

Inventory of the Ferenc Molnár Papers, 1927-1952

***T-Mss 1947-002**

Billy Rose Theatre Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Ferenc Molnár Papers
Collection ID:	*T-Mss 1947-002
Creator:	Molnár, Ferenc 1927-1952
Extent:	18.4 linear feet (20 boxes)
Repository:	Billy Rose Theatre Division. The New York Public Library for the Performing Arts

Administrative Information

Access

Collection is open to the public. Photocopying prohibited. Advance notice may be required.

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Preferred Citation

The Ferenc Molnár Papers, *T-Mss 1947-002, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

Abstract

The Ferenc Molnár papers contain a selection of scripts, correspondence and articles written by Molnár between 1927 and 1952.

Custodial History

The Ferenc Molnár Papers were donated to the Billy Rose Theatre Division in 1947 by Ferenc Molnár. In addition to these papers, but filed separately as part of the Performing Arts Theater collection and the Humanities General Research collection, Molnár also donated a collection of his published works including plays, novels, short story and essay collections in various languages.

Biographical Note

Ferenc Molnár was born Ferenc Neumann in 1878 to an upper middle class Hungarian-Jewish family in Budapest. During his schooling he changed his German indoctrinated family name to the Hungarian Molnár. He studied law in Geneva for a brief time and then returned to Budapest in 1896 to devote himself to journalism, writing *feuilletons*—a mixture of cultural op-ed pieces, literary essay and reportage—for various European newspapers. As a result of these he gained renown in Budapest and began traveling in the local artistic circles. In 1902, after trying his hand successfully at novels and short stories, he wrote his first play *The Lawyer*. His first popular success came with *The Devil*, which, in 1909, saw three simultaneous productions in New York, one in English, one in German, and one in Yiddish. Though he wrote largely romantic comedies, satires, and farces (of drawing room society, aristocracy and domestic squabbles), he was also sensitive to the plight of the underclasses which showed through in his articles and fiction. Strains of his works are often compared to Maugham, Wilde, Pirandello, and Shaw. The plays are occasionally tinged with sentimentality and tempered by a basic humanity, but their real force is their humor. His plays were well-received in Budapest, Berlin and Vienna before the second World War, as well as in New York where they enjoyed revivals and debuts.

Molnár had great crossover success from Broadway to Hollywood as many of his plays were made into or inspired movies, namely *The Good Fairy*, *Liliom*, *Olympia*, *No Greater Glory*, *One, Two, Three*, and *The Swann*. Both Puccini and Gershwin were interested in setting *Liliom* to music but Molnár declined. Eventually it was transformed with much success into Rodgers and Hammerstein's *Carousel*. Other plays were adapted for new productions, such as Arthur Miller's 1947 radio play of *The Guardsman*, and Tom Stoppard's 1985 staging of *Rough Crossing*.

To avoid the rising tide of National Socialism in Germany, Molnár immigrated in 1939 to New York City and resided at the Plaza Hotel where he lived and continued to write until his death in 1952. Though the Communists banned his work in his homeland his work has since experienced a resurgence there.

Scope and Content Note

The Ferenc Molnár papers contain material ranging from 1927 to 1952. The collection consists of scripts (in various forms of revision), business correspondence, a Molnár short story and novel, a sampling of Molnár's non-fiction articles, extensive notes and drafts of his autobiography, reviews and notices of his theatrical productions, as well as programs and publicity photographs of Molnár. Highlights include a short article by Billy Rose on meeting Molnár in Budapest before the second World War, and photographs of Molnár by Carl Van Vechten and Irving Penn, as well as production photos of Molnár working on *Liliom* with Ingrid Bergman. Collection strengths include the various drafts of scripts and early synopses, which shed light on Molnár's editing process; and, many uncollected early feuilletons which Molnár produced for European papers and which give an idea of the early 20th century cultural climate there. Missing from the collection is personal correspondence aside from that of a business nature, and a greater sampling of novels, short stories, and theater programs.

Organization

The collection is organized into five series and three sub-series. They are:

- Series I : Correspondence
- Series II : Biographical Writings
- Series III : Scripts
- Series IV : Writings by Molnár
- Series V : Ephemera
 - Sub-series 1 - Clippings
 - Sub-series 2 - Photographs
 - Sub-series 3 - Production Materials

Series Descriptions

Series I: Correspondence, 1943-1952

7 folders

Arrangement: Alphabetical

The correspondence series is relatively small in that it includes material from just four of Molnár's acquaintances. The correspondence is of a business nature. Included are letters to and from Molnár's agents, namely Franz Horch, Molnár's New York representative who also arranged overseas contracts and negotiated legalities surrounding royalties on Molnár's works. Other agents who Molnár worked with at one time or another include Ervin Rendes, a friend from Budapest; M. Kantorowitz, a Swiss theater promoter; and Edmund Pauker, a Broadway theater promoter in New York. There are no personal letters in this collection.

Series II: Biographical Material, 1931-1947

4 folders

Arrangement: Chronological

This series includes material devoted to Molnár's life and work that appeared in publications separate from written accounts and reviews of his theater productions. Included is a profile that appeared in the *Bulletin of the American Women's Club of Paris*, and a chapter devoted to Molnár in a book of drama criticism on Hungarian Playwrights in New York. Notable is an in-depth, three-part piece published in *The New Yorker* during June 1946, dedicated entirely to Molnár. Also included are two biographical sketches apparently produced as material for publicity and/or press-listings. For the donation to NYPL of his material that he bequeathed to his secretary, Wanda Bartha (whom he outlived), Molnár created a special scrapbook. The scrapbook included death notices of, and front matter dedication to Bartha, among other clippings.

Series III: Scripts, 1927-1950

14 boxes: 5.9 linear feet

Arrangement: Alphabetical

The majority of the collection is comprised of working drafts and translations of scripts from 1927 to 1950. There are many early drafts of scripts and the extent to which Molnár reworked scenes and wrote variations on dialogue and stage directions is evidenced in the multiple copies of certain titles. In addition to the working scripts there are a handful of synopses, further evidence of the stages of growth the plays underwent. Since Molnár manually wrote out an equal amount of this material to what he typed, “manuscript” refers specifically to handwritten pieces as opposed to the ones he typed, which are referred to as “typescript”. “Carbons” refer to the simultaneous copy made from the written or typed original. “Clean” refers to the amount of revision, “clean” or “mostly clean” meaning less revisions. Many of the plays also exist in two or more languages: English, German, or Hungarian. It was not unusual for Molnár to originate a play in one language and to have it translated into another while continuing to revise it in both.

Series IV: Writings by Molnár, 1928-1949

Arrangement: Alphabetical

4 folders

Before emigrating to the US Molnár wrote feuilletons for Hungarian newspapers. These unique and uncollected pieces prove to be an important barometer of the cultural climate on the Continent before, during and after WW I. Several of these articles from German, Hungarian and English papers are found here.

This series also includes a short story “The Blue-Eyed Lady in the Show Window” which appeared in *The Commonweal* magazine and was eventually published as a children’s book. Notes on the drafts show that Molnár envisioned the story in such a way as to also appear as a short film though it was never produced.

Though Molnár wrote several novels in addition to his many plays, there exists only one, *Eine Herbstriese*, as a working draft in this collection.

Towards the end of his life he began work on his autobiography, which is a combination of stories and reminiscences, from his own life and those of his close friends, relayed not in a chronological linearity but in episodic anecdotes. This series holds many drafts of these episodes. The “autobiography” *Companion in Exile*, however turns out to be much more a devotional remembrance and autumnal paean

to his secretary Wanda Bartha, cleverly filtering experiences through others, and installing himself as observer as opposed to main star.

Series V: Ephemera, 1927-1947

12 folders

Arrangement: Chronological

The material included here is divided into three sub-series: **Clippings, Photography, and Production Materials**. These series contain the outstanding remains of the collection which are related to the works and their productions but usually tell about them from another angle, or position.

Sub-series 1, Clippings

Sub-series 2, Photography

Sub-series 3, Production Materials

Sub-series 1 –Clippings, 1927-1950

4 folders

The clippings consist of reviews and notices of Molnár's plays in various languages, published in European and American newspapers from 1927-1950. Often times they have been marked to designate Molnár's name in the article. Most of the reviews are rather extensive and are accompanied by photos of the production. Included as well are more general articles that mention Molnár in relation to the, then, current theater. Notable also in this series are two notices from *Vanity Fair*, and an installment of Billy Rose's syndicated column "Pitching Horseshoes" in which Rose recounts meeting Molnár and the playwright's proclivity for the witty and amusing anecdote.

Sub-series 2 –Photography, 1935-1942

6 folders

This series contains the photos from the collection. They range from proofs of formal publicity portraits Molnár had made at a New York studio to photos done by Irving Penn and Carl Van Vechten. Also here are photos of Ingrid Bergman appearing with Molnár during a rehearsal of *Liliom*. There is also a snapshot of Wanda Bartha, Molnár's secretary, and to whom he dedicated his autobiography *Companion in Exile*.

Sub-series 3 –Production Materials, 1941-1947

2 folders

This series contains eight programs from various productions of his plays. They span the years 1941-1947. Also included here is a miniature, cardboard set design, made presumably by Molnár.

Box/Folder	Description
Box 1	<u>Series I: Correspondence</u>
	Horch, Franz, 1945-1952
F. 1	1945-1948. (English. Letters to and from Molnár and his US. literary agent Franz Horch. Letters from Horch to various European publishers.)
F. 2	1949. (English and German. Letters from Franz Horch to various publishers regarding royalties. Agreements between Molnár and Barrows Mussey for English translations of Molnár's work.)
F. 3	1950-1952. (English. Letters from Franz Horch to various publishers regarding royalties. Letters from Franz Horch to Molnár regarding royalties. Drafts of letters from Molnár to various publishers.)
F. 4	Kantorowitz, M., 1943-1952 (German. Notes on contracts, authorizations and royalties between Molnár and Swiss Theater promoter M. Kantorowitz.)
F. 5	Pauker, Edmund, Royalty statements from overseas productions, 1952
	Rendes, Ervin. 1946-1950
F. 6	1946-1947(Hungarian. Letters and telegrams to and from Dr. Ervin Rendes, Budapest.) .
F. 7	1948-1950 (Hungarian. Letters and telegrams to and from Dr. Ervin Rendes, Budapest.)
	<u>Series II: Biographical Material</u>
F. 8	Molnár, 1931(Article by William Leon Smyser in <i>The Bulletin</i> , October 1931)
F. 9	<i>Ferenc Molnár</i> and excerpt from <i>Hungarian Drama in New York</i> , by Emro Joseph Gergely, 1946 and 1947, (<i>Ferenc Molnár</i> - Article by S.N. Behrman, from <i>The New Yorker</i> . Excerpt - Chapter 2 is devoted to Molnár)
F. 10	Death notices for Wanda Bartha, 1947(From Hungarian papers. Also includes short article on FM's donation of material to NYPL as well as original folder FM created to compile clippings for donation.)
F. 11	2 short sketches for biographies, n.d.(Typescript. One in English, one in Hungarian.)
	<u>Series III: Scripts</u>
F. 12	<i>Actor from Vienna</i> , n.d.(Incomplete photocopy transcript in German.) <i>Arthur</i>
F. 13	Original translation to English from the Hungarian, 1946 (Clean carbon transcript)
F. 1	English translation by P.G. Wodehouse, 1946 (Clean carbon transcript.)
F. 2	English typescript, 1948 (With staging cues in red and mss revisions and notes.)
F. 3	"New acting version.", 1951 (Typescript with handwritten revisions.)
F. 4	<i>Dinner</i> , 1922 (English)
	<i>The Emperor</i>
F. 5	Typescript, 1927 (Mostly English with notes and revisions, some in Hungarian.)
F. 6	Carbon typescript, 1942 (English. Includes handwritten notes stapled in, and notes for translator Richman.)
F. 7	Mostly clean carbon typescript 1942 (English.)
Box 3	
F. 1-2	Carbon typescript and original manuscript, n.d. (English. A Richman's translation. Much handwritten in pencil.)
F. 3-4	Typescript, n.d. (English, with handwritten revisions. "From this came the first new version.")

Box/Folder	Description
F. 5	Typescript, n.d. (English. "Rough translation" With handwritten revisions.)
F. 6	Typescript with revisions, n.d. (English.)
F. 7	Carbon typescript, n.d. (English. Includes handwritten revisions, notes, and picture of Napoleon.)
F. 8	Clean carbon typescript, n.d. (English. "Final text.")
Box 4	
F. 1	<i>Die Fie</i> , 1930 (German. Clean carbon typescript.) <i>Fall, Caesar</i> , 1942
F. 2-3	English. "Rough translation" of the play by B. Tolnai. Typescript with manuscript notes.
F. 4	Carbon typescript, n.d. (Hungarian. 2 versions with revisions.)
F. 5-6	English outline, n.d. (4 versions with revisions.)
F. 7	<i>Game of Hearts</i> , 1948 (English. "Wodehouse's script." Typescript with handwritten revisions.)
F. 8	<i>The Guardsman</i> , n.d. (English.)
F. 9	<i>Jemand: It's hard to be</i> , 1946 (English. Rough translation, earlier version of <i>Arthur</i> .)
Box 5	
	<i>The King's Maid</i>
F. 1-2	Manuscript in Hungarian, 1941 (Appears here with early title <i>Little Old Book</i> .)
F. 3-4	Typescript and manuscript, 1941 (Hungarian, with some English.)
F. 5	Typescript with handwritten revisions, 1941 (English with notes in Hungarian.)
F. 6	Carbon typescript and original manuscript, 1941 (Hungarian. Unidentified sections.)
F. 7	Clean carbon typescript, 1941 (English, dated April 30, 1941.)
F. 8	Typescript with manuscript revisions, 1941 (English. 3 pages of typed notes on play, dated August 8, 1941.)
F. 9	Clean carbon typescript, 1941 (English, with staging directions in red.)
F. 10	English carbon typescript, n.d. (Notes, revisions and drafts of scenes in Hungarian.)
Box 6	
F. 1	Typescript with cutouts in pages, n.d. (English. Handwritten revisions and staging directions in red. Cover of folder reads "Gloucester")
F. 2	Carbon typescript, n.d. (English. with handwritten revisions.)
F. 3	Clean carbon typescript, n.d. (English..)
F. 4	Clean carbon typescript, n.d. (English. duplicate acts, and some excisions.)
F. 5-6	"New version", n.d. (English with handwritten revisions and notes.)
F. 7	"New English version", n.d.(Carbon transcript with manuscript revisions and additions.)
F. 8	"New English version, E. Barcay", n.d. (Act I only.)
F. 9	Carbon typescript, n.d. (7 pages of revisions, some handwritten.)
F. 10	<i>The Last Role</i> (Alternate title: <i>The Emperor</i>) Typescript with revisions, 1942 (English. Act I unbound, Act II and III bound separately.)
F. 11	Typescript with revisions, n.d. (English.)
Box 7	
F. 1	Typescript with revisions, n.d. (English.. From cover: "reworked")
F. 2	Typescript with revisions, n.d. (English. From cover: "Tolnai B." [translator])
F. 3	Typescript with revisions, n.d. (English.)

Box/Folder	Description
F. 4	Carbon typescript, n.d. (English. Act II. With revisions and instructions on first page for duplicating.)
F. 5	Complete clean typescript, n.d. (English.)
	<i>The Merciless Mrs. Roy</i>
F. 6	Hungarian Synopsis, 1940 (Various versions, typescripts and handwritten)
F. 7	Hungarian Synopsis, 1940 (Various versions and working drafts.)
F. 8	Outline, n.d. (Hungarian and English. Clean carbon typescript.)
F. 9	Clean typescript, n.d. (English. Act and character synopses.)
Box 8	<i>Noah's Ark</i>
F. 1-2	Carbon typescript with handwritten revisions, 1943 (German.)
F. 3	Typescript with handwritten revisions, 1943 (German.)
F. 4	Carbon typescript with handwritten revisions, 1943 (German.)
F. 5	Mostly clean carbon typescript, 1943 (German, with some handwritten corrections.)
Box 9	
F. 1	Clean typescript, 1943 ("Final typed version in German." #2 on top right corner of cover.)
F. 2	Mostly clean carbon typescript, 1943 (English. Complete.)
F. 3	Typescript, 1943 (English. 2 drafts of Act I with corrections.)
F. 4-5	German translation. First typed copy with handwritten notes and corrections, 1943 (Act I, II, and fragment. Date from cover: 9/14/43.)
F. 6	Carbon typescript with handwritten revisions, n.d. (English.)
	<i>One, Two, Three</i>
F. 7	"Acting version." P. 1-73, 1950 (English. Mostly handwritten.)
Box 10	
F. 1	"Acting version." P. 74-138, 1950 (English. Mostly handwritten.)
F. 2	Manuscript. with revisions, n.d. (Loose fragments and excisions.)
	<i>Plays for Two</i>
F. 3	<i>The Gray Fedora; Alfred, Dear; A Bold Novelty; Boys Are Boys; Girls Are Girls; The Heart of a Mother; Literature</i> , n.d. (Original Hungarian and German manuscript. Eighteen short plays collected as one work by the playwright. The title of the collection, <i>Plays for Two</i> is also sometimes called <i>Soliloquies with Interruptions</i> .)
F. 4	<i>The Easter Bonnet; The Admiral; Letter to Ibsen; Sunday Evening; Railway Accident</i> , n.d. (Original German manuscript.)
F. 5	<i>Inch by Inch; Dowry; Adventure in Paris</i> ; ,n.d. (Original Hungarian and German manuscript. <i>Inch by Inch</i> also known as <i>Little by Little</i>)
F. 6	<i>Summer Night; Miracle; Question Period</i> , n.d. (Original Hungarian and German manuscript.)
Box 11	
F. 1	<i>The Gray Fedora; Alfred, Dear; A Bold Novelty; Boys Are Boys; Girls Are Girls; The Heart of a Mother; Literature; The Easter Bonnet; The Admiral</i> , (German. Handwritten carbons.)
F. 2	<i>Letter to Ibsen; Sunday Evening; Railway Accident; Inch by Inch; Dowry; Adventure in Paris</i> , n.d. (German. Handwritten carbons.)
F. 3	<i>The Gray Fedora; Alfred, Dear; A Bold Novelty; Boys Are Boys; Girls Are Girls; The Heart of a Mother; Literature</i> ; n.d. (German. Handwritten carbons, corrected. <i>A Bold Novelty</i> also known as <i>A Daring Innovation</i>)
F. 4	<i>Easter Bonnet; The Admiral; Letter to Ibsen; Sunday Evening</i> , n.d. (German. Handwritten carbons, corrected. <i>Sunday Evening</i> also known as <i>The Idol and his Girl</i>)

Box/Folder	Description
F. 5	<i>Railway Accident; Summer Night; Miracle</i> , n.d. (German. Handwritten carbons, corrected.)
F. 6	<i>The Gray Fedora; Alfred, Dear; A Daring Innovation; Boys Are Boys; Girls Are Girls; The Heart of a Mother; Literature; Easter Bonnet; The Admiral</i> , n.d. (English. Typescript with revisions)
F. 7	<i>Letter to Ibsen; The Idol and his Girl; Railway Accident; Little by Little; Dowry</i> , n.d. (English. Typescript with revisions)
F. 8	<i>Isabel, or Adventure in Paris; Question Period; Midsummer Night</i> , n.d. (English. Typescript with revisions)
Box 12	
F. 1	<i>The Gray Fedora; Alfred, Dear; A Bold Novelty; Boys Are Boys; Girls Are Girls; The Heart of a Mother; Literature; The Easter Bonnet; The Admiral; Letter to Ibsen</i> , n.d. (English. Typescript, corrected.)
F. 2	<i>Sunday Evening; Railway Accident; Little by Little; Dowry; Adventure in Paris; Question Period</i> , n.d. (English. Typescript, corrected.)
	<i>The Play's the Thing</i>
F. 3	Clean carbon typescript, n.d. (Translated by Melville P. Baker)
F. 4	Clean carbon typescript, n.d. (Adapted by P.G. Wodehouse)
F. 5	<i>Portrait of an Actor</i> (alternate title: <i>Actor in Vienna</i>), 1949 (English. Typescript with revisions.)
	<i>The Refuge</i>
F. 6	Early drafts, working notes and revisions of various scenes, 1943 (Hungarian. Handwritten.)
F. 7	Typescript with handwritten revisions, 1943 (Hungarian. Synopsis. Alternate title noted on this version only as <i>Noah's Ark</i> . Dated July 1943.)
Box 13	
F. 1	Clean carbon typescript, 1943 (Hungarian.)
F. 2-3	Original handwritten manuscript with revisions, n.d. (Hungarian.)
F. 4	Early drafts, working notes and revisions of various scenes, n.d. (Hungarian. Mostly typescript, some handwritten.)
F. 5	Carbon typescript with handwritten revisions, n.d. (Hungarian. Synopsis. Handwritten draft of Scene II.)
F. 6	"First" clean carbon typescript, n.d. (German.)
F. 7	Carbon typescript with heavy handwritten revisions, n.d. (English. Synopsis. First draft.)
Box 14	
F. 1	Carbon typescript with handwritten corrections, n.d. (English. Synopsis. Second draft.)
	<i>Romantic Comedies</i>
F. 2-9	Carbon typescript with handwritten revisions, (Eight plays collected as one work by the playwright. English.)
Box 15	
F. 1	Synopsis to unidentified play, n.d. (German. Typescript with handwritten revisions)
	<i>Waxworks</i>
F. 2	Manuscript with revisions, 1942 (Hungarian.)
F. 3	Carbon typescript with handwritten revisions, 1942 (Hungarian. Act I.)

Box/Folder	Description
F. 4	Carbon typescript with handwritten revisions, 1942 (Hungarian. Act II.)
F. 5	Typescript with handwritten revisions, 1942 (English. "Rough translation" by B. Tolnai.)
F. 6	Working notes and revisions of various scenes, 1942 (Some Hungarian, mostly English. Typescript and handwritten..)
F. 7	Complete typescript with handwritten revisions, 1942 (English. "Rough translation" by B. Tolnai. Dated March 3, 1942.)
F. 8	Typescript with some handwritten revisions, 1942 (English. Dated April 3, 1942.)
Box 16	
F. 1	Carbon typescript, 1942 (English. Translated by Arthur Richman.)
F. 2	Carbon typescript, 1942 (English. Translated by Arthur Richman. Act I only.)
F. 3	Mostly clean carbon typescript, 1948 (German. German title: <i>Panoptikum</i> . Translation by F. Torberg)
F. 4	Carbon typescript, 1949 (English. Translated by Arthur Richman. "Title in Vienna: <i>Panoptikum</i> January 11, 1949." Handwritten on cover "Act I" but typescript is complete with both Acts I and II.)
F. 5	<i>Wedding Day</i> , 1946 (English. Carbon typescript with some handwritten revisions)
Series IV: Writings by Molnár	
F. 6	Articles written by Molnár 1928-1929, 1935-1937 (Articles from various European and American magazines and newspapers.)
F. 7	<i>The Blue-Eyed Lady in the Show-Window</i> , 1940-1942 (Hungarian, and English. Typescript and manuscript. Various drafts including the version as appeared in <i>The Commonwealth</i> magazine.) <i>Companion in Exile</i> (Autobiography)
F. 8	Manuscript with revisions, 1947 (Hungarian.)
F. 9	Manuscript with revisions, 1948 (Hungarian. "Threnody: One Chapter of Autobiography: Dialogues with my Friend After Her Death".)
Box 17	
F. 1-2	Typescript with revisions 1947-1948 (English. Collected under title: <i>Thirteen Chapters of Autobiographical Notes: Remembrance of my Companion in Exile</i> . Translated by Barrows Mussey.)
F. 3-4	Complete typescript with some revisions, 1949 (English. Translated by Barrows Mussey.)
F. 5	Early draft carbon manuscript,(Hungarian. Some typescript addenda. Chapters 1-6.)
F. 6	Early draft carbon manuscript,(Hungarian. Annotated with English. Chapters 7-13.)
Box 18	
F. 1	Handwritten drafts, n.d. (Drafts of sections of autobiography, in Hungarian.)
F. 2	Inserts and working notes, n.d. (Inserts in German, handwritten. Various working notes, carbons with revisions, in Hungarian.)
F. 3	Handwritten carbons, n.d. (Hungarian, with some German inserts.)
F. 4	Carbons and handwritten originals, n.d. (German, some Hungarian, and English.. Drafts of chapters 2, 3, 7, 8.)
F. 5	Carbons and handwritten originals, n.d. (German and Hungarian. Mostly chapter 8.)
Box 19	

Box/Folder	Description
F. 1-3	Carbons and manuscripts, n.d. (German. Multiple drafts of stories for Chapter 8.)
F. 4	Carbons and manuscripts, n.d. (German. Drafts of Chapter 9 and 10. Multiple drafts of stories for Chapter 8. Some typescript in English.)
F. 5	Typescripts, early drafts with revisions, n.d. (English. Translated by Barrows Mussey.)
F. 6	Typescripts, early drafts with revisions, n.d. (English.)
Box 20	
F. 1	<i>Autumn Journey</i> , n.d. (English. Synopsis.)
F. 2	<i>Eine Herbstreise</i> (Autumn Journey) n.d. (German. Complete typescript of novel.)
F. 3	Production dummies for title pages of <i>Farces and Comedies</i> n.d.
	<u>Series V: Ephemera</u>
	Sub-series 1: Clippings
F. 4	1927-1930 (Mainly European notices, 1929 <i>Vanity Fair</i> write up, with Edward Steichen portrait)
F. 5	1931-1941 (German, Spanish Italian, Hungarian and English notices.)
F. 6	1942-1946 (English, German, Hungarian notices. Article by Billy Rose from his syndicated column "Pitching Horseshoes" on meeting Molnár.)
F. 7	1947-1950 and n.d. (1947-1950- German, French, Hungarian notices. Review of Molnár's autobiography. Early and late career notices. One Australian, others European and American. <i>Vanity Fair</i> write up.)
	Sub-series 2: Photographs
F. 8	Portrait of Molnár, 1935-1942.(Includes photos taken in Vienna and New York, one with Ingrid Bergman, 2 photos during rehearsal for <i>Liliom</i> , NYC)
F. 9	Publicity portraits n.d.
F. 10	Portrait of Molnár, n.d. (Taken by Irving Penn possibly for Vogue magazine. Mounted)
F. 11	Portrait of Molnár, n.d. (2 photographs by Irwin Dribbin. Unframed but with matte.)
F. 12	Production still from Hungarian staging of <i>Delicate Story</i> , n.d.
F. 13	Photo of Wanda Bartha, n.d. (FM refers to Bartha as his "literary advisor". Photo originally taken from his scrapbook of clippings dedicated to Bartha and donated to NYPL. See Box 1, F. 10 for original placement.)
	Sub-series 3: Production Material
F. 14	Cardboard set design for <i>The King's Maid</i> , 1941
F. 15	Programs, 1945-1947 (From European, Canadian, and New York productions. Includes among others <i>Liliom</i> , <i>The Play's the Thing</i> , <i>Delia</i> .)