

Morris Gest:

An Inventory of His Collection in the Performing Arts Collection at the Harry Ransom Center

Descriptive Summary

Creator:	Gest, Morris, 1881-1942
Title:	Morris Gest Collection
Dates:	1864-1966 (bulk 1894-1958)
Extent:	29 document boxes (12.18 linear feet), 3 oversize boxes (osb), 1 oversize file (osf)
Abstract:	The Morris Gest Collection, 1864-1966 (bulk 1894-1958), compiled by Gest's press agents, Oliver Sayler and Marjorie Barkentin, documents the life and career of one of Broadway's most successful and well-known producers of the 1910s and 1920s. Included are materials from his productions of <i>The Miracle</i> , directed by Max Reinhardt and designed by Norman Bel Geddes, and of the Moscow Art Theatre's only performances in the United States. Also present are drafts of Sayler's unpublished biography of Gest, correspondence, photographs, drawings, costume designs, posters, programs, scripts, scrapbooks, business and legal documents, clippings, and notes.
Call Number:	Performing Arts Collection No. PA-00038
Language:	English, Chinese, French, German, Italian, Russian, and Yiddish
Access:	Open for research

Administrative Information

Acquisition:	Purchase, 1978
Processed by:	Ancelyn Krivak, 2013
Repository:	Harry Ransom Center, The University of Texas at Austin

Biographical Sketch

Morris Gest (1881-1942) was one of Broadway's most successful and well-known theatrical producers of the 1910s and 1920s. Born Mishka Gershonovitch on January 17, 1881, in Koshedary, a small village near Vilnius, Lithuania, and raised in the Jewish community of Butrimonys, Lithuania, Gest emigrated to Boston by himself at the age of twelve. Although his family's intention had been for the boy to live with his cousins in Boston, Gest chose to live on his own and support himself through a variety of odd jobs, such as selling newspapers and peddling jewelry on the street. Eventually Gest found his niche in the Yiddish theaters, vaudeville palaces, and carnivals of Boston, where he worked as barker, usher, bill poster, and advertising manager. In 1901, Gest went to work as a promoter at the Pan-American Exposition in Buffalo, and then moved to New York City where he enjoyed great success as a ticket speculator on Broadway. Gest's activities attracted the attention of Oscar Hammerstein I, who hired the young man to find and promote new talent for his vaudeville theater, the Paradise Roof Garden. In 1905, Gest entered into a partnership with producer F. Ray Comstock, who held the lease at the Hippodrome Theatre. While he was working for Hammerstein and producing his own theatrical spectacles with Comstock, Gest became acquainted with Reina Belasco, the daughter of Broadway producer and director David Belasco, and the two married in 1909. After this time, Gest's productions shifted away from vaudeville acts towards increasingly highbrow musicals and plays, although he never lost his taste for visual spectacle and lavish production values. In 1911, he produced Gertrude Hoffman's *La Saison Russe*, which reproduced the choreography and designs of the Ballets Russes de Monte Carlo for American audiences for the first time. Gest also produced tours of well-known personalities such as Evelyn Nesbit Thaw and French music-hall actress Polaire. Other Gest productions of the 1910s included *Experience* (1914), an updated version of the medieval morality play *Everyman*, a Biblical pageant titled *The Wanderer* (1917), the Jerome Kern, Guy Bolton, and P. G. Wodehouse-penned musical *Oh, Boy!* (1917), *Chu Chin Chow* (1917), a musical adaptation of the Arabian Nights tales and its sequel, *Mecca* (1920), and a dramatization of Pierre Louys's novel *Aphrodite* (1919). Gest also dabbled in motion pictures, providing publicity for opera singer Geraldine Farrar's performance in Cecil B. DeMille's film version of *Carmen* (1915).

In the 1920s, Gest produced another Near Eastern-themed musical extravaganza, *Afgar* (1920), then brought Russian comedian Nikita Balieff's variety show *Chauve-Souris* to Broadway in 1922. The following year Gest imported the Moscow Art Theatre, Russia's foremost theatrical company co-directed by Konstanin Stanislavsky and Vladimir Nemirovich-Danchenko. The company toured America repeatedly in the 1920s, presenting plays by Russian authors such as Anton Chekhov and Ivan Turgenev, as well as classics by other playwrights such as Henrik Ibsen and Carlo Goldoni, and later light opera and other musical productions as the Moscow Art Theatre Musical Studio. Following the critical success of the Moscow Art Theatre tour, Gest brought another legend of the European stage, Italian actress Eleonora Duse, to America for a brief tour in 1924. Meanwhile, Gest was working on his next blockbuster production, a Christian-themed melodrama called *The Miracle* that was first presented in London in 1911. Directed by Max Reinhardt and designed by Norman Bel Geddes, Gest's

production of *The Miracle* opened at New York's Century Theatre in 1924. *The Miracle* toured the United States for the next three years, and went on tour again from 1929 to 1930, primarily so Gest could make up the losses incurred by Bel Geddes's enormous production costs.

In addition to his professional work in the 1920s, Gest used his money and connections to advance his personal and family interests. In 1922, Gest arranged for the removal of his parents from what was then the Soviet Union, and negotiated a safe passage for them to a new home in Germany. He toured Europe several times during the decade, meeting with poet Gabriele D'Annunzio and Benito Mussolini in Italy, and enjoying the company of various aristocrats in Britain. Between 1928 and 1929, Gest used his British connections to bring the Stratford-upon-Avon Festival Company to the United States and Canada for a multi-city tour. Gest also imported the Austrian actor Alexander Moissi, known for his work with Max Reinhardt, to Broadway in a production of Tolstoy's play *Redemption* (also known as *The Living Corpse*) in 1929. Also in 1929, Gest produced and handled the publicity for *Mima*, an adaptation of *The Red Mill* by Ferenc Molnar, directed by his father-in-law David Belasco, and attempted to follow up the success of *The Miracle* with another Christian-themed spectacle, *Freiburg Passion Play*, an adaptation of the medieval mystery play. *Freiburg Passion Play* was a failure at the box office, however, and after Gest lost money in the Wall Street crash of October 1929, he was forced to declare bankruptcy, and experienced a decline in his physical and psychological health. After several years of recuperation, Gest made a Broadway comeback in 1936 with *Lady Precious Stream*, a Chinese drama that had premiered in London the previous year. Although criticism of *Lady Precious Stream* was generally favorable, it proved to be his last Broadway production. In 1939, Gest returned to his carnival roots at the New York World's Fair, where he produced an attraction known as Little Miracle Town, a village populated by dwarfs. Gest's final job as a producer was a series of benefit performances by Greek actress Katina Paxinou in 1941, who came to New York to raise money for war relief in her native country. Morris Gest died of pneumonia on May 16, 1942, and was survived by his wife, Reina Belasco Gest.

Oliver Martin Sayler (1887-1958) was a dramatic critic and theatrical press agent who worked with Morris Gest for two decades and planned to write a full-length biography of Gest. Born in Huntington, Indiana on October 23, 1887, and educated at Oberlin College, Sayler got his professional start as a theater critic for the *Indianapolis News* and *Boston Evening Transcript*. In the 1910s, he toured Europe, notably visiting Russia to attend theatrical performances and interview directors and performers between 1917 and 1918 while revolution and civil war unfolded around him. His experiences in Russia were detailed in the books *Russia, White or Red* (1919) and *The Russian Theatre under the Revolution* (1920), later revised and republished as *The Russian Theatre* (1922). Sayler's other published works include *Our American Theatre* (1923), *Max Reinhardt and His Theatre* (1924), *Inside the Moscow Art Theatre* (1925), and *Revolt in the Arts* (1930). He also served as editor for several published editions of classic plays, including *The Eleonora Duse Series* (1923) and *The Moscow Art Theatre Series of Russian Plays* (1922-1923). In the 1920s, Sayler and his business partner, Marjorie Barkentin, became Morris Gest's press agents, and they remained his representatives until his death in 1942. Sayler wanted to publish a full-length biography of Gest, *Only in America*, and worked on the manuscript for this book throughout the 1930s and 1940s, but was never able to find a publisher. In addition to his professional activities, Sayler had a keen interest in

the history of hairdressing and, with his business associate, Marjorie Barkentin (also a hair enthusiast with a large collection of antique hair accessories), he planned to write and publish a book on the subject, *Crowning Glory*. Like the Gest biography, this project was never realized. Oliver M. Sayler died of a heart attack on October 19, 1958.

Sources:

In addition to materials within the Morris Gest Collection, the following source was used:

Hohman, Valleri J. *Russian Culture and Theatrical Performance In America, 1891-1933*. New York: Palgrave Macmillan, 2011.

Scope and Contents

The Morris Gest Collection, 1864-1966 (bulk 1894-1958), compiled by Gest's press agents, Oliver Sayler and Marjorie Barkentin, documents the life and career of one of Broadway's most successful and well-known producers of the 1910s and 1920s. Included are materials from his productions of *The Miracle*, directed by Max Reinhardt and designed by Norman Bel Geddes, and of the Moscow Art Theatre's only performances in the United States. Also present are drafts of Sayler's unpublished biography of Gest, correspondence with well-known actors, directors, and dramatic critics, photographs of Gest and of his father-in-law producer David Belasco, original drawings and costume designs, posters, programs, and scripts. In addition, the collection contains scrapbooks, business and legal documents, clippings, and notes related to the professional and personal activities of Morris Gest, his business partner, F. Ray Comstock, and Oliver Sayler. The collection is organized into two series: Series I. Morris Gest Papers, 1872-1966 (28 boxes) and Series II. Oliver Sayler Papers, 1864-1958 (4 boxes).

Series I. contains two subseries: Subseries A. Only in America ("If This Be Madness" [circa 1935-1942]), 1872-1966 (17 boxes) and Subseries B. Productions, 1900-1959 (11 boxes). Subseries A. is comprised of typescript drafts of Sayler's unpublished biography of Gest, *Only in America*, organized by chapter with many handwritten annotations and notes, and the research materials Sayler gathered as he worked on the book. Research materials include Gest's business and legal correspondence and documents, Gest's personal correspondence, photographs of Gest and clippings related to his career, press releases for Gest's productions, and typescripts of reminiscences by Gest's associates and various writings about Gest. The subseries also contains Sayler's correspondence regarding the biography and extensive biographical files on Gest's family members and associates, including materials related to David Belasco, Reina Belasco Gest, Eleonora Duse, Alexander Moissi, Evelyn Nesbit Thaw, and many other performers who appeared in Gest's productions. Sayler's collection of materials related to David Belasco is particularly noteworthy, as it includes many portraits of Belasco and production photographs from over a dozen shows that he produced and/or directed. Also in this

subseries, a scrapbook compiled by producer F. Ray Comstock, Gest's business partner, documents his activities before, during, and after his association with Gest.

Materials related to individual shows and lecture tours produced by Gest are filed alphabetically by production title in Subseries B. These items include programs, posters and other advertisements, production photographs, designs, scores, press releases, clippings, transcripts of articles and interviews, and correspondence. The bulk of the material in this subseries is related to Gest's production of *The Miracle* and to the Moscow Art Theatre, including many articles written about these productions and biographical files on the directors, performers, designers, and writers associated with them, such as Norman Bel Geddes, Max Reinhardt, and Konstantin Stanislavsky. Subseries B. also contains some pieces of original artwork, notably costume designs for *Chu Chin Chow* and *Lady Precious Stream* and drawings by Violet Manners, Duchess of Rutland, whose daughter, Lady Diana Manners, performed in *The Miracle*.

Series II. contains material related to Oliver Saylor's professional activities and personal interests, including correspondence, collected writings and production materials, and materials related to Saylor's book projects. These include several folders of photographs of Max Reinhardt, Reinhardt's productions, and other German and Austrian theaters and productions from the early twentieth century, many of which were reproduced in his book *Max Reinhardt and the Theatre* (1924). Clippings, correspondence, outlines, and notes document Saylor's attempt to write and market a book on the history of hairdressing, *Crowning Glory*. The series also contains a significant volume of clippings and other collected materials on Shakespeare and Stratford-upon-Avon, also related to an unrealized book project, with many clippings dating from the Shakespeare tricentennial in 1916.

Note to Researchers

The Morris Gest Collection includes a significant amount of brittle and deteriorating paper, and caution should be used when handling collection materials. Items that are particularly fragile, including F. Ray Comstock's scrapbook and several folders of newspaper sections and newspaper clippings, may be handled only with curatorial approval. Digital copies of these items are available for use by researchers. Glass negatives of photographs of Morris Gest and David Belasco in Box 23 may be viewed with curatorial approval.

Related Material

The Harry Ransom Center has several other related collections. The Norman Bel Geddes Papers contain materials related to Bel Geddes's production of *The Miracle* and correspondence between Bel Geddes and Oliver Saylor. The Stella Adler Papers contain materials related to Konstantin Stanislavsky and the Moscow Art Theatre. The Dance Collection contains materials related to the Ballets Russes de Monte Carlo (1911-1962). The B. J. Simmons Costume Design Records contain designs for European productions of some of the plays that Morris Gest produced in the United States, including *Aphrodite*, *Chu Chin Chow*, and *Mecca*.

Separated Material

A group of unfixed proofs and copy negatives of publicity photographs of actor Alexander Moissi were separated and placed in cold storage. Because of the light-sensitive nature of these materials, they are restricted from access. Access prints are available to researchers and located in the designated folders within the container list.

Index Terms

People

Belasco, David, 1853-1931.

Comstock, F. Ray, 1880-.

Gest, Morris, 1881-1942.

Reinhardt, Max, 1873-1943.

Sayler, Oliver M., 1887-1958.

Organizations

Moskovskii khudozhestvennyi akademicheskii teatr (Moscow Art Theatre).

Shakespeare Memorial Company (Stratford-upon-Avon Festival Company).

Subjects

Theater--New York (State)--New York.

Theater--United States--History--20th century.

Theatrical producers and directors.

Document Types

Clippings.

Correspondence.

Drawings.

Legal documents.

Photographs.

Scrapbooks.

Scripts.

Series I. Morris Gest Papers, 1872-1966

Subseries A. Only in America (alternative title If This Be Madness [circa 1935-1942]),
1872-1966

Typescript draft with annotations

Foreword, undated	Container 1.1
Table of contents and handwritten notes, undated	Container 1.2
Prologue, undated	Container 1.3
Act I, Scene One (Tsipa Dina's Darling), undated	Container 1.4
Act I, Scene Two (Mishka, the Bad Boy), undated	Container 1.5
Act I, Scene Three (On His Own in Pi Alley), undated	Container 1.6
Act I, Scene Four (Dust, Sawdust and Star Dust), undated	Container 1.7
Act I, Scene Five (Buffalo, Gateway to Make Believe), undated	Container 1.8
Act II, Scene One (On the Sidewalks of New York), undated	Container 1.9
Act II, Scene Two (Prophet in Pasteboard) with handwritten notes, undated	Container 1.10
Act II, Scene Three (Hammerstein's Roof Garden), undated	Container 1.11
Act II, Scene Three, fragments, article transcripts, and notes, undated	Container 1.12
Act II, Scene Four notes, undated	Container 1.13
Act II, Scene Five notes, undated	Container 1.14
Act II, Scene Six (Reina Belasco--Her Royal Highness), undated	Container 1.15
Act II, Scene Seven (Salome from San Francisco), undated	Container 1.16

Act II, Scene Seven, fragments, article transcripts, notes, and correspondence, 1908, undated	Container 1.17
Act II, Scene Eight, (On Your Toes--America!), undated	Container 2.1
Act II, Scene Ten (They Believed Their Publicity!), undated	Container 2.2
Act II, Scene Eleven (What's All the Shootin' for?), undated	Container 2.3
Act II, handwritten notes, undated	Container 2.4
Act II, article transcripts and notes on Polaire and Gertrude Hoffman, 1913, undated	Container 2.5
Act III, Scene One (The Failure That Made a Million), undated	Container 2.6
Act III, Scene One, notes, undated	Container 2.7
Act III, Scene Two (Class in Cans), undated	Container 2.8
Act III, notes on Princess Theatre, undated	Container 2.9
Act III, interlude after Scene Three, typescript, notes, and clippings, undated	Container 2.10
Act III, Scene Four (The Story of the Play...), undated	Container 2.11
Act III, Scene Four, notes, undated	Container 2.12
Act III, Scene Five (Haroun Al-Gest's Arabian Night) with notes and clippings, undated	Container 2.13
Act III, Scene Six (Human Form Divine), undated	Container 3.1
Act III, Scene Six, notes, undated	Container 3.2
Act III, Scene Seven (Century Roof) with clippings, undated	Container 3.3
Act III, Scene Eight (Imperial Morris Gest), undated	Container 3.4
Act III, Scene Eight, notes, undated	Container 3.5
Act III, Scene Nine (The Delights of Delysia), undated	Container 3.6

Act III interlude, with correspondence, 1923, undated	Container 3.7
Act IV, Scene One (The Last Laugh Out of Russia), undated	Container 3.8
Act IV, Scene Two (The World's Foremost Acting Company), undated	Container 3.9
Act IV, Scene Three, notes on Eleonora Duse, undated	Container 3.10
Act IV, Scene Three, Eleonora Duse press releases, undated	Container 3.11
Act IV, Scene Four (A Miracle in the Making), undated	Container 3.12
Act IV, Scene Five (Performing a Miracle), undated	Container 4.1
Act IV, Scene Six (The Miracle of 'The Miracle'), undated	Container 4.2
Act V, Scene One (Red Blood Vs. Blue Blood), undated	Container 4.3
Act V, Scene Three (What Next?), undated	Container 4.4
Act V, Scene Three (For Moissi's Sake), article transcripts and clippings, undated	Container 4.5
Act V, Scene Four (And What Then?), undated	Container 4.6
Act V, Scene Four, notes and article transcripts, 1924-1929, undated	Container 4.7
Act V, Scene Five [labeled Four] (Crucify Him!), undated	Container 4.8
Act V, Scene Five, notes, article transcripts, and press releases, undated	Container 4.9
Act V, Scene Six (Theatre in Life), undated	Container 4.10
Act V, Scene Six [Scene Eight?] (Breaking Point), undated	Container 4.11
Act V, Scene Seven (The Pit and the Pendulum), undated	Container 4.12
Act V, fragments and notes, undated	Container 4.13

Act V, interlude, undated	Container 5.1
Manuscript revisions, undated	Container 5.2
Notes, undated	Container 5.3-6.2
Notes from Mr. Gest on biographical details, undated	Container 6.3
Outlines, undated	Container 6.4
Synopsis [titled This Theatre International], undated	Container 6.5
Research materials	
Business and legal correspondence, 1919-1930, undated	Container 6.6
Business documents, 1925-1941, undated	Container 6.7
Contracts and business agreements, 1918-1929	Container 6.8
Lists of contracts, undated	Container 6.9
Gest biographical data, undated	Container 6.10
Gest clippings and periodicals	
1872-1965, undated [includes clippings in Yiddish]	Container 6.11-6.13, 24.1-6
Clippings from Theatre and other publications, 1906-1951	Container 25.1-2
The American Magazine, September 1926	Container 6.14
Commentator, 15 June and 27 July, 1935	Container 6.15
The New Yorker, 8 February 1941	Container 6.16
La Nouvelle Revue Française, 1 October 1925	Container 7.1
Paris Comet, 10 October 1927	Container 7.2
Clippings related to Yiddish theater, 1937	Container 7.3
Gest correspondence	
1894-1919	Container 7.4

1920-1924	Container 7.5
Correspondence regarding removal of Gest family from Russia, 1922	Container 7.6
1925-1929	Container 7.7
1930-1934	Container 7.8
1935-1939	Container 7.9
1940-1942	Container 7.10
Undated	Container 7.11
Correspondents A-M, 1918-1938, undated	Container 7.12
Correspondents N-R, 1923-1932	Container 7.13
Correspondence between Gest and Sayler and with Sayler regarding Gest biography	
1920-1929	Container 7.14
1930-1935	Container 7.15
1936-1939	Container 7.16
1940-1949	Container 7.17
Sayler correspondence regarding biography	
Fraser, Donald Stewart, 1935-1936, undated	Container 7.18
Garden, Mary, 1936-1937	Container 8.1
Geddes, Norman Bel, 1935-1938	Container 8.2
Gest, Reina Belasco, 1937-1943	Container 8.3
Gest, Simeon, 1932-1953	Container 8.4
Hulton, Millicent, 1935	Container 8.5
Stevens, Ashton, 1931-1951	Container 8.6
Gest estate auction, clippings, catalogs, notes, and receipts, 1948	Container 8.7

Gest photographs and artworks

Caricatures and photographs of Gest, 1911-1926, undated	Container 30.1
Photographs of Gest, 1909-1934, undated	Container 8.8-10
Photographs of Gest (glass negatives), undated [Restricted; original photos may be viewed with curatorial approval]	Container 23.1-3
Drawings and caricatures of Gest, 1916-1924, undated	Container 8.11
Photographs of Gest with family members, 1907, undated	Container 8.12
Photograph of Gest with Nikita Balieff, undated	Container 25.4
Photographs of Gest, David Belasco, and Lenore Ulric, undated	Container 25.3
Photographs of Gest and Lady Beaverbrook (Gladys Aitken), circa mid-1920s	Container 9.1
Photograph of Gest with Guy Bolton, F. Ray Comstock, Jerome Kern, and P. G. Wodehouse, undated	Container 25.4
Photograph of Gest and Charlie Chaplin, 1926	Container 9.2
Photograph of Gest and Al Jolson, undated	Container 9.3
Photograph of Gest and Benito Mussolini, undated	Container 9.4
Photograph of Gest and Cornelia Otis Skinner, undated	Container 9.5
Photographs of Gest and Ashton Stevens, undated	Container 9.6
Photographs of Gest with various others, 1924, undated	Container 9.7
Photographs of Gest and others at Hearst Ranch [negatives], undated	Container 9.8
Photograph of Gest with unidentified others, undated	Container 25.4
Gest press references, undated	Container 9.9

Press releases, 1913-1937, undated	Container 9.10
Reminiscences by associates, undated	Container 9.11-10.3
Writings about Gest	
Reminiscences of Mr. Gest's Childhood by His Mother. Translated by Victor Hammer, undated	Container 10.4
Misha, the Bogeyman by Simeon Gest, undated	Container 10.5
Paris Meetings (Notes by Simeon Gest), undated	Container 10.6
Notes from Mr. Phillips at the Ansonia, undated	Container 10.7
Deshais, Athlyn, Inferiority Complex Greatest Poison to Human Nature--Says Morris Gest, undated	Container 10.8
Rohe, Alice, Only in America Could I Do It, undated	Container 10.9
Stevens, Ashton, Morris Gest--He Never Went Sane, undated	Container 10.10
Stevens, Ashton, Morris Gest--Miracle Man, undated	Container 10.11
Mr. Gest, Dramatic Ambassador... [author uncredited], undated	Container 10.12
Die Legende von Morris Gest [author uncredited], undated	Container 10.13
Typescript of address by Honorable Fred W. Green, dinner given in honor of Morris Gest at the Detroit Athletic Club, 1929	Container 10.14
Sayler, Oliver, An Annual Theatre Festival, undated	Container 10.15
Sayler, Oliver [unsigned], A Pseudo-Opera Impresario, undated	Container 10.16
Sayler, Oliver?, World Theatre in the Tyrolean Alps, undated	Container 10.17
Untitled notes on Morris Gest [author uncredited], undated	Container 10.18

Biographical files

Aldrich, Mariska, photograph, undated	Container 10.19
Belasco, David	
Clippings, 1894-1953	Container 10.20
Hearst magazine with article by Belasco, June 1914	Container 10.21
Correspondence, 1908-1931	Container 10.22
Notes and printed material, 1934-1949, undated	Container 10.23
List of books from Belasco's library that disappeared at estate auction, undated	Container 10.24
Belasco family photographs, undated	Container 11.1
Photographs, 1920-1930, undated	Container 25.5
Photographs (glass negatives), undated [Restricted; original photos may be viewed with curatorial approval]	Container 23.4-6
Production photographs	
Adrea, undated	Container 25.6
The Concert, undated	Container 25.7
Darling of the Gods, undated	Container 25.8
The Easiest Way, undated	Container 25.9
The Fighting Hope, undated	Container 25.10
A Grand Army Man, undated	Container 25.11
Is Matrimony a Failure?, undated	Container 25.12
The Lily, undated	Container 25.13
The Music Master, undated	Container 25.14
Nobody's Widow, undated	Container 25.15
The Rose of the Rancho, undated	Container 25.16

Sweet Kitty Bellairs, undated	Container 25.17
Under Two Flags, undated	Container 25.18
The Warrens of Virginia, undated	Container 25.19
Zaza, undated	Container 25.20
Unidentified productions, undated	Container 25.21
Scrapbook pages and correspondence with Ruth Terry, 1918-1925	Container 25.22
Belasco, Reina	
Photographs, undated	
Prints	Container 11.2, 25.23
Glass negatives	Container 23.7-8
Obituaries and estate sale catalog, 1948	Container 11.3
Burke, Billie, clipping, 1948	Container 25.24
Caesar, Irving, caricature by Massager, 1925	Container 25.25
Caldwell, Orville R., photograph, undated	Container 11.4
Chaliapin, Feodor, photograph of hand, undated	Container 11.5
Comstock, F. Ray	
Photographs, undated	Container 11.6, 25.26
Scrapbook, circa 1900-1945 [Researchers please use digital copy in Folder 11.7 (DiDb #40093); original scrapbook in Box 31 may be viewed with curatorial approval]	Container 11.7, Box 31
Craig, Edward Gordon, clipping, 1966	Container 11.8
Dahl, Gerhard M., photograph, undated	Container 25.27
D'Annunzio, Gabriele	
Article typescript, Gabriele D'Annunzio by Fraser, Donald Stewart, undated	Container 11.9

Clippings, 1931-1938	Container 11.10
Duse, Eleonora	
Correspondence between Duse and Gest and correspondence regarding Duse, 1923-1924	Container 11.11
Clippings, 1923-1948, undated	Container 26.1
Photographs and etchings, 1939, undated	Container 11.12
Programs, 1898-1923	Container 11.13
Così Sia by Gallarati-Scotti, Tommaso	
Published script [in Italian], with annotations, possibly by Eleonora Duse, 1922	Container 11.14
Typescript [in English], undated	Container 11.15
Farrar, Geraldine	
Clippings, 1948-1962	Container 11.16
Photographs, undated	Container 11.17
Flower, Sir Archibald, clippings, undated	Container 11.18
Ford, Henry, photograph, undated	Container 11.19
Fraser, Donald Stewart, notes, undated	Container 11.20
Garden, Mary, clippings, 1951	Container 26.2
Hammerstein, Arthur, photograph, undated	Container 26.3
Harris, Jed, photograph, undated	Container 11.21
Hoffman, Gertrude, clippings, 1906-1937	Container 11.22
Hoppé, E. O., caricature, 1913	Container 11.23
Hulton, Lady Millicent	
Clipping, 1923	Container 26.4
Notes and clipping, 1927, undated	Container 11.24
Kahn, Otto, caricature and photograph, undated	Container 12.1

Lasky, Jesse L., photographs, undated	Container 12.2
Lorber, Martha, photographs, clipping, and press release, undated	Container 12.3
Loverich, Cecilia, photographs, undated	Container 12.4
Mitropoulos, Dmitri, photograph inscribed to Gest, 1941	Container 12.5
Moissi, Alexander	
Article from New Yorker Deutsche Zeitung, 23 November 1928	Container 30.2
Caricatures and photographs, undated	Container 12.6
Paxinou, Katina	
Clippings, 1941-1946	Container 12.7
Photographs, undated	Container 12.8
Polaire, clippings, 1908-1939	Container 12.9, 26.5
Revells, Hamilton, photograph, undated	Container 12.10
Robinson, Edward G., photograph, undated	Container 12.11
Rogers, Will, clippings, notes, and photographs, 1947, undated	Container 12.12
Selwyn, Edgar, photograph, undated	Container 26.6
Starr, Frances, photographs, undated	Container 26.7
Stevens, Ashton	
Caricature, undated	Container 26.8
Clippings, 1931-1951	Container 26.9
Thaw, Evelyn Nesbit	
Clippings, 1906-1955	Container 12.13
Manuscript, notes, and press releases, undated	Container 12.14

Whalen, Grover A., photograph, undated	Container 12.15
White, George, photographs, undated	Container 26.10
Unidentified photographs, undated	Container 12.16, 26.11
Subseries B. Productions, 1900--1959	
Lists of Gest productions, undated	Container 12.17
Afgar (1920), clippings and playbill, 1921, undated	Container 26.12
Aphrodite (1919)	
Article in Comoedia Illustré, 5 April 1914	Container 26.13
Clippings, 1920-1921	Container 26.14
Chu Chin Chow (1917)	
Acting edition, libretti, and scores, 1916, 1931	Container 12.19
Clippings, article transcripts, and correspondence, 1917-1937, undated	Container 13.1
Clippings, 1917-1943	Container 26.16
Costume designs by Percy Anderson, undated	Container 30.3
Programs, 1917-1918	Container 13.2, 26.17
Various published vocal and instrumental scores, 1916	Container 30.4
Experience (1914)	
Programs, 1914-1920	Container 13.3
Wooden sign advertising performance of Experience at Illinois State Penitentiary, 3 April 1916	Container Box 32
Freiburg Passion Play (1929)	
Clippings, 1929-1941	Container 13.4
Programs, 1929	Container 26.18

Ghosts (1929), flyer, undated	Container 13.5
Lady Precious Stream (1936)	
Advertisements, programs, and invitation, 1936, undated	Container 13.6
Biographical information on Helen Chandler, Mei Lan-Fang, and S. I. Hsiung, 1936, undated	Container 13.7
Clippings	
1935-1938 [includes clipping in Chinese] [Researchers please view copies of clippings in Folder 13.8; originals in Folder 28.1 may be viewed with curatorial approval]	Container 13.8, 28.1
New York Times Mid-Week Pictorial, 15 February 1936	Container 26.19
Vogue article, 15 April 1935	Container 26.20
Correspondence, 1938-1940	Container 13.9
Photographs of cast and crew, 1936, undated	Container 13.10, 26.21
Poster for production at Savoy Theatre, London, undated	Container Osf 1
Press releases, notes, correspondence, and printed material, 1935-1940	Container 13.11
Programs, 1935-1936	Container 13.12
Scene and costume drawings, undated	Container 30.5
Little Miracle Town exhibit, New York World's Fair (1939)	
Articles, 1939, undated	Container 26.22
Clippings, 1909-1943 [Researchers please view copies of clippings in Folder 13.13; originals in Folder 28.2 may be viewed with curatorial approval]	Container 13.13, 28.2
Correspondence, 1939	Container 13.14
Notes, undated	Container 13.15

Photographs, circa 1939	Container 13.16-14.1
Press releases, undated	Container 14.2
Program, undated	Container 14.3
Mecca (1920)	
Chorus parts and published score by Percy E. Fletcher, autographed by Fletcher, 1920	Container 30.6
Clipping, undated	Container 14.4
Programs, 1920	Container 14.5
Program and clippings, 1920-1925	Container 26.23
Sheet music, 1920	Container 14.6
Mima (1929)	
Poster, 1929	Container Osf 1
Program and clipping, 1929	Container 14.7
The Miracle (1924-1927, 1929-1930)	
Advertisements, undated	Container 14.8
Articles and other writings	
An American Protestant Protest, 1924	Container 14.9
At the Miracle, typescript poem, unsigned, undated	Container 14.10
Dramatic Story of the Miracle by Gest, typescript, undated	Container 14.11
Epitomizing the Miracle, undated	Container 14.12
The Eternal Thrill of the Miracle by Sayler, undated	Container 14.13
Excerpts from the sermon of Dr. Dyer of the Congregational Church, undated	Container 14.14
Main Street Discovers the Miracle by C. J. Hasseck, undated	Container 14.15

The Miracle by Emilia M. Niec, undated	Container 14.16
The Miracle, unsigned, circa 1927	Container 14.17
Miracle Author Appraises... by Dr. Karl Vollmoeller, undated	Container 14.18
The Miracle Further Beholden... by Sayler, undated	Container 14.19
The Miracle Man by Donald Stewart Fraser, undated	Container 14.20
The Miracle of the Miracle, unsigned, undated	Container 14.21
'The Miracle' Story of the Play by Dr. Karl Vollmoeller, undated	Container 14.22
A Miracle Trio by Ernest De Weerth, undated	Container 14.23
New Thrill in Store for Those Who Attend 'Miracle'... by Archie Bell, undated	Container 14.24
Norman Bel Geddes in Europe!, poem by Ernest De Weerth, 1923	Container 14.25
Nuns and Madonnas by Rudolf Kommer, 1926	Container 14.26, 27.1
Passports to the Miracle by Sayler, undated	Container 14.27
The Personalities Responsible for the Miracle by Alegre Reus, undated	Container 14.28
Statement by Gest, undated	Container 14.29
The Story of 'The Miracle', 1912	Container 14.30
The Theatre with Two Stages, unsigned, undated	Container 14.31
Twenty Five Reasons Why 'The Miracle' Is the Most Unusual Event..., unsigned, undated	Container 14.32
The Wayward Nun by Marjorie Barkentin, undated	Container 14.33

The Wizard behind the Miracle by Karl Vollmoeller, undated	Container 14.34
Untitled article, unsigned, undated	Container 14.35
Untitled article, unsigned [by Max Reinhardt?], undated	Container 14.36
Untitled article by Herman J. Mankiewicz, 1927	Container 14.37
Articles and notes in German, undated	Container 14.38
Biographical files	
Boleslavsky, Richard, biographical summary, undated	Container 14.39
Bulgakoff, Lyoff, article transcripts, undated	Container 14.40
Caldwell, Orville, article transcript, undated	Container 14.41
Carmi, Maria (Princess Matchabelli), photographs, article transcripts, correspondence, and clippings, 1912-1939, undated	Container 14.42
Cherer-Bekefi, Maria, biographical summary, undated	Container 15.1
Darvas, Lili, photographs and article transcripts, undated	Container 15.2
D'Antalfy, Dezso, biographical summary, undated	Container 15.3
De Weerth, Ernst, biographical summary, undated	Container 15.4
Feld, Fritz, article transcript and correspondence, 1937, undated	Container 15.5
Geddes, Norman Bel	
Article transcript and clipping, 1938, undated	Container 15.6
Caricature, undated	Container 15.7
Humperdinck, Engelbert, photographs, 1912, undated	Container 15.8

Humphreys, Haroldine, biographical data, undated	Container 15.9
Kommer, Rudolf, photographs and biographical summary, undated	Container 15.10
Kraus, Werner	
Photograph, undated	Container 27.2
Photographs, biographical summary, and notes, undated	Container 15.11
Ladd, Schuyler, photographs and biographical summary, undated	Container 15.12
Manners, Lady Diana	
Articles, photographs, and correspondence, 1900-1941	Container 27.3
Drawings by Violet Manners, Duchess of Rutland, undated	Container 30.7
Photographs, 1923-1926, undated	Container 15.13, 27.4
Nilson, Einar, article transcript, undated	Container 15.14
Patterson, Eleanor, photographs, undated	Container 15.15
Pinchot, Rosamond	
Article, 1940	Container 27.5
Photographs and articles, undated	Container 15.16
Powell, Victoria, photographs, undated	Container 15.17
Rainer, Luis, photographs and biographical summary, undated	Container 15.18
Reinhardt, Max	
Articles, 1937, undated	Container 15.19
Photograph, undated	Container 27.6

Programs, 1912-1943	Container 15.20
Schildkraut, Rudolf, biographical summary, undated	Container 15.21
Schirmer, Elizabeth, photographs, undated	Container 15.22
Schirmer, Friederich, biographical summary, undated	Container 15.23
Tarasova, Alla, photographs, correspondence, and article transcripts, undated	Container 15.24
Tree, Iris, photograph, undated	Container 15.25
Vollmoeller, Karl, article, undated	Container 15.26
Various notes and biographical summaries, undated	Container 15.27
Business records	
Budget statements and box office receipts, 1924-1929	Container 15.28
Contracts, 1923-1929	Container 15.29
Costume and prop lists, 1926, undated	Container 15.30
Salary lists, 1929	Container 15.31
Clippings	
1929-1935	Container 16.1
1911-1951 [Researchers please view copies of clippings in Folders 16.2-3; originals in Folders 28.3-5 may be viewed with curatorial approval]	Container 16.2-3, 28.3-5
Correspondence, 1923-1941	Container 16.4
Notes, 1924-1933, undated	Container 16.5
Photographs	
Gest with cast and crew, 1923-1925, undated	Container 16.6-7, 27.7

Production photographs, 1925-1926, undated	Container 16.8, 27.8
Posters	
Poster by Georges Pogadieff, 1926	Container Osf 1
Poster for production at Century Theatre, New York, undated	
Press releases, 1924-1931, undated	Container 16.9
Programs, 1911-1959, undated	Container 27.9
Programs, notes, and pantomime script, 1912-1959	Container 16.10
Reproductions of set designs, 1911, undated	Container 16.11
Moscow Art Theatre (1923-1926)	
Advertisements, 1917-1934, undated	Container 17.1
Articles	
Acting and the Moscow Art Theatre, unsigned, undated	Container 17.2
America and the Moscow Art Theatre Get Acquainted, unsigned, undated	Container 17.3
American Impressions by Konstantin Stanislavsky, undated	Container 17.4
Art for Democracy and A Year Later from Novy Satirikon, June-July 1917	Container 17.5
Artists-Painters of the Moscow Art Theatre, unsigned, undated	Container 17.6
The Book and the Play by Sayler, undated	Container 17.7
Carmen through a Russian Alembic, unsigned, 1926	Container 17.8
Drama in the Midst of Revolution by Louise Bryant, 1922	Container 27.10
Europe's Premier Playhouse in the Offing by Sayler, undated	Container 17.9

Excerpt from The Exemplary Theatre by Granville Barker, undated	Container 17.10
The Fighting History of the Moscow Art Theatre, unsigned, undated	Container 17.11
The Fountain Head of the Russian Stage by Sayler, undated	Container 17.12
Fusing Opera in a New Way by Victor Belaiev, 1927	Container 27.11
Importing Europe's Foremost Stage by Sayler, undated	Container 17.13
The Impresario by Eunice Tietjens, 1924	Container 17.14
The Interesting Tale of What One Actor Braved for His Art unsigned, undated	Container 17.15
Introducing the Moscow Art Theatre by Sayler, undated	Container 17.16
Introduction unsigned, undated	Container 17.17
The Leavening Power of Russian Art by Sayler, undated	Container 17.18
Meiningen Players unsigned, undated	Container 17.19
The Mirror of Russian Nature by Edwin W. Hullinger, undated	Container 17.20
Morris Gest with Five Selves Would Like Nine by Sayler, undated	Container 17.21
Morris Sponsors Russian-American Trade, unsigned, undated	Container 17.22
Moscow Art Maxims, unsigned, undated	Container 17.23
Moscow Art Theater by Bruce Bliven, undated	Container 17.24
The Moscow Art Theatre—1898-1938, unsigned, undated	Container 17.25

The Moscow Art Theatre Arrives in Full Force, unsigned, undated	Container 17.26
The Moscow Art Theatre Musical Studio Represents Highest Type of Music and Dramatic Art, unsigned, 1925	Container 27.12
The Moscow Art Theatre on Tour by Vladimir Nemirovich-Danchenko, undated	Container 17.27
The Moscow Art Theatre Says Do Svidanya! by Dr. Sergei Bertensson, undated	Container 17.28
Moscow As Mecca of Modern Stage by Sayler, undated	Container 17.29
The Most Distinguished Stock Company in the World by E. M. Dole, 1923	Container 17.30
Mr. Gest Dramatic Ambassador, unsigned, undated	Container 17.31
Musical Plays Please Russians, unsigned, undated	Container 17.32
My Acquaintance with the Moscow Art Theatre by Vassily Katchaloff, undated	Container 17.33
Nietzsche Philosopher-Musician, unsigned, undated	Container 17.34
No Offstage for Russian Players, unsigned, undated	Container 17.35
Norman Hapgood Analyzes the Unique Qualities of the Moscow Art Theatre, undated	Container 17.36
Notes on the Russian Theatre by Oliver M. Sayler, undated	Container 17.37
Observations sur Deux Théâtres Russes by André Levinson, 1923	Container 27.13
On Seeing a Play in a Foreign Tongue by Sayler, undated	Container 17.38
The Residue of the Russians by Kenneth Macgowan, undated	Container 17.39

Richard Ordynski—Action—Camera! by Richard Ordynski, 1917	Container 27.14
Russia Looks to America by Sayler, 1919	Container 27.15
The Russian Players in America by Sayler, undated	Container 17.40
The Russian Players Off Stage? Never! by Sayler, undated	Container 17.41
The Russian Theatre in America by Sayler, undated	Container 17.42
Russia's Greatest Comedian by Thomas H. Uzzell, 1924	Container 27.16
The Same Russians Yet not the Same by Sayler, undated	Container 17.43
The School of the Moscow Art Theatre and The Studio of the Moscow Art Theatre, unsigned, undated	Container 17.44
Seen on the Stage by Kenneth Macgowan, 1923	Container 27.17
Socialism and the Theater by A. V. Lunatcharsky, undated	Container 17.45
The Story of the Moscow Art Theatre, unsigned, undated	Container 17.46
Strong Stimulus Promised by the Moscow Art Theatre, unsigned, undated	Container 17.47
The Theater of the Future by A. V. Lunatcharsky, undated	Container 17.48
The Theatre International, exhibit brochure, 1929	Container 17.49
The Two New Slav Plays, unsigned, undated	Container 17.50
Types and Make-Up in the Russian Theatre by Martin Wolfson, 1931	Container 17.51
Unlocking the Treasures of the Russian Theater by Sayler, 1923	Container 27.18

Copy of address of Welcome to the Moscow Art Theatre delivered at South Station, Boston, 6 May 1923	Container 17.52
What Eleonora Duse Thinks of the Moscow Art Theatre, unsigned, undated	Container 17.53
What the Moscow Players Did for America by Henry James Forman, undated	Container 17.54
What the Moscow Players Did for the American Press by Henry James Forman, undated	Container 17.55
World's Theaters Come to America by Saylor, 1924	Container 17.56
Various articles, 1922-1938	Container 27.19
Articles in Russian, 1924-1929, undated	Container 17.57
Untitled articles, undated	Container 17.58
Fragments of articles, undated	Container 17.59
Biographical files	
Arensky, Aron, biographical summary, undated	Container 18.1
Baklanova, Olga, biographical data, clipping, and photograph, 1926, undated	Container 18.2
Baratoff, Leonid, biographical summary, undated	Container 18.3
Bertensson, Sergei, biographical sketch and photograph, undated	Container 18.4
Chekhov, Anton, and Knipper-Chekhova, Olga, article transcripts, clipping, notes, press releases, and transcripts of letters, circa 1923-1959, undated	Container 18.5
Galperin, Mikhail, An Autobiographical Study, undated	Container 18.6
Kataev, Valentine, clipping, 1931	Container 18.7
Katchaloff, Vassily, article transcripts, undated	Container 18.8
Kommissarshevsky, Theodore, notes, undated	Container 18.9
Kontchalovsky, Pierre, biographical summary and notes, undated	Container 18.10

Lipskeroff, Constantin, article transcripts and biographical summary, undated	Container 18.11
Lossky, V. A., biographical summary, undated	Container 18.12
Moskvin, Ivan, article transcript, undated	Container 18.13
Nemirovich-Danchenko, Vladimir, article transcripts and clippings, 1943, undated	Container 18.14
Sarins, Alexander, photograph, 1932	Container 18.15
Sats, Ilya, article transcript, undated	Container 18.16
Shevdoff, Constantin, biographical summary, undated	Container 18.17
Stanislavsky, Konstantin, article transcripts, clippings, notes, and photograph (with Morris Gest), 1931-1938, undated	Container 18.18
Turgenev, Ivan, article transcript, undated	Container 18.19
Velikanoff, Ivan, biographical data, undated	Container 18.20
Yevreynoff, Nikolai, article by Oliver M. Sayler, undated	Container 18.21
Business files	
Advertising, 1925, undated	Container 18.22
Budget and expense records, 1923-1927	Container 18.23
Contracts and agreements, 1922-1925, undated	Container 18.24
Receipts, 1927-1933	Container 18.25
Statute of the Cooperative Society of Moscow Art Theatre, 1917	Container 18.26
Scenery, costume, and prop lists, 1925, undated	Container 18.27
Various forms and lists, 1923-1925	Container 18.28

Clippings, 1922-1956 [Researchers please view copies of clippings in Folder 18.29; originals in Folder 28.6 may be viewed with curatorial approval]	Container 18.29, 28.6
Correspondence	
With Morris Gest, 1923-1931, undated	Container 18.30
With Oliver Sayler, 1922-1947, undated	Container 18.31
Various, 1917-1959, undated	Container 18.32
Individual productions	
The Brothers Karamazoff (1923), script fragments, excerpts of reviews, and press release, undated	Container 18.33
Carmencita and the Soldier (1926), reviews and program excerpt, 1925, undated	Container 18.34
The Cherry Orchard (1923), reviews, undated	Container 18.35
The Daughter of Madame Angot (1925), reviews, 1920-1923, undated	Container 18.36
The Death of Pazuukhin (1924), articles, undated	Container 18.37
Hamlet (not produced), articles, undated	Container 18.38
Ivanoff (1923), excerpts of reviews, undated	Container 18.39
The Lower Depths (1923)	
Costume drawings, 1923, undated	Container 30.8
Press releases and reviews, undated	Container 18.40
Lysistrata (1925), articles and reviews, 1923, undated	Container 18.41
The Mistress of the Inn (1923), reviews, undated	Container 18.42
La Périchole (1925), articles and plot outline, 1924, undated	Container 18.43
Resurrection (not produced), article, undated	Container 19.1

The Three Sisters (1923), articles and press releases, undated	Container 19.2
Tsar Fyodor Ivanovitch (1923), articles, reviews, and press releases, undated	Container 19.3
Uncle Vanya (1924), press releases and reviews, undated	Container 19.4
Notes, 1937, undated	Container 19.5
Photographs of Gest with Moscow Art Theatre cast and director Vladimir Nemirovich-Danchenko, 1925, undated	Container 19.6
Poster for Moscow Art Theatre Musical Studio, undated	Container Osf 1
Press releases, 1923-1935, undated	Container 19.7-8
Programs, 1913, undated	Container 27.20
Programs and notes, 1923-1924	Container 19.9
Prospectuses, 1923-1926	Container 19.10
Typescripts in Russian, 1924-1933, undated	Container 19.11
"Moscow Art Theatre, 1923-1924" [list of names and addresses]	Container 19.12
"List of Prominent People at Premiere of Moscow Art Theatre Musical Studio," undated	Container 19.13
Nikita Balieff's Chauve-Souris (1922-1923, 1925, 1927, 1929, 1931)	
"List of Prominent People at Premiere of Moscow Art Theatre Musical Studio," undated	Container 12.18
Programs, 1922-1928	Container 26.15
Oh, Boy! (1917)	
Clipping, 1917	Container 27.21
Program, undated	Container 19.14
Redemption (1929)	

Business files, 1927-1929	Container 19.15
Clippings, 1928-1929	Container 19.16
Programs and advertisements, 1928-1929, undated	Container 27.22
La Saison Russe (1911)	
Clippings and notes on the Ballets Russes, 1906-1940, undated	Container 27.23
Program, 1911	Container 27.24
Stratford-Upon-Avon Festival Company (1928-1929 North American tour)	
Biographical files	
Bland, Joyce, biographical data and photographs, undated	Container 19.17
Byford, Roy, biographical data, undated	Container 19.18
Hayes, George and Wynter, Georgina, photograph, undated	Container 19.19
Holder, Mary, biographical data, undated	Container 19.20
Messingham, D., transcript of interview, undated	Container 19.21
Walter, Wilfrid, biographical data, undated	Container 19.22
Wynter, Georgina, biographical data, undated	Container 19.23
Correspondence, 1928-1935	Container 19.24
Programs and flyers, 1914-1954	Container 20.1
Evelyn Nesbit Thaw (1913-1914 tour), souvenir album, 1913	Container 20.2
The Wanderer (1917)	
Clippings, 1917, 1949	Container 27.25
Programs and clippings, undated	Container 20.3

The Whip (1912), clipping, 1912

Container 20.4

The Wonder Bar (1931), program, 1931

Container 20.5

Series II. Oliver Sayler Papers, 1864--1958

Biographical data, circa 1920s	Container 20.6
Correspondence	
1918-1942, undated	Container 20.7
1950-1958	Container 20.8
Legal document, Oliver Sayler and Marjorie Barkentin versus Reina Belasco Gest, 1945	Container 20.9
Collected articles	
Untitled typescript[by Otto Kahn?], undated	Container 20.10
Monsieur Etin in Paris by Fritz Feld, 1934	Container 20.11
Excerpt from The Music of Spain by Carl Van Vechten, undated	Container 20.12
Ballad of the Grand Canyon, poem by Sayler and Barkentin, undated	Container 20.13
The Case of Wagner, typescript, author not given, undated	Container 20.14
Book projects	
Inside the Moscow Art Theatre (1925), fragments of galley proofs with annotations, undated	Container 20.15
Research materials for Max Reinhardt and His Theatre (1924, 1926)	
Photographs of Reinhardt, 1905-1926, undated	Container 20.16
Photographs of Salzburg, 1925, undated	Container 20.17
Photographs of Leopoldskron, undated	Container 20.18
Engravings and prints, undated	Container 20.19
German and Austrian theater, photographs of actors and actresses, undated	Container 20.20-21

German and Austrian theater, production photographs, 1909-1926, undated	Container 21.1-3, 29.1
German and Austrian theater, set design photographs, 1906, undated	Container 21.4, 29.1
German and Austrian theater, photographs of theater buildings and interiors, undated	Container 21.5, 29.1
The Moscow Art Theatre Series of Russian Plays [edited by Sayler], proofs of introductions to <i>An Enemy of the People</i> by Henrik Ibsen (1923), <i>Ivanoff</i> by Anton Chekhov (1924), and <i>The Mistress of the Inn</i> by Carlo Goldoni (1923)	Container 21.6
Crowning Glory (unpublished)	
Clippings, 1908-1955, undated	Container 29.2
Correspondence, 1936-1956, undated	Container 21.7
Notes, undated	Container 21.8
Excerpts, outlines, and press releases, 1946, undated	Container 21.9
Stratford-Upon-Avon, Shrine of Shakespeare (unpublished)	
Clippings on Shakespeare, 1864-1956 [Researchers please view digital copy of clippings in Folder 22.1; originals in Folders 29.3-5 may be viewed with curatorial approval]	Container 22.1, 29.3-5
Engraving and photographs, undated	Container 30.9
Typescript excerpts from writings on Shakespeare	
A-P, circa 1927-1928	Container 22.2
S-T, circa 1927-1928	Container 22.3
Memorandum and outline for Stratford-Upon-Avon, Shrine of Shakespeare, ed. Sayler, to be published Fall 1928	Container 22.4
Notes, 1914-1929, undated	Container 22.5
Programs, 1914-1949	Container 29.6
Prospectus for The American Shakespeare Foundation, undated	Container 22.6

Production materials (not Morris Gest productions)

A Ship Comes In (1934), production photographs [prints and negatives], undated	Container 22.7
Teatro dei Piccoli (marionette show), reviews, 1933	Container 22.8
Private Lives (1931), fold-out flyer, undated	Container 22.9
Programs and clippings, various productions, 1928-1936, undated	Container 22.10
Contract employing Harry Davies as press representative for tour of play Flame-Out, with cover letter from Alan Mowbray, 1953	Container 22.11

Container Boxes 23, 28, 31 Restricted materials (Do not page without curatorial approval)

Container Boxes 30-32 Oversize materials

Index of Selected Correspondents

- Abramson, Ben--20.8
- Alber, Louis J.--19.24
- Aley, Ruth--20.7-8
- Astor, Vincent, 1891-1959--7.15
- Atwell, Ben H.--16.4
- Bakaleinikoff, Vladimir, 1885-1953--18.31
- Baliev, N. F. (Nikita Fedorovich), 1877-1936--7.12, 16.4
- Barkentin, Marjorie--7.9, 7.11, 20.8, 21.7
- Barrymore, John, 1882-1942--18.30
- Barton, Ralph, 1891-1931--18.32
- Belasco, David, 1853-1931--10.22, 25.22
- Belmont, Eleanor Robson, 1879-1979--7.7
- Bernays, Edward L., 1891-1995--7.15
- Bertensson, Sergei, 1885-1962--18.31-32
- Bibesco, Antoine, 1878-1951--7.6
- Block, Paul, 1875-1941--16.4
- Brewster, Eugene V.--16.4
- Bricker, Herschel L. (Herschel Leonard)--7.15
- Budberg, Moura--7.7
- Butler, Nicholas Murray, 1862-1947--16.4
- Carmi, Maria (Princess Matchabelli)--14.42
- Carter, Edward C. (Edward Clark), 1878-1954--7.10
- Carter, Huntly--18.31
- Chaliapin, Feodor, 1905-1992--7.12
- Chesney, A. I.--21.7
- Clee, Lester Harrison, 1888-1962--7.8
- Cocroft, Thoda--7.16
- Cohen, Bella--18.30
- Comstock, F. Ray, 1880- --7.7
- Cravath, Paul D. (Paul Drennan), 1861-1940--6.6, 16.4
- Crews, Laura Hope, 1880-1942--7.7
- Crowninshield, Frank, 1872-1947--7.7, 7.15, 7.17
- Dahlberg, B. G.--16.4
- Dale, Alan, 1861-1928--7.5
- Dana, Henry Wadsworth Longfellow, 1881-1950--7.15
- D'Annunzio, Gabriele, 1863-1938--7.12
- Draper, Ruth, 1884-1956--7.7
- Dudley, Bide, 1877-1944--7.15
- Duse, Eleonora, 1858-1924--11.11
- Eyre, Lincoln--16.4
- Farrar, John Chipman, 1896-1974--20.8, 21.7
- Feld, Fritz, 1900-1993--15.5, 16.4
- Flower, Archibald Dennis, 1865-1950--19.24
- Fraser, Donald Stewart--7.15, 7.18
- Freedley, George, 1904-1967--7.8
- Freeman, Helen, 1886-1960--10.22
- Funk, Charles Earle--7.15
- Gabrilowitsch, Ossip, 1878-1936--18.30
- Gann, Michael J.--7.16

- Garden, Mary, 1874-1967--8.1
- Gatti-Casazza, Giulio, 1869-1940--7.12
- Geddes, Norman Bel, 1893-1958--7.12, 8.2
- Gest, Morris, 1881-1942--6.6, 7.4-7.14, 10.22, 11.11, 13.1, 13.14, 16.4, 18.30-32
- Gest, Reina Belasco--7.8, 7.11, 8.3, 20.7
- Gest, Simeon--8.4
- Glyn, Elinor, 1864-1943--7.7
- Golden, John, 1874-1955--7.15
- Greenburger, Sanford Jerome--20.8
- Hapgood, Elizabeth Reynolds--18.31
- Harris, Sam, 1872-1941--7.15
- Haskell, William N. (William Nafew), 1878-1952--7.15
- Hoover, Herbert, 1874-1964--7.12
- Hsiung, S. I. (Shih I), 1902-1991--13.9
- Hulton, Millicent--8.5
- Kahn, Otto Hermann, 1867-1934--7.4, 7.14, 16.4
- Kommer, Rudolf--7.12, 16.4, 18.32
- Kreymborg, Alfred, 1883-1966--7.7
- Krock, Arthur, 1886-1974--7.9, 7.16
- Ladd, Schuyler--7.15
- Leonidov, Leonid, 1873-1941--18.31-32
- Lord, Milton Edward, 1898-1985--7.15
- Mann, Erika, 1905-1969--7.12
- Marchant, A. H.--16.4
- McCardell, Roy L. (Roy Larcom), 1870- --16.4
- McCormick, Harold F. (Harold Fowler), 1872-1941--16.4
- Nathan, George Jean, 1882-1958--7.5
- Nemirovich-Danchenko, Vladimir I. (Vladimir Ivanovich), 1858-1943--18.31-32
- Nijinska, Bronislava, 1891-1972--7.13
- Nijinsky, Romola de Pulszky--7.13
- O'Neil, Nance, 1874-1965--7.9
- Payne, Ben Iden, 1881-1976--19.24
- Petri, Egon--18.31
- Pickford, Mary, 1892-1979--7.13
- Popkin, Martin E.--21.7
- Rascoe, Burton, 1892-1957--7.16
- Reinhardt, Max, 1873-1943--7.13, 16.4
- Richards, Bernard G.--7.16
- Rogers, Will, 1879-1935--7.13
- Roosevelt, Adelheid Lange, 1878-1962--7.16
- Rothafel, Samuel Lionel, 1881-1936--7.5
- Rutland, Violet, Duchess of, 1856-1937--7.13
- Saylor, Oliver M., 1887-1958--7.7-9, 7.11, 7.14-18, 8.3-6, 13.14, 16.4, 18.30-32, 19.24, 20.7-8, 21.7, 27.3
- Schenk, Joseph M., 1877-1961--7.7, 18.31
- Schindler, Solomon, 1842-1915--7.4
- Schlossmacher, Stephan Johann--7.9
- Seldes, Gilbert, 1893-1970--20.7
- Shoemaker, Robert W., 1924- --20.8
- Shubert, Lee, 1873?-1953--7.5
- Speiser, Maurice J. (Maurice Joseph), 1880- --7.9

- Spewack, Samuel, 1899-1971--18.31
- Stanislavsky, Konstantin, 1863-1938--18.30
- Stevens, Ashton--7.17, 8.6
- Swope, Herbert Bayard, 1882-1958--7.15
- Tamiroff, Akim, 1899-1972--18.31
- Tarasova, Alla Konstantinovna, 1898-1973--15.24
- Terhune, Albert Payson, 1872-1942--1.17
- Terry, Ruth--25.22
- Thompson, C. Seymour (Charles Seymour), 1879-1954--7.9
- Thompson, Malvina, 1893-1953--7.10
- Thompson, William Goodrich, 1864-1935--7.5
- Tong, Averil--13.9
- Tuttle, Preston--20.8
- Tyler, George Crouse, 1867-1946--7.15
- Vanderbilt, William K. (William Kissam), 1849-1920--7.4
- Watkins, Ann, 1885-1967--7.16
- Wingate, Charles E. L. (Charles Edgar Lewis), 1861- --16.4