

FOREWORD

The first encouragement to write my memoirs came from Professor Heinz Kindermann, Head, Salzburg Gesellschaft für Max Reinhardt Forschung, after I mentioned to him I had witnessed Reinhardt's production of *Ariadne auf Naxos* and *Der Bürger als Edelmann* in 1912. The essay I wrote for him was read at the opening ceremony of the Reinhardt exhibit in Salzburg in 1969. From there it was merely a step to begin an extended memoir on the famous stage director.

My plan was to describe the two seasons 1920-1922 I spent at the Deutsche Theater in Berlin and, by way of introduction, the Reinhardt production I had attended in 1912. My honest wish was to resurrect the impressions I had gained of Reinhardt, his collaborators, and actors. It was not my intention to offer a comprehensive evaluation of the great stage director. I made no attempt at viewing the artists and the events in a historical perspective. I concentrated on what I had seen and heard. I placed, moreover, an emphasis on staging problems, rather than literary and dramaturgical questions which I had studied during my university years.

I relied on my memory and a few notes. As both were somewhat vague, I considered it advisable to check other sources. The following publications were valuable for ascertaining data about the life and work of Reinhardt: Heinrich Braulich, *Max Reinhardt* (Berlin, 1966); Franz Horch, *Die Spielpläne Max Reinhardts* (Munich, 1930); Oliver M. Saylor, ed., *Max Reinhardt and his Theatre* (New York, 1968); Gisela Prossnitz, ed., *Max Reinhardt Ausstellung* (Salzburg, 1968). For data on other artists I checked Wilhelm Kosch, ed., *Deutsches Theater Lexikon* (Klagenfurt-Vienna, 1951-1953) and Henning Rischbieter, ed., *Friedrichs Theaterlexikon* (Velber/Hanover, 1969). As these volumes and several biographies and autobiographies do not always agree on details, I had to make decisions; I cannot guarantee that in each case my choice was the correct one.

My search for necessary data still left some gaps. To the extent they could be filled I am deeply indebted to Professor Horst Denkler, Professor Richard Stromgren, and Mrs. Ute Bargmann, University of Massachusetts, Amherst; Professor Juana de Laban, Southern Methodist University, Dallas, Texas; Dr. Julius Berstl, Santa Barbara, California; Professor Heinrich Schnitzler and Professor Fritz Klingenberg, Theater in der Josefstadt, Vienna; Professor Wolfgang Baumgart, Theaterwissenschaftliches Institut, Berlin; Mrs. Christel Heinzlmann, Kultusministerium Baden-Württemberg, Stuttgart. My special thanks go to Professor Heinz Kindermann and his two archivists, Drs.

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W.R.V.

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