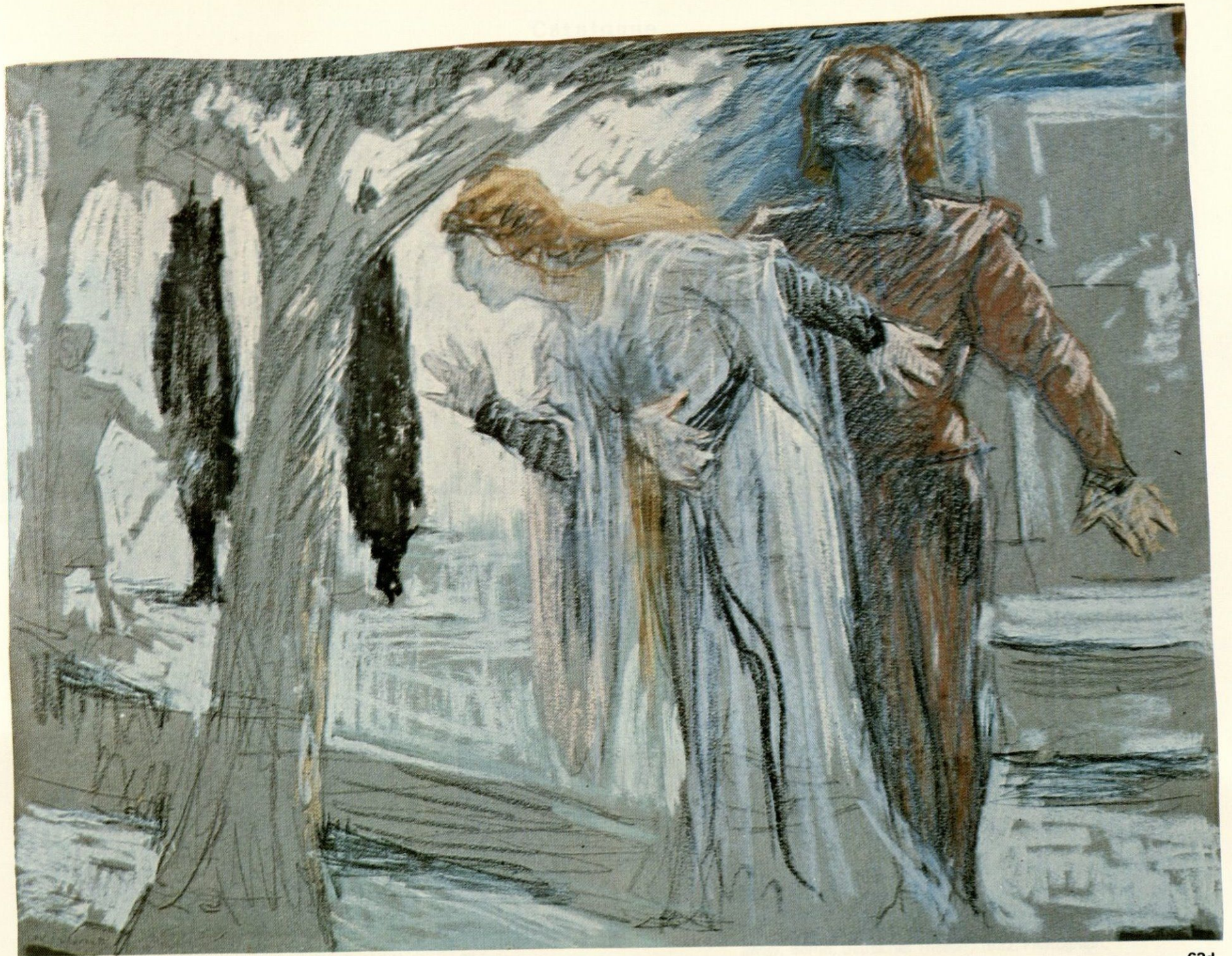
Many of the other artists engaged by Reinhardt for his Berlin productions are also represented in the exhibition: Max Slevogt with costume designs for *The Merry Wives of Windsor* (71); Karl Walser with designs and sketches for Wedekind's *Awakening of Spring* (80a), and Shakespeare's *Romeo and Juliet* (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 *Aglavaine and Selysette* (83); Gustav Knina 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 Salzburger 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 on the reverse to (Otto) Schoen, although Grohmann and others indicate that Engels 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 *Loyalties* (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

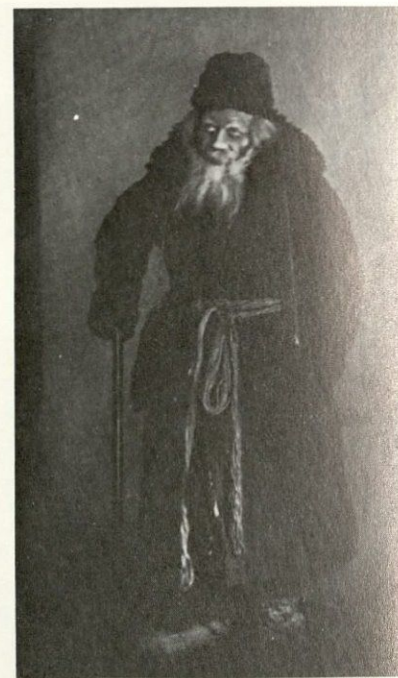




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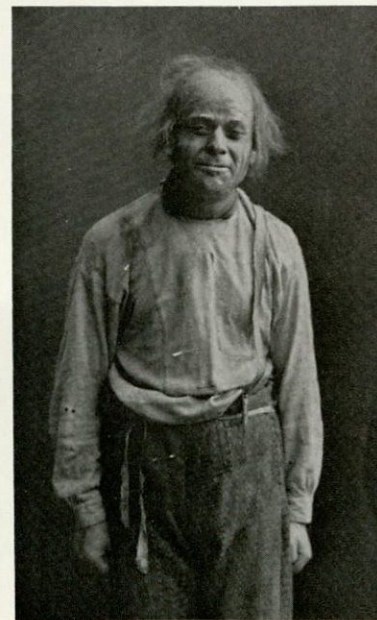
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Catalogue

NUMBER	ITEM	NUMBER	ITEM
1	Max Reinhardt with his friends Max Marx and Berthold Held at the beginning of his career at Salzburg, Neues Stadttheater, ca. 1894. Photograph.	19	Schloss Leopoldskron near Salzburg. Photograph. (Illus.)
2	Portrait of Max Reinhardt. Drawing by Emil Orlik, Prag, 1895. Photograph. (Illus.)	20	Reinhardt's library, Schloss Leopoldskron. Photograph. (Illus.)
3	Portrait of Max Reinhardt, ca. 1900. Photograph. (Illus.)	21	Max Reinhardt with Morris Gest at Schloss Leopoldskron, ca. 1924. Photograph.
4	Max Reinhardt with early financial supporters, ca. 1905. Photograph.	22	Max Reinhardt with Lady Diana Manners-Cooper and Duff-Cooper at Schloss Leopoldskron, ca. 1925. Photograph.
5	Statutes of the Actor's School of Deutsches Theater, Berlin. Second year, 1906/07. (AGB)	23	Max Reinhardt with Lady Diana Manners-Cooper (in the costume of The Virgin in <i>The Miracle</i>) at Schloss Leopoldskron, ca. 1925. (a) and (b). Photographs.
6	Max Reinhardt and Else Heims with unidentified man, ca. 1910. Photograph.	24	Max Reinhardt during a rehearsal of <i>The Servant of Two Masters</i> , Salzburg, Felsenreitschule, 1926.
7	Max Reinhardt during a rehearsal, with Else Heims and Eduard v. Winterstein, ca. 1910. Photograph. (Illus.)	25	Max and Edmund Reinhardt at the departure for a guest performance in the U.S.A., 1927. Photograph. (Illus.)
8	Else Heims with Gottfried and Wolfgang Reinhardt, ca. 1915. Photograph.	26	Max Reinhardt departing for a guest performance in the U.S.A., with Alexander Moissi, Dagny Servaes. Photograph.
9	Edmund Reinhardt, ca. 1928. Photograph.	27	Max Reinhardt, "Of Actors," <i>The Yale Review</i> , Vol. XVIII (1928), No. 1, pp. 31-38. (AGB)
10	Max Reinhardt with Hugo v. Hofmannsthal, Alfred Roller, Graf v. Seebach, Richard Strauss, Ernst v. Schuch and others after the dress rehearsal of <i>Der Rosenkavalier</i> , Dresden 1911. Photograph. (Illus.)	28	Portrait of Max Reinhardt. Drawing by Anton Faistauer, dated Leopoldskron, August 1928. Photograph. (Illus.)
11	Portrait of Max Reinhardt. Etching by Bertold Ehrenwerth (after a photograph), ca. 1912. (AGB)	29	Max Reinhardt with Constantin Stanislavsky, Berlin 1928. Photograph. (Illus.)
12	Portrait of Max Reinhardt. Drawing by E. S. Klempner, with dedication, London, Jan. 17, 1912. Photograph. (Illus.)	30	Max Reinhardt with Leopold Jessner, ca. 1930. Photograph. (Illus.)
13	Max Reinhardt during a rehearsal of <i>Das Jahrhundertfestspiel</i> by Gerhart Hauptmann, Breslau, 1913; with Berthold Held, Gerhart Hauptmann and Einar Nilson. Photograph. (Illus.)	31	Humorous edition of <i>Blätter des Deutschen Theaters</i> on the occasion of the 25th anniversary of Reinhardt's direction of the Deutsches Theater. (AGB)
14	Portrait of Max Reinhardt. Lithograph by Oskar Kokoschka, dated 1919. Photograph. (Illus.)	32	Banquet on the 25th anniversary of Reinhardt's direction of the Deutsches Theater. Photograph. (Illus.)
15	Folio, with original color-lithographs by Bernhard Hasler for Mozart's <i>Marriage of Figaro</i> , Salzburg, Mozart Festivals, 1922. Displayed: Dedication page for Salzburg's friends Hugo v. Hofmannsthal, Max Reinhardt and Richard Strauss.	33	Reception at the 10th anniversary of Salzburg Festival, 1930; Max Reinhardt with Archbishop Rieder, Franz Schalk, Lili Darvas, Helene Thimig and others. Photograph.
16	Portrait of Max Reinhardt. Etching by Hermann Struck. (Illus.)	34	Max Reinhardt with Karl Vollmoeller, Lili Darvas and Helene Thimig, 1930. Photograph.
17	Sketches made during the rehearsals of <i>The Miracle</i> , by Emil Orlik. New York, 1924. 18 original lithographs. Displayed: (a) and (b) Max Reinhardt; (c) Karl Vollmoeller; (d) Norman Bel Geddes.	35	Max Reinhardt with his dog in the garden of Schloss Leopoldskron, ca. 1930. Photograph. (Illus.)
18	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.	36	Max Reinhardt during a rehearsal, ca. 1930. Photograph.
		37	Max Reinhardt during a rehearsal, ca. 1930. Photograph. (Illus. on front cover)
		38	Max Reinhardt with Harald Kreutzberg in Salzburg, ca. 1932. Photograph. (Illus.)
		39	Max Reinhardt with Gerhart Hauptmann during the dress rehearsal of Hauptmann's <i>Before Sunset</i> (<i>Vor Sonnenuntergang</i>), Berlin, Deutsches Theater, 1932. Photograph.

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- 40 Max Reinhardt with Johannes Reich at a rehearsal of Goethe's *Faust I*, Salzburg, Felsenreitschule, 1933. Photograph.
- 41 Portrait of Max Reinhardt, ca. 1935. Photograph.
- 42 Portrait of Max Reinhardt. Drawing by Robert Fuchs, dated 1935. Photograph. (Illus.)
- 43 Max Reinhardt with Norman Bel Geddes and Weinberger during a rehearsal of *The Eternal Road* by Franz Werfel, New York, 1937. Photograph. (Illus.)
- 44 Max Reinhardt with Thornton Wilder during a rehearsal of Wilder's *The Merchant of Yonkers*, New York, 1938. Photograph. (Illus.)
- 45 Max Reinhardt with Thornton Wilder and Maria Solveg during a rehearsal of Wilder's *The Merchant of Yonkers*, New York, 1938. Photograph. (Illus.)
- 46 Max Reinhardt during a rehearsal, probably of *The Merchant of Yonkers*, 1938. Photograph. (Illus.)
- 47 Max Reinhardt during a rehearsal, probably of *The Merchant of Yonkers*, 1938. Photograph. (Illus.)
- 48 Max Reinhardt with his actors from Hollywood Workshop in his home "Outpost," Hollywood, ca. 1940. Photograph.
- 49 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.)
- 50 Scroll, designed by Victor Tischler, for Max Reinhardt's 70th birthday, Sept. 9, 1943; with congratulatory message by Franz Werfel and the signatures of the congratulators.
- 51 Max Reinhardt as William Foldal in *John Gabriel Borkman* by Henrik Ibsen. Berlin, Deutsches Theater, 1897. Photograph.
- 52 Max Reinhardt in an unknown role. Berlin, Deutsches Theater, ca. 1898. Photograph. (Illus.)
- 53 Max Reinhardt as Peter Mortensgard in *Rosmersholm* by Henrik Ibsen. Berlin, Deutsches Theater, 1899. Photograph.
- 54 Max Reinhardt as Mephisto in *Faust, Part I* by J. W. v. Goethe. Berlin, Deutsches Theater, 1900. Photograph.
- 55 Max Reinhardt as Akim in *The Power of Darkness (Die Macht der Finsternis)* by L. Tolstoy. Berlin, Deutsches Theater, 1900. Photograph.
- 56 Max Reinhardt as Old Goldner in *Der junge Goldner*. Berlin, Deutsches Theater, 1901. Photograph.
- 57 Max Reinhardt as Wulkow in *Der Biberpelz*. Berlin, Deutsches Theater, 1901. Photograph. (Illus.)
- 58 Max Reinhardt with Martin Zickel and Friedrich Kayssler in a production at Schall und Rauch, Berlin, 1901. Photograph.

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- 59 Max Reinhardt as Luka in *The Lower Depths (Nachtasy!)* by M. Gorky. Berlin, Kleines Theater, 1903. Photograph. (Illus.)
- 60 Max Reinhardt as King Arkel in *Pelleas and Melisande* by Maurice Maeterlinck. Berlin, Neues Theater, 1903. Photograph. (Illus.)
- 61 Max Reinhardt as Bishop Nicolas in *The Pretenders (Die Kronprätendenten)* by Henrik Ibsen. Berlin, Deutsches Theater, 1904. Photograph.
- 62 Max Reinhardt as Teiresias in *Oedipus Rex* by Sophocles. Vienna, Zirkus Renz, 1910. Photograph.
- 63 *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 x 24¼. (Illus.)
(c) Act I, scene 3: Geneviere and Pelleas. Costume design. Pencil, pastel; 19 x 11¼.
(d) Act IV, scene 4: Melisande, Pelleas and Golaud. Charcoal, pastel; 18½ x 24¼. (Illus.)
(e) Act IV, scene 1: Woman servants. Pastel; 18½ x 24¼.
(f) Final scene with Eduard v. Winterstein as Golaud, Max Reinhardt as King Arkel. Edgar Licho as Physician and Lucie Höflich as Melisande. Photograph.
- 64 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.
- 65 *Salome* by Oscar Wilde. Berlin, Neues Theater, 1903. Scene with Tilla Durieux as Salome. Photograph.
- 66 *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)
(a) Three musicians. Pencil, watercolor; 10 x 12. On the reverse: Soldier. Pencil, watercolor.
(b) Hebrew noblemen. Pencil, watercolor; 12¼ x 9½. On the reverse: Soldier. Pencil, watercolor.
- 67 *Hamlet* by William Shakespeare. Berlin, Neues Theater, 1903 (Guest production). Costume designs by Lovis Corinth. (HTC)
(a) Ghost. Charcoal, pastel; 18 x 11¼.
(b) Claudius. Charcoal, pastel; 18¼ x 11¼.
(c) Rosencrantz and Guildenstern. Charcoal, pastel; 18 x 11¼.
- 68 *Elektra* by Hugo v. Hofmannsthal. Berlin, Kleines Theater, 1903. Scene with Rosa Bertens as Clytemnestra and Gertrud Eysoldt as Elektra. Photograph.

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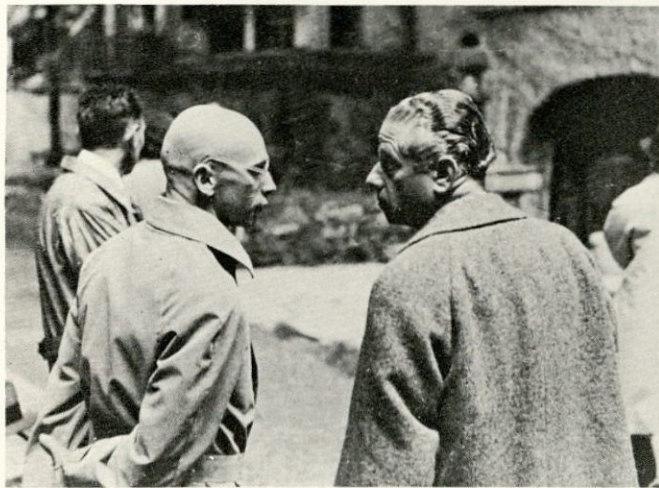
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NUMBER ITEM

- 69 *Minna von Barnhelm* by G. E. Lessing. Berlin, Neues Theater, 1904. Costume design for Minna [?] by Lovis Corinth. Charcoal, pastel; 18¼ x 11¼. (HTC)
- 70 *Sister Beatrice (Schwester Beatrix)* by Maurice Maeterlinck. Berlin, Neues Theater, 1904. Designs by Lovis Corinth. (HTC)
 (a) The statue of The Virgin in the chapel. Scene design. Charcoal, pastel; 17½ x 22½.
 (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 11½.
- 71 *The Merry Wives of Windsor (Die lustigen Weiber von Windsor)* by William Shakespeare. Berlin, Neues Theater, 1904. Costume designs by Max Slevogt. (HTC)
 (a) Falstaff and page. Gouache; 12 x 9.
 (b) Pystol. Gouache, oil; 13 x 10.
- 72 *Oedipus Rex (König Oedipus)* by Sophocles. Berlin, Neues Theater, project ca. 1905. Teiresias and page. Costume design by Lovis Corinth. Charcoal, pastel; 18¼ x 11¼.
- 73 *A Midsummer Night's Dream (Ein Sommernachtstraum)* by William Shakespeare. Berlin, Neues Theater, 1905; Deutsches Theater, 1906.
 (a) Max Reinhardt's promptbook for the productions of 1904 and 1921, Berlin; Vienna, 1925.
 (b) The Artisans rehearse. Photograph.
 (c) Camilla Eibenschütz as Titania and Hans Wassmann as Bottom. Photograph.
 (d) Else Heims as Helena, Eduard v. Winterstein as Demetrius, Paul Paulsen as Lysander and Grete Berger as Hermia; in the background Max Reinhardt. Photograph, ca. 1912.
 (e) Open-air production, Berlin, 1912. Photograph.
 (f) Playbill of a guest performance at Vienna, Theater an der Wien, May 5, 1905. (AGB)
- 74 The Deutsches Theater, 1905. View of the stage. Photograph.
- 75 *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.)
- 76 *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.
- 77 *Oedipus and the Sphinx* by Hugo v. Hofmannsthal. Berlin, Deutsches Theater, 1906. Costume designs by Alfred Roller. Charcoal, ink, watercolor; each 16½ x 7½. (Illus.)
 (a) Kreon; (b) Soothsayer; (c) Woman of Thebes; (d) Old Man of Thebes.
- 78 *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; 9¼ x 11½.
 (b) Jove in full array with Ganymed. Jove at home. Pencil, pen, watercolor; 9½ x 10¼.
 (c) Chauffeur. Fury. Pluto. Pen, watercolor; 9¼ x 7¼.
 (d) Charon in his boat. Pen, watercolor; 7 x 11.

NUMBER ITEM

- 79 *The Winter's Tale (Das Wintermärchen)* by William Shakespeare. Berlin, Deutsches Theater, 1906. The Court scene (III,2). Scene design by Emil Orlik. Charcoal, pastel; 12¼ x 19½. (HTC)
- 80 *The Awakening of Spring (Frühlings Erwachen)* by Frank Wedekind. Berlin, Kammerspiele, 1906.
 (a) Act III, scene 6. Scene design by Karl Walser. Ink, gouache, watercolor; 18¾ x 26¼.
 (b) Final scene. Photograph. (Illus.)
- 81 *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 12½.
 (b) Act V, scene 1: Apothecary, Romeo. Pencil, watercolor; 9½ x 12½.
 (c) Act V, scene 3: Graveyard and tomb. Scene design. Pencil, gouache, watercolor; 19¼ x 26. (Illus.)
 (d) Act II, scene 2: Balcony scene. Moissi as Romeo, Eibenschütz as Juliet. Production photograph, ca. 1912. (Illus.)
 (e) Act III, scene 1: Duel scene. Moissi as Romeo, Eduard v. Winterstein as Tybalt, Paul Wegener as Mercutio and August Momber as Benvolio. Production photograph, ca. 1912. (Illus.)
 (f) Final scene. Alexander Moissi as Romeo and Camilla Eibenschütz as Juliet. Photograph.
- 82 *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).
- 83 *Aglavaine and Selysette* by Maurice Maeterlinck. Berlin, Kammerspiele, 1907. Scene designs by Ludwig v. Hofmann.
 (a) Act II, scene 1. Pastel; 17 x 23½. (HTC)
 (b) Act II, scene 7. Pastel; 15½ x 22½. (HTC)
 (c) Act III, scene 1. Pastel; 17 x 23½. (HTC)
 (d) Act IV, scene 1. Pencil, pastel, gouache; 11½ x 18½. (HTC)
 (e) Act V, scene 2. Pastel; 12 x 19. (Illus.)
 (f) Act IV, scene 7. Charcoal, pastel; 10¼ x 16¼. (HTC)
- 84 *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; 19½ x 26¼. (Illus.)
 (b) Sir Andrew. Pencil, colored crayon; 12½ x 10.
 (c) Two Officers. Pencil, colored crayon; 12½ x 10.
- 85 *The Robbers (Die Räuber)* by Friedrich v. Schiller. Berlin, Deutsches Theater, 1908.
 (a) Act IV, scene 5: The Tower. Scene design by Emil Orlik. Watercolor; 12¼ x 14¼.
 (b) Paul Wegener as Franz Moor; (c) Oscar Beregi as Karl Moor. Two drawings, signed A. Sch. Pencil; each 13¼ x 9¼. (AGB)
- 86 *Lysistrata* by Aristophanes/Leo Greiner. Berlin, Kammerspiele, 1908.
 (a) Scene design by Ernst Stern. Gouache; 19½ x 24½. (HTC)
 (b) The Old Men. Drawing by Ernst Stern. Charcoal, watercolor; 9 x 19½. (HTC)
- 87 *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)

NUMBER ITEM

- 88 *Clavigo* by J. W. v. Goethe. Berlin, Kammerspiele, 1908. Scene designs by Ernst Stern.
(a) In *Clavigo's* house. Gouache, watercolor; 19¼ x 27½.
(b) In Guilbert's house. Gouache, watercolor; 17½ x 27½.
- 89 *Revolution in Krähwinkel* by Johann Nestroy. Berlin, Deutsches Theater, 1908. On the barricades. Design by Ernst Stern. Gouache, watercolor; 17¼ x 20. (HTC)
- 90 *Faust, Part I* by J. W. v. Goethe. Berlin, Deutsches Theater, 1909.
(a) Faust's study. Design by Alfred Roller. Ink, watercolor; 12½ x 13.
(b) Garden. Design by Alfred Roller. Pencil, watercolor; 13 x 19½.
(c) Werner Krauss as Mephisto and Eduard v. Winterstein as Faust. Production photograph, ca. 1915.
(d) Friedrich Kayssler 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)
- 92 *Hamlet* by William Shakespeare. Max Reinhardt's promptbook; dated Budapest, May, 1909; Munich, June, 1909; Berlin, Oct., 1909; Berlin, Nov., 1910; Berlin, Nov., Dec., 1913; Berlin, Dec., 1919 - Jan. 17, 1920.
- 93 *Hamlet* by William Shakespeare. Munich, Künstlertheater, 1909.
(a) Act III, scene 2. Scene design by Fritz Erler. Gouache on celluloid; 19 x 23¼; separate design for the arches behind.
(b) Adele Sandrock as Gertrude and Paul Wegener as Claudius. Photograph. (Illus.)
- 94 *Twelfth Night (Was ihr wollt)* by William Shakespeare. Munich, Künstlertheater, 1909. Scene and costume designs, attributed to Wilhelm Schulz.
(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; 15½ x 22½. (HTC)
(c) Olivia's garden. Scene design. Gouache; 13¼ x 18½. (HTC)
(d) Sir Toby (Wilhelm Diegelmann). Costume design. Pencil, gouache; 19½ x 13½. (HTC)
(e) Fabio. Costume design. Gouache; 12 x 19½. (HTC)
(f) Feste (Alexander Moissi). Costume design. Pencil, crayon, gouache; 19¼ x 12¼.
(g) Olivia. (Else Heims) [?]. Costume design. Pencil, watercolor, gouache. 19½ x 12½.
- 95 *The Merchant of Venice (Der Kaufmann von Venedig)* by William Shakespeare. Munich, Künstlertheater, 1909. Scene and costume designs by Adolf Hengeler.
(a) Act II, scene 1: Portia and Nerissa receiving the Prince of Morocco. Scene design. Pencil, gouache; 14¼ x 20¼.
(b) Act IV, scene 1: The court scene. Scene design. Pencil, gouache, watercolor; 12¼ x 13¼.
(c) Portia. Costume design. Pencil, gouache, watercolor; 12¼ x 12¼.
(d) Portia in court scene. Costume design. Pencil, gouache, watercolor; 12¼ x 12¼.
(e) Bassanio. Costume. Pencil, gouache, watercolor; 12¼ x 12¼.
(f) Salarino. Costume. Pencil gouache, watercolor; 12¼ x 12¼.

NUMBER ITEM

- (g) Prince of Morocco. Costume design. Pencil, gouache; 12¼ x 12¼.
(h) Attendant to the Prince of Morocco. Costume design. Pencil, gouache, watercolor; 12¼ x 12¼.
(i) Tubal. Costume design. Pencil, gouache, watercolor; 12¼ x 12¼.
(j) Lancelot Gobbo. Costume. Pencil, gouache, watercolor; 12¼ x 12¼.
(k) Soldier. Costume. Pencil, gouache, watercolor; 12¼ x 12¼.
(l) Two masked figures. Costume designs. Pencil, gouache, watercolor; 12¼ x 12¼.
- 96 *The Bride of Messina (Die Braut von Messina)* by Friedrich v. Schiller. Munich, Künstlertheater, 1909. Scene and costume designs, attributed to Robert Engels.
(a) Act II, scene 1: Scene design. Pencil, gouache; 18¼ x 25. (AGB)
(b) Final scene. Scene design. Gouache; 18¼ x 25.
(c) Donna Isabella. Costume design. Pencil, gouache; 25 x 18¼.
(d) Men of the chorus. Costume designs. Pencil, gouache; 25 x 18¼.
- 97 *Don Carlos* by Friedrich v. Schiller. Berlin, Deutsches Theater, 1909. Act V, scene 1. Scene design by Ernst Stern. Watercolor; 20 x 26.
- 98 *Sumurun* by Friedrich Freksa. Berlin, Kammerspiele, 1910. Costume designs by Ernst Stern. (HTC)
(a) The Sheik. Pencil, gouache, ink; 18½ x 12¼.
(b) Three Eunuchs. Pencil, gouache; 18¼ x 12¼.
(c) Three Entertainers. Gouache, ink; 12½ x 19¼.
(d) Overseer and bailiff. Charcoal, watercolor, gouache; 19½ x 13.
(e) Slaves. Pencil, gouache, ink; 12½ x 18.
- 99 *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 14¼.
(b) Nur-al-Din is freed. Pencil, ink, watercolor; 14½ x 18¼.
(c) Fight in the final scene. Pencil, ink, watercolor; 14½ x 19.
- 100 *Sumurun* by Friedrich Freksa. London, Coliseum, 1911.
(a) Program for the spring season, commencing Jan. 30, 1911.
(b) Program for the fall season, commencing Aug. 21, 1911.
- 101 *Oedipus Rex (König Oedipus)* by Sophocles / Hugo v. Hofmannsthal. Max Reinhardt's promptbook; dated Maidenhead, July; Munich, Sept. 10, 1910.
- 102 *Oedipus Rex (König Oedipus)* by Sophocles / Hugo v. Hofmannsthal. Berlin, Zirkus Schumann, 1910. Scene with Messenger, Oedipus and Shepherd. Drawing by Ernst Stern. Gouache, watercolor; 18½ x 15.
- 103 *Oedipus Rex (König Oedipus)* by Sophocles / Hugo v. Hofmannsthal. "König Oedipus in der Arena." Handbill (reprint of an article by Ida C. Stroeber about the production of *Oedipus Rex* at Zirkus Schumann), announcing a guest performance in St. Petersburg, Zirkus Ciniselli, on March 25-28, 1911.
- 104 *Oedipus Rex (König Oedipus)* by Sophocles / Hugo v. Hofmannsthal. St. Petersburg, Zirkus Ciniselli, 1911. Scene with Chorus, Kreon and Oedipus. Photograph. (Illus.)
- 105 *Oedipus Rex* by Sophocles. London, Covent Garden, 1912.
(a) and (b) Sir John Martin-Harvey as Oedipus. Photographs.
(c) Program.
- 106 *Oedipus Rex* by Sophocles. Program of a guest performance [Leeds?] with Sir John Martin-Harvey as Oedipus, ca. 1912.

NUMBER ITEM

- 107 "The Adventure of *Oedipus*." Manuscript for an article by Sir John Martin-Harvey regarding the production of *Oedipus Rex* at Covent Garden, London 1912; written on the occasion of the revival of *Oedipus Rex*, Covent Garden, 1936. 14 pp.
- 108 Letter from Max Reinhardt to Sir John Martin-Harvey, regarding Martin-Harvey's plans for a revival of *Oedipus Rex* in London; dated: Salzburg, Schloss Leopoldskron, July 30, 1935. 1 p.
- 109 *Der Rosenkavalier* by Hugo v. Hofmannsthal, music by Richard Strauss. Dresden, Königliche Oper, 1911. Scene from the second Act. Photograph. (Illus.)
- 110 *Die schöne Helena* by Jacques Offenbach. Munich, Künstlertheater, 1911. Production photograph, with Marie Jeritza as Helena and Rudolf Ritter as Paris.
- 111 *Die schöne Helena* by Jacques Offenbach. Vienna, Theater in der Josefstadt, 1911 (guest performance of the Münchener Künstlertheater). Playbill, Oct. 25, 1911. (AGB)
- 112 *Turandot* by Carlo Gozzi. Berlin, Deutsches Theater, 1911. Scene and costume designs by Ernst Stern. (HTC)
(a) Scene design. Pencil, watercolor; 13 x 19½.
(b) Scene design. Pencil, pen, watercolor; 13½ x 14½.
(c) Tartaglia. Costume designs. Pencil, pen, watercolor; 12½ x 13.
- 113 *Offiziere* by Fritz v. Unruh. Berlin, Deutsches Theater, 1911. Six scene designs by Gustav Knina. Pencil, pen, watercolor; each 5½ x 7. (Illus.)
- 114 *The Miracle (Das Mirakel)* by Karl Vollmoeller. Max Reinhardt's promptbook; dated Berlin, Dec. 1, 1911; London, Dec. 1911; train Breslau - Vienna, Sept. 7, 1912.
- 115 *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)
- 116 *The Miracle (Das Mirakel)* by Karl Vollmoeller. Vienna, Rotunde, 1912. Program. (AGB)
- 117 *The Miracle (Das Mirakel)* by Karl Vollmoeller. Film version, Vienna-Perchtoldsdorf, ca. 1912. Souvenir program. (AGB)
- 118 *George Dandin* by Moliere. Berlin, Deutsches Theater, 1912. Production photograph with Carin Gillberg-Gade as Cloris, Alexander Moissi as Tirsis and Gertrude Hestenberg as Climene.
- 119 *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.)

NUMBER ITEM

- (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.
- 120 *King Henry IV, Part I* by William Shakespeare. Berlin, Deutsches Theater, 1912. Scene with Wilhelm Diegelmann as Falstaff and Alexander Moissi as Prince Henry. Photograph.
- 121 *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.
(d) *Der Bürger als Edelmann*. Scene with Alfred Abel as Dorantes, Victor Arnold as Jourdain, Camilla Eibenschütz as Nicoline and Rosa Bertens as Mme. Jourdin. Photograph. (Illus.)
(e) *Ariadne auf Naxos*. Scene with Georg Maeder as Scaramuccio, Reinhold Fritz as Truffaldin, Margarethe Siems as Zerbinetta, Albin Swoboda as Harlekin and Franz Schwerdt as Brighella. Photograph. (Illus.)
- 122 *A Venetian Night (Ein Venezianische Nacht)* by Karl Vollmoeller. London, Palace Theatre, 1912. Program. (AGB)
- 123 *Die Insel der Seligen* by Arthur Kahane. Film, Germany, 1913. Scene with Wilhelm Diegelmann as Seagod and Friedrich Kühne as Water Devil. Photograph.
- 124 *The Living Corpse (Der lebende Leichnam)* by L. N. Tolstoy. Berlin, Deutsches Theater, 1913. Alexander Moissi as Fedja and Gina Mayer as Sacha. Photograph.
- 125 *The Merchant of Venice (Der Kaufmann von Venedig)* by William Shakespeare. Berlin, Deutsches Theater, 1913. Albert Bassermann as Shylock. Photograph. (Illus.)
- 126 *The Miracle (Das Mirakel)* by Karl Vollmoeller. Berlin, Zirkus Busch, 1914. Production photograph.
- 127 *Der Bettler* by Reinhard Sorge. Berlin, Deutsches Theater, 1917. Scene in the Café, with Ernst Deutsch as Poet. Photograph. (Illus.)
- 128 *The Power of Darkness (Die Macht der Finsternis)* by L. N. Tolstoy.
(a) Max Reinhardt's promptbook; dated Berlin, Dec. 10, 1917.
(b) Room in Pjotr's farm. Scene design by Ernst Stern. Pencil, pen, watercolor; 8½ x 12½. (AGB)
(c) Pjotr's farm. Design by Ernst Stern. Pencil, charcoal; 13 x 21½.
- 129 *The Merchant of Venice (Der Kaufmann von Venedig)* by William Shakespeare. Berlin, Deutsches Theater, 1918. Alexander Moissi as Shylock. Photograph. (Illus.)
- 130 *The Oresteia (Die Orestie)* by Aeschylus. Berlin, Grosses Schauspielhaus, 1919. Playbill of the opening performance of the Grosses Schauspielhaus on Nov. 28, 1919. (AGB)
- 131 *Danton* by Romain Rolland. Berlin, Grosses Schauspielhaus, 1920. Scene with Paul Wegener as Danton. Photograph.
- 132 *Everyman (Jedermann)* by Hugo v. Hofmannsthal. Salzburg, Domplatz, 1920 (Salzburg Festivals). Production photograph.
- 133 *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)



19

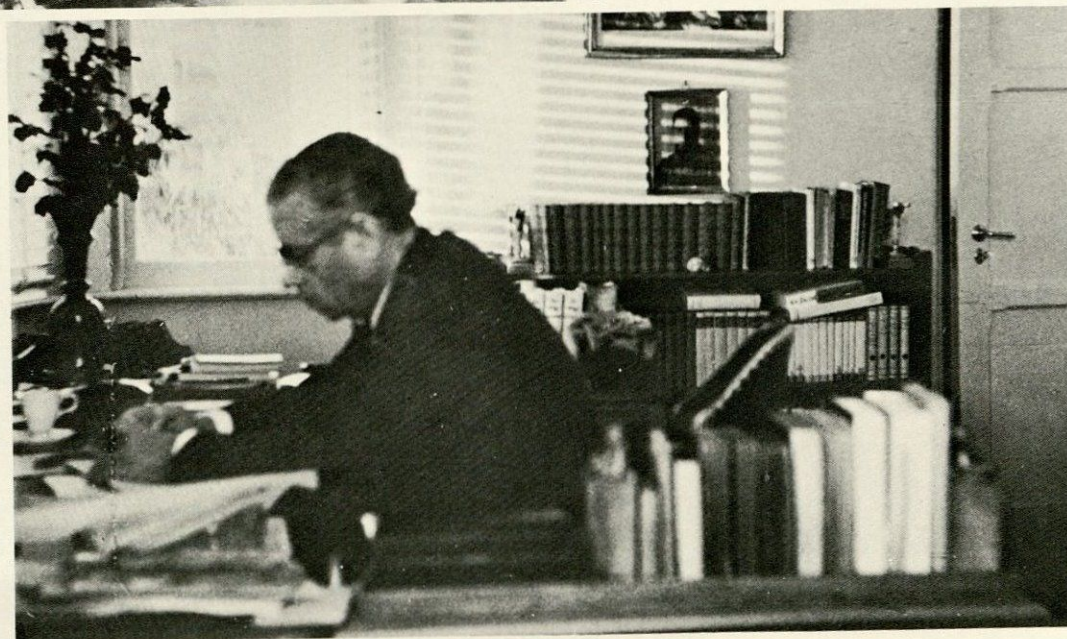


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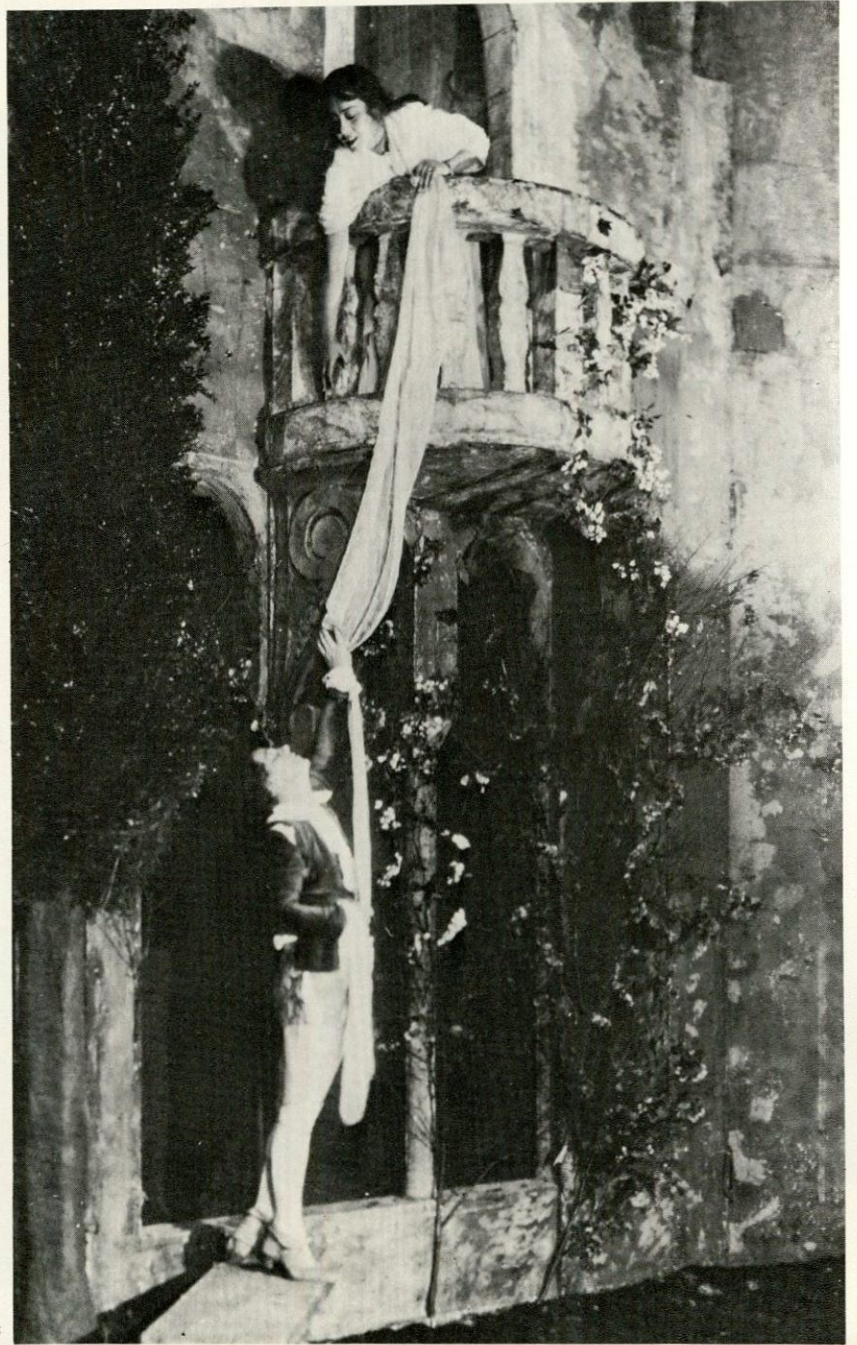
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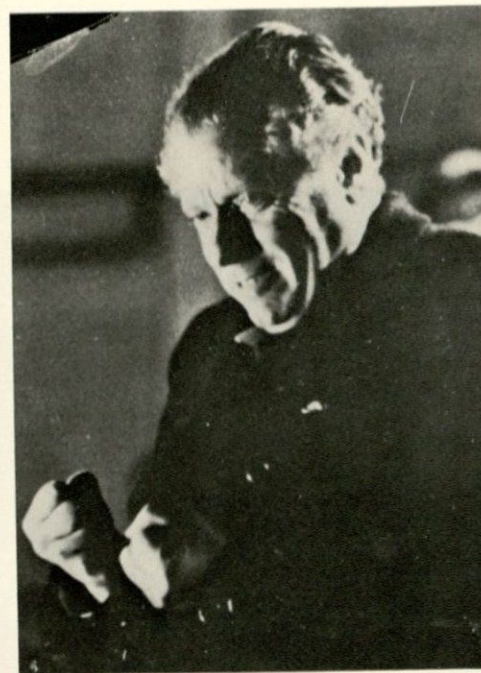
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23



125



Phot. Hänse Herrmann

75



129



139b

HOFMANNSTHAL: ÖDIPUS · V.
DIE · SPHINX · · KREON ·



06.



77a

HOFMANNSTHAL: ÖDIPUS · V.
DIE · SPHINX · · ALTER · D · VOLKS ·



06.



77d

HOFMANNSTHAL: ÖDIPUS · V ·
DIE SPHINX: II · III · FRAU · V · THEB.



06.

77c

HOFMANNSTHAL: ÖDIPUS · UND ·
DIE SPHINX: II · I · DER · MAGIER ·



06.

77b

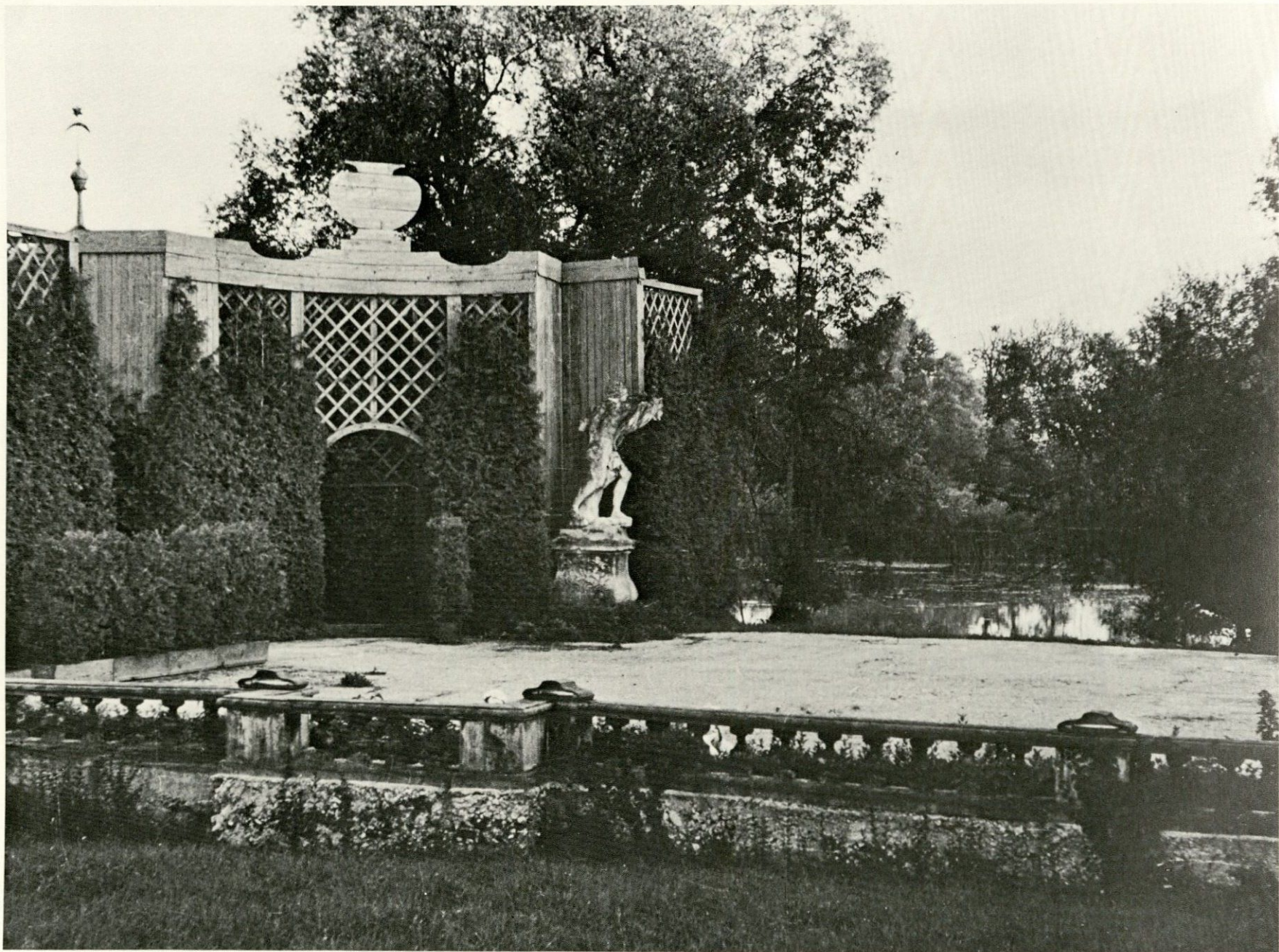


119d



93b





Gartentheater Leopoldskron

„Was Ihr wollt“

Lustspiel von
Shakespeare

Es findet eine kurze Pause statt

Mittwoch den 26. August 1931

Personen:

Olivia, eine reiche Gräfin	Frau Eleonore v. Mündelsohn
Maria, Olivias Kammermädchen . . .	Frl. Paula Hessely
Viola, Sebastians Schwester	Frau Helene Thimig
Sebastian, ein junger Edelmann	Frl. Hanni Hossrich
Malvolio, Olivias Haushofmeister . . .	Herr Hugo Thimig
Narr	Herr Alexander Moissi
Tabio	Herr Josef Danegger
in Olivias Dienst	
Cwino, Herzog von Myrien	Herr Carl Heinz Jaffe
Junker Tobias v. Rulp, Olivias Cheim	Herr Wilhelm Diegelmann
Junker Andreas von Bleichenwang . .	Herr Theodor Danegger
Antonio, ein Schiffshauptmann	Herr Paul Lange
Valentin	Herr Richard Eybner
Curio	Herr Walter Engel
Kavaliere des Herzogs	

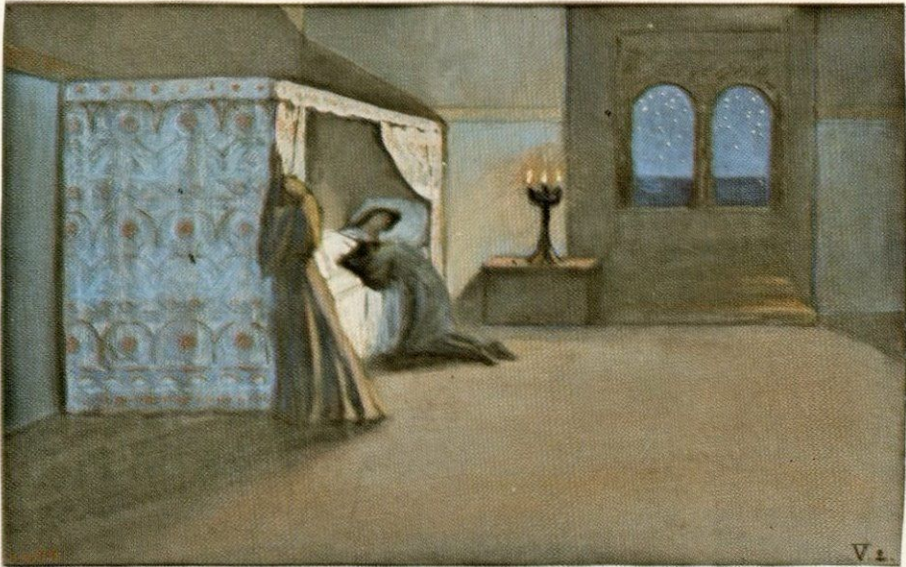
Tänze ausgeführt von Frl. Alicia Allanova, Frl. Dorothea Albu,
Frau Kitty Hutter, Frl. Annie Niederhoed, Frl. Hira Njinska,
Frl. Sonja Kiberg, Herrn Jolas Koutzoudis, Herrn Alexander
Swaine

Musik nach Weisen des 17. Jahrhunderts eingerichtet von Bernhard
Paumgartner. Ausführende: der Chor der Wiener Staatsoper
Orchester: Mitglieder des Mozarteums

Theaterbau: Ausführung: Obergärtner Höpl und Zimmermeister Böhr

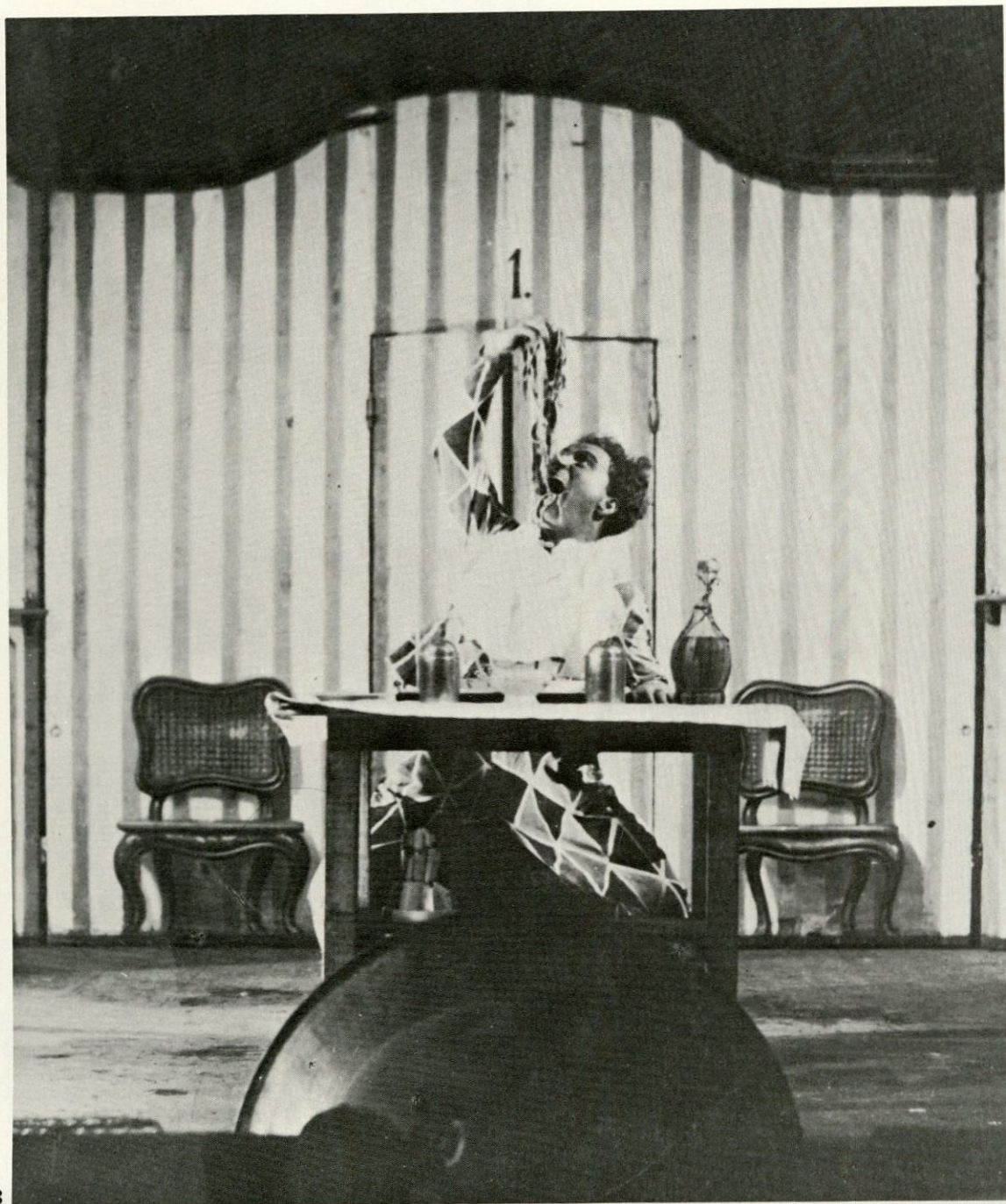


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83e









80b



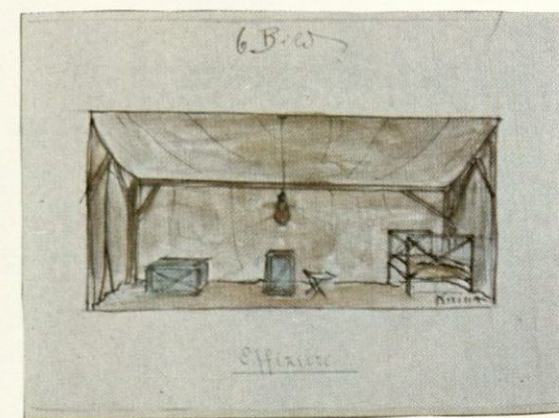
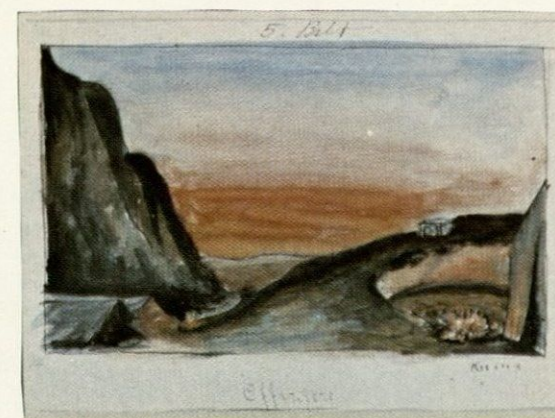
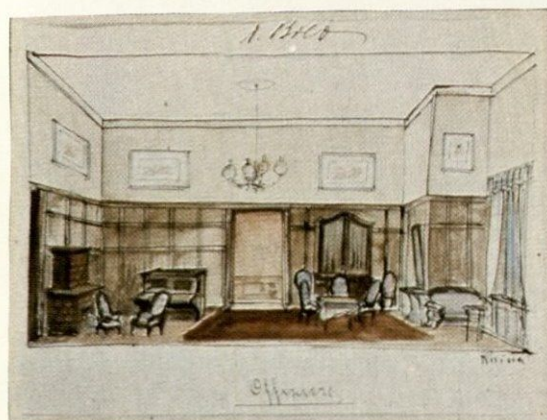


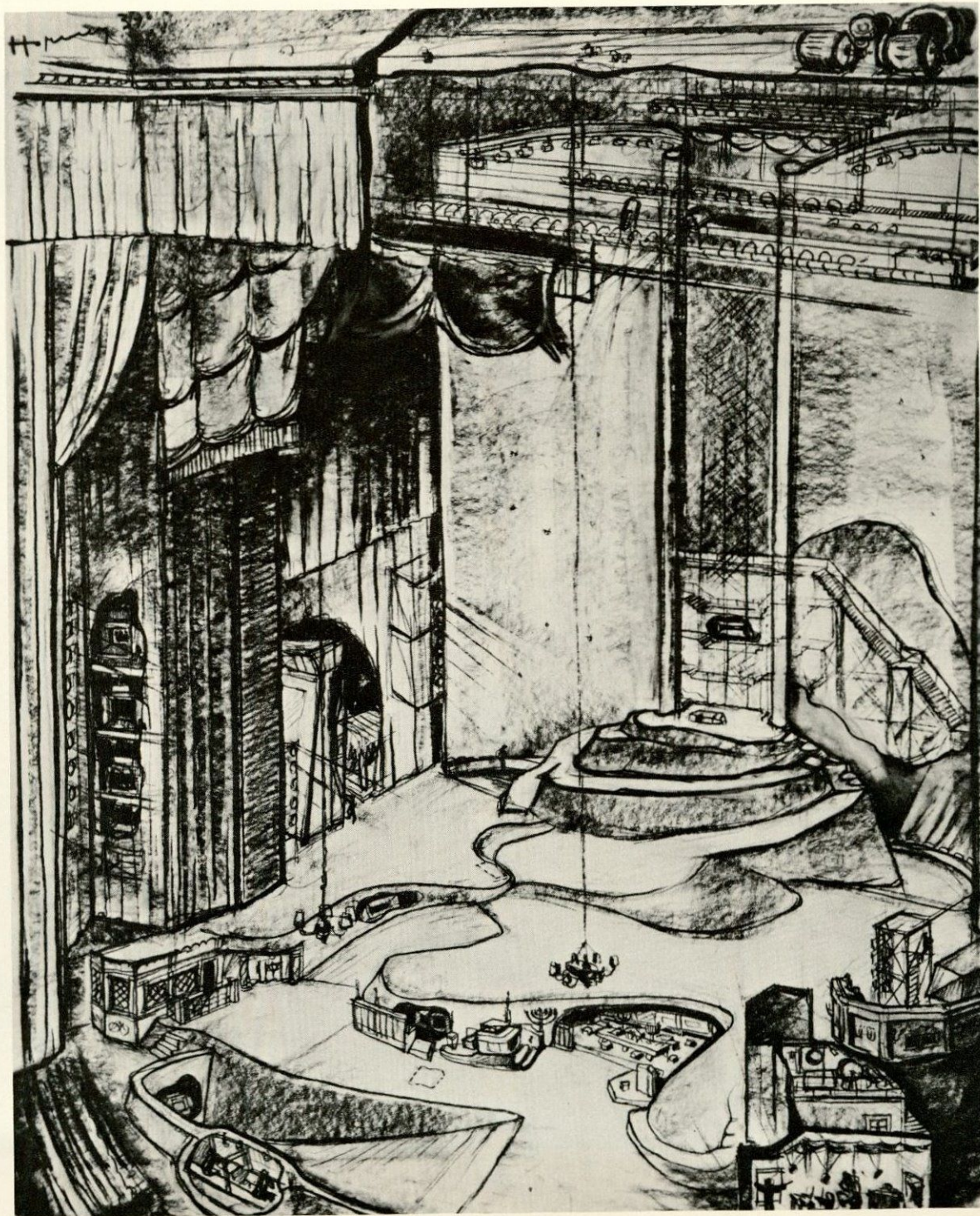


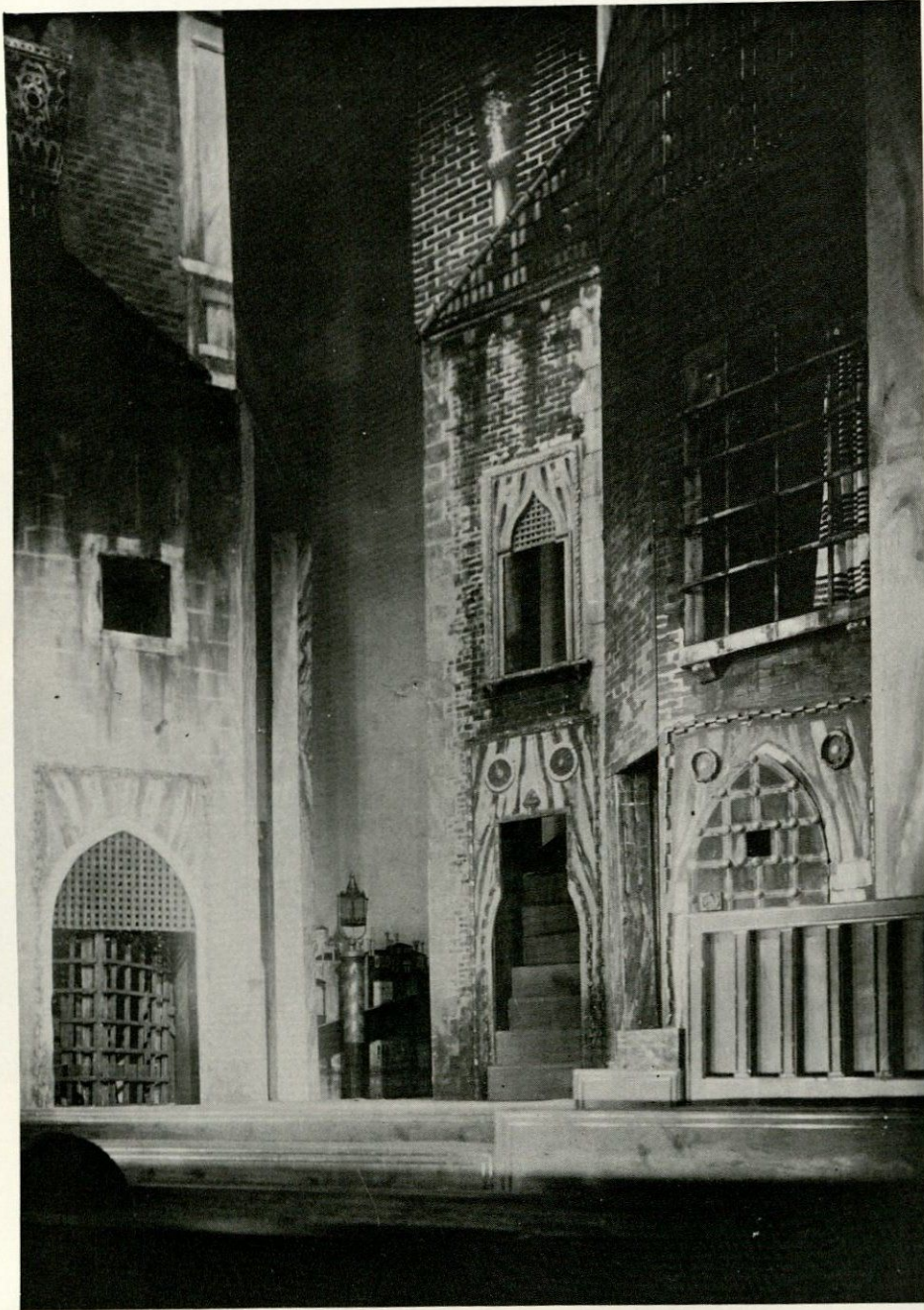
121d



121e







139a









CALIFORNIA FESTIVAL ASSOCIATION PRESENTS

Max Reinhardt's

SPECTACULAR SALZBURG-IN-HOLLYWOOD PRODUCTION OF GOETHE'S



Art Direction
REMISOFF

FAUST

Music by
GREGORY STONE

COMPANY OF 150
ADOLPH BOLM BALLET ★ SYMPHONY ORCHESTRA







T H E A T R E

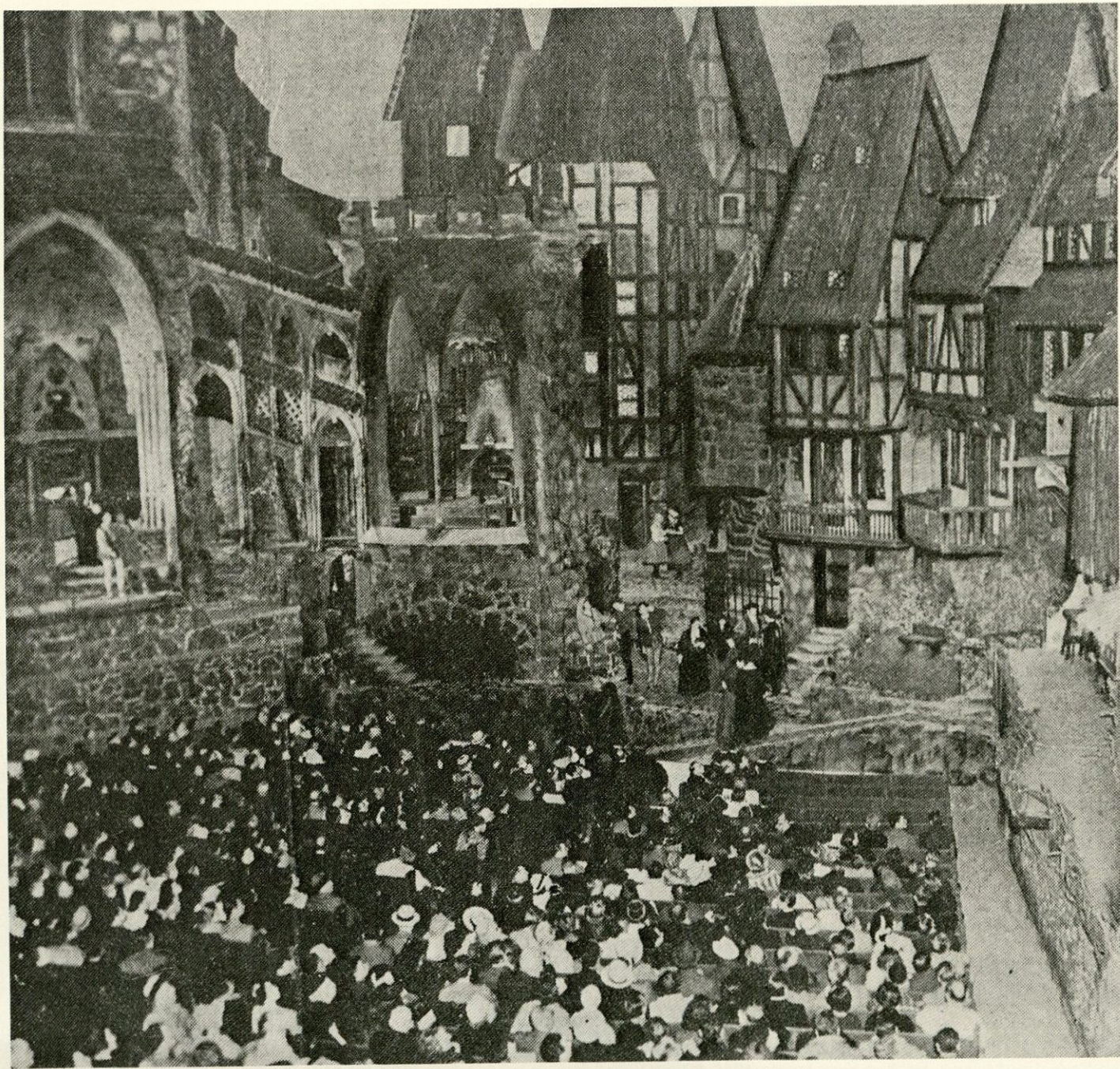
STARRING
LENORE
ULRIC
★
GEORGE
HOUSTON
★
MARGO
★
CONRAD
NAGEL

P I L G R I M A G E

CAHUENGA
AT
HIGHLAND
★
ACROSS
STREET
FROM
HOLLYWOOD
BOWL

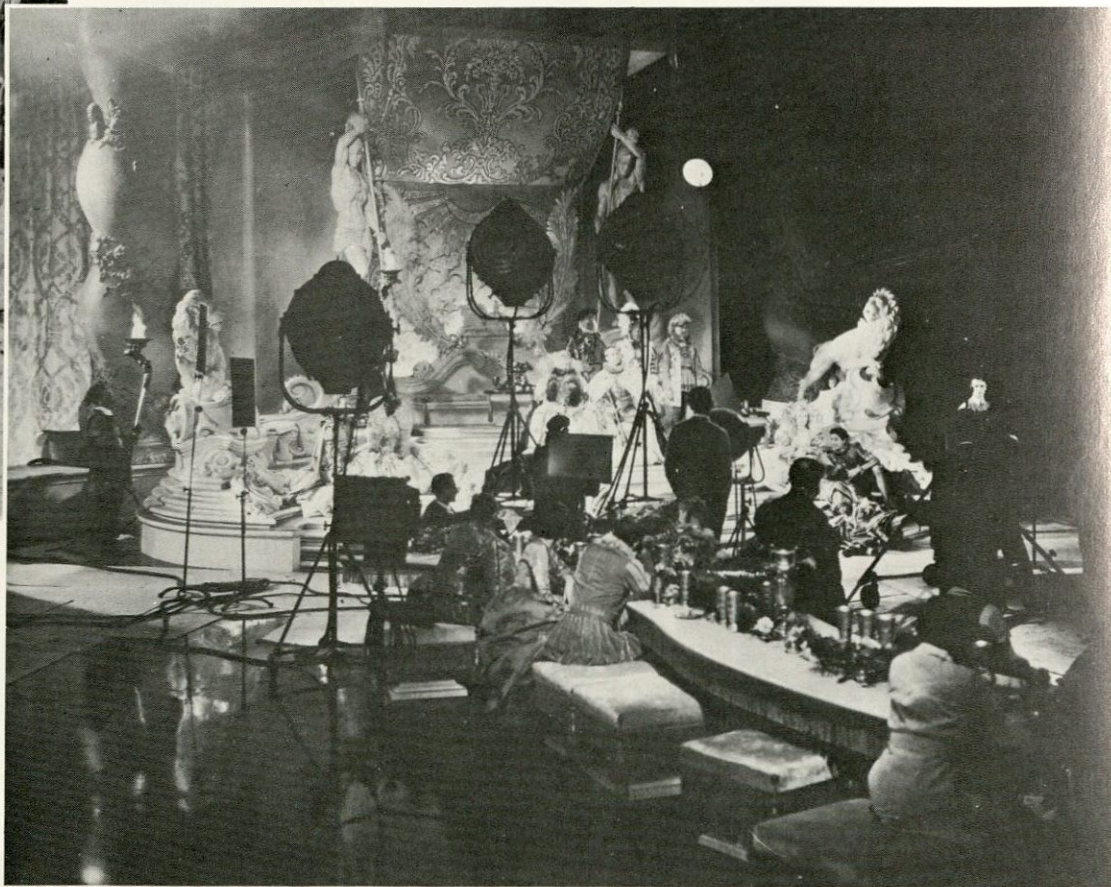
Two Weeks
Only
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OPENING
TUESDAY
EVENING
AUG.
23
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PREMIERE PRICES
\$3.00, \$4.00, \$5.00
Nightly Thereafter
\$2.00, \$2.50, \$3.00

TICKETS ON SALE AT
Pilgrimage Theatre, GR-2462 & GR-8444
So. Cal. Music Co., 737 So. Hill St., TU-1144
Owl Drug Co., 6th and Broadway, MI-8377
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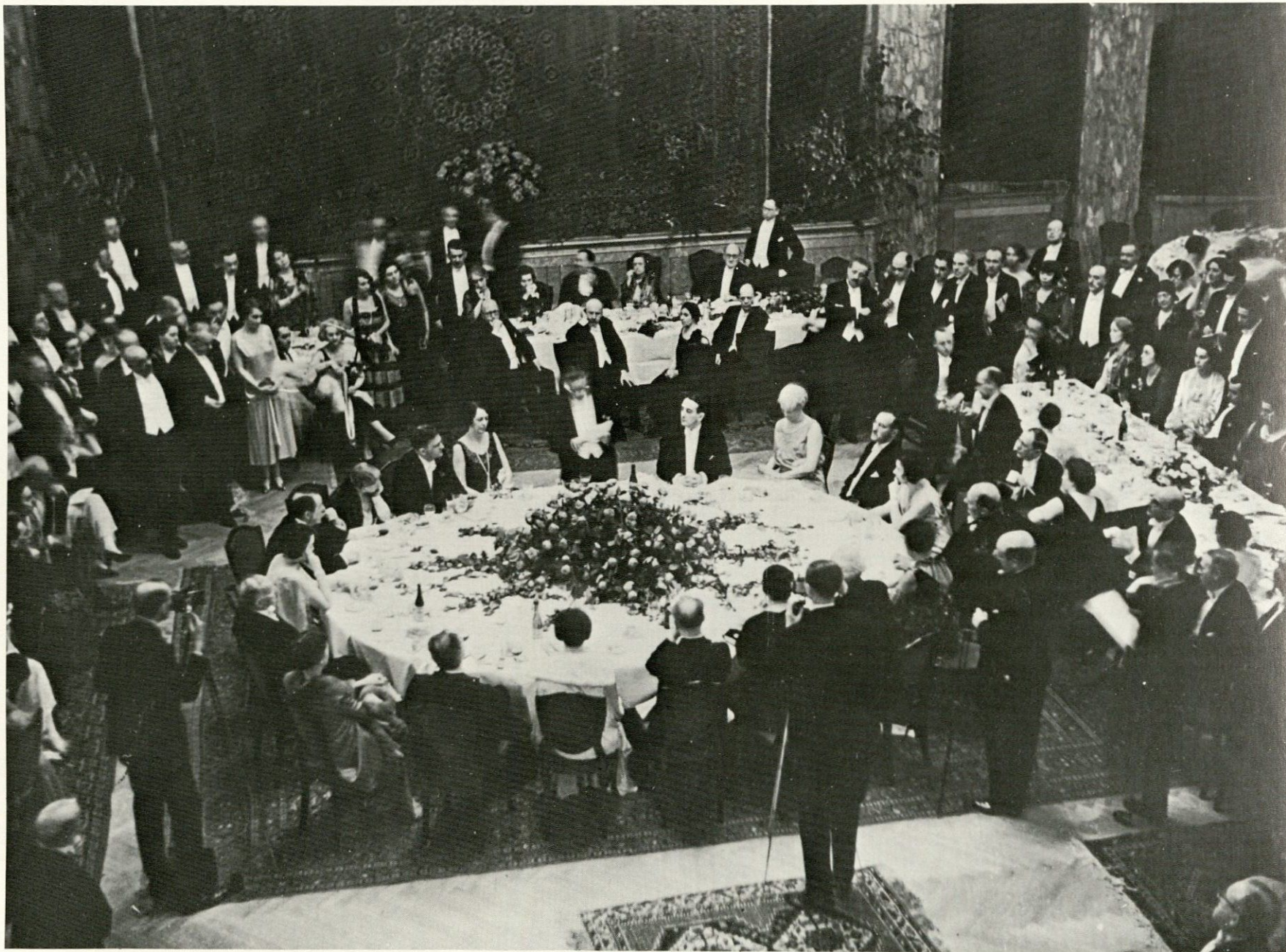


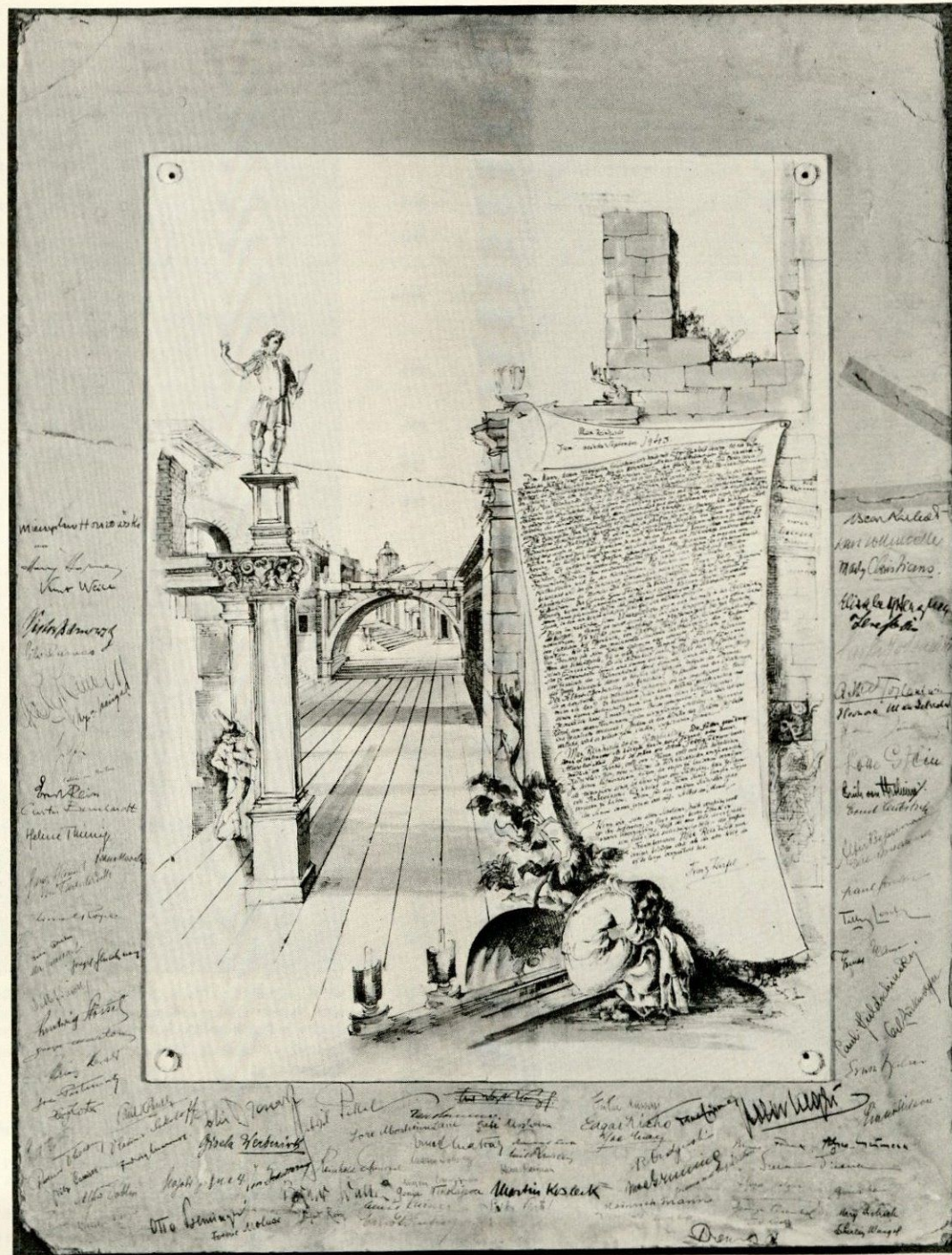


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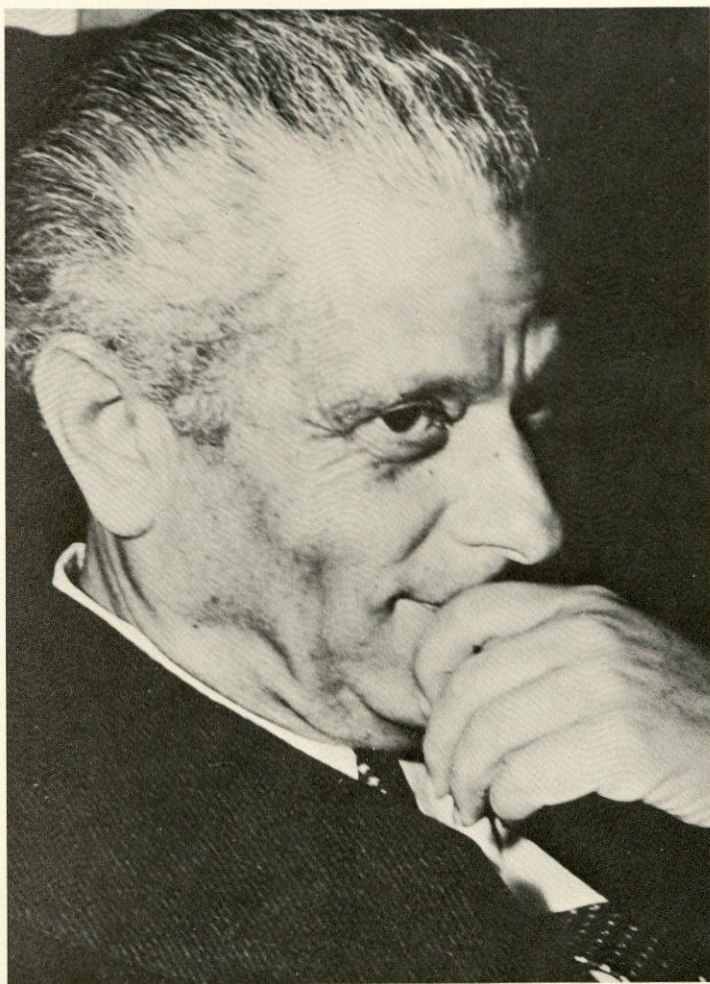
Catalogue (continued from page 17)

NUMBER ITEM

- Dworsky. (AGB)
(c) Production photograph.
- 134 *Stella* by J. W. v. Goethe. Vienna, Redoutensaal, 1922. Helene Thimig as Stella. Photograph.
- 135 *Clavigo* by J. W. v. Goethe. Vienna, Redoutensaal, 1922. Helene Thimig as Marie. Photograph.
- 136 *Das Salzburger Grosse Welttheater* by Hugo v. Hofmannsthal. Salzburg, Kollegienkirche, 1922 (Salzburg Festivals).
(a) Reinhardt's promptbook; dated Venice, July 8, 1922 - Salzburg, July 30, 1922; Venice, July 1925; Berlin, Feb. 29, 1933.
(b) Scene design by Alfred Roller. Pen, ink, charcoal, pastel, watercolor; 13 x 9". (AGB)
- 137 *The Servant of Two Masters (Der Diener zweier Herren)* by Carlo Goldoni. Vienna, Theater in der Josefstadt, 1924. Program of the opening performance of the Theater in der Josefstadt on April 1, 1924. (AGB)
- 138 *The Servant of Two Masters (Der Diener zweier Herren)* by Carlo Goldoni. Berlin, Die Komödie, 1924. Program of the opening performance of Die Komödie on Nov. 1, 1924. (AGB)
- 139 *The Merchant of Venice (Der Kaufmann von Venedig)* by William Shakespeare. Vienna, Theater in der Josefstadt, 1924.
(a) Setting by Oskar Strnad. Photograph. (Illus.)
(b) Fritz Kortner as Shylock. Photograph. (Illus.)
- 140 *The Miracle* by Karl Vollmoeller. New York, Century Theatre, 1924.
(a) General ground floor plan of the setting, by Norman Bel Geddes; Chancel arch and window, photograph. In Claude Bragdon, "A Theatre Transformed," *The Architectural Record*, Vol. 55 (1924), No. 4, pp. 388-397. (AGB)
(b) Three scenes; paintings by Andrei Hudiakoff, illus. in *The World's Work* (Aug. 1924), pp. 344, 386, 387.
(c) Execution scene; photograph, illus. in *Le Théâtre* (Paris 1924), No. 39.
(d) Souvenir programs (two versions). (AGB)
- 141 "Diana [Manners] and *The Miracle*." Scrapbook.
- 142 *The Miracle (Das Mirakel)* by Karl Vollmoeller. Salzburg, Festspielhaus, 1925 (Salzburg Festivals).
(a) Adoration scene; with Rosamond Pinchot as The Nun and Lady Diana Manners as The Virgin. Photograph.
(b) Program. (AGB)
- 143 *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 der Josefstadt; dated Vienna, Jan. 30, 1925. (AGB)
(b) Program. (AGB)
- 144 *Loyalties (Gesellschaft)* by John Galsworthy. Vienna, Theater in der Josefstadt, 1925.
(a) Act III: Office of Jacob Twisden. Scene design by Franz Dworsky. Pencil, charcoal, pastel; 14½ x 19. (HTC)
(b) Program. (AGB)
- 145 *Turandot* by Carlo Gozzi. Salzburg, Festspielhaus, 1926 (Salzburg Festivals). Final scene; with Richard Romanowsky as Pantalone, Lili Darvas as Adelm, Gustav Waldau as Altoum, Helene Thimig as Turandot and Hans Moser as Tartaglia. Photograph. (Illus.)
- 146 *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.
- 147 Program of the New York repertory season 1927-28.
- 148 Reinhardt-Theatre, New York (project). (a) The Auditorium and View of the stage; (b) Entrance façade. Designs by Joseph Urban. Illus. in Shepard Vogelsang, "The Reinhardt Theatre, New York," *The Architectural Record*, Vol. 64 (1928), No. 6, pp. 461-465. (AGB)
- 149 *The Death of Danton (Dantons Tod)* by Georg Büchner. Vienna, Courtyard of the City Hall, 1929. Souvenir program.
- 150 *Die Fledermaus* by Johann Strauss. Berlin, Deutsches Theater, 1929. Program.
- 151 *The Emperor of America (Der Kaiser von Amerika)* by G. B. Shaw. Berlin, Deutsches Theater, 1929. Setting by Ernst Schuette. Photograph. (Illus.)
- 152 *The Emperor of America (Der Kaiser von Amerika)* by G. B. Shaw. Vienna, Theater in der Josefstadt, 1930. Playbill. (AGB)
- 153 *The Servant of Two Masters (Der Diener zweier Herren)* by Carlo Goldoni. Salzburg, Felsenreitschule, 1930 (Salzburg Festivals). Hermann Thimig as Truffaldino. Photograph. (Illus.)
- 154 *Die Fledermaus* by Johann Strauss. Riga, Latvian National Opera, 1931. Program.
- 155 *Die schöne Helena* by Jacques Offenbach. Berlin, Kurfürstendammtheater, 1931. Program. (AGB)

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- 156 *Tales of Hoffman (Hoffmanns Erzählungen)* by Jacques Offenbach. Berlin, Grosses Schauspielhaus, 1931. Program.
- 157 *Twelfth Night (Was ihr wollt)* by William Shakespeare. Salzburg, Garden theatre at Schloss Leopoldskron, 1931.
(a) View of the garden theatre. Photograph. (Illus.)
(b) Program. (Illus.)
- 158 *Before Sunset (Vor Sonnenuntergang)* by Gerhart Hauptmann. Berlin, Deutsches Theater, 1932. Production photograph.
- 159 *The Miracle* by Karl Vollmoeller. London, Lyceum Theatre, 1932.
(a) Stage plans and designs by Oskar Strnad. Photostats.
(b) Programs. (AGB)
- 160 *Faust, Part I* by J. W. v. Goethe. Salzburg, Felsenreitschule, 1933. (Salzburg Festivals).
(a) Photocopy plan for the conversion of the Felsenreitschule, by Clemens Holzmeister.
(b) Permanent stage for *Faust I* in the Felsenreitschule. Photocopy after a charcoal drawing by Clemens Holzmeister, signed and dated 1932.
- 161 Max Reinhardt's notes on the music for *Faust I*. For a production at the Grosses Schauspielhaus, Berlin 1920 (project) and Salzburg, 1933; dated Westerland, July 1919; Berlin, March 1920.
- 162 *The Merchant of Venice* by William Shakespeare. Venice, Campo San Trovaso, 1934. Production photograph.
- 163 *A Midsummer Night's Dream* by William Shakespeare. Chicago, Auditorium Theatre, 1934 (California Festival Production). Program.
- 164 *A Midsummer Night's Dream* by William Shakespeare. Warner Bros. Film, Hollywood, 1935.
(a) Max Reinhardt's copy of the script. 2 parts.
(b) Max Reinhardt during the shooting. Photograph. (Illus.)
(c) During the shooting. Photograph. (Illus.)
(d) Program of the international world premiere at Hollywood Theatre, New York, Oct. 9, 1935.
(e) and (f) Programs.
- 165 *The Eternal Road (Der Weg der Verheissung)* by Franz Werfel. New York, Manhattan Opera House, 1937.
(a) Max Reinhardt's promptbook. 4 parts; dated New York, Oct. 30 - Nov. 23, 1935; Jan. 13, 1936 - Dec. 1936.
(b) Action chart by Norman Bel Geddes. (AGB)
(c) Sketch of the stage, by Harry Horner. Photograph. (Illus.)
(d) Program. (AGB)
(e) Two promptbook pages. (Illus.)
- 166 *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. 129, Aug. 24, 1938). (Illus.)
(b) Program with pictures of Leonore Ulric, George Houston, Margo, and Conrad Nagel. (Illus.)
(c) Souvenir program. (AGB)
- 167 *The Merchant of Yonkers* 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.
- 168 Max Reinhardt Workshop, Hollywood. Photograph.
- 169 *Sister Beatrice* by Maurice Maeterlinck. Hollywood, Workshop production, 1938.
(a) Max Reinhardt's promptbook. 2 parts.
(b) Program. (AGB)
- 170 *At Your Service* by Carlo Goldoni. Hollywood, Workshop production, 1939. The Duel scene; with Nanette Fabray as Smeraldina, Dottie Haas as Rosaura, J. Cadwalder as Beatrice, Michael Audley as Pantalone and Robert Ryan as Silvio. Photograph. (Illus.)
- 171 *Too Many Husbands (Victoria)* by Somerset Maugham. Los Angeles, Belasco Theatre, 1940. Program.
- 172 *Everyman (Jedermann)* by Hugo v. Hofmannsthal. Max Reinhardt's promptbook, dated Hollywood, Jan. 25 - Feb. 7, 1940.
- 173 *Rosalinda [Die Fledermaus]* by Johann Strauss. New York, New Opera Company, 1942. Scene designs by Oliver Smith.
(a) Prologue. Pencil, watercolor; 8½ x 14". (AGB) (Illus.)
(b) Act II: Pencil, gouache, watercolor; 10½ x 16".
(c) Act III: Warden's room. Pencil; 8½ x 15".
(d) Act III: Vienna Chronicle. Pencil, watercolor; 6½ x 10½.
- 174 *Labor for the Wind* by Irwin Shaw. Max Reinhardt's promptbook; dated Jan. 15 - March 5, 1943.
- 175 *Helen Goes to Troy [Die schöne Helena]* by Jacques Offenbach. New York, Alvin Theatre (New Opera Company), 1944. Program; on the cover: William Horne as Paris, Jarmila Novotna as Helen.



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Photograph By Elli Marcus

