



ArchivesSpace

Baum, Vicki; Papers

This finding aid was produced using ArchivesSpace on September 18, 2023.

M.E. Grenander Department of Special Collections & Archives

Table of Contents

Summary Information	3
Biographical History	3
Scope and Contents	4
Arrangement of the Collection	5
Administrative Information	5
Controlled Access Headings	6
Collection Inventory	6

Summary Information

Repository:	M.E. Grenander Department of Special Collections & Archives
Title:	Vicki Baum Papers
ID:	ger020
Date [inclusive]:	1929-1959
Physical Description:	0.33 cubic ft.
Physical Location:	The materials are located onsite in the department.
Language of the Material:	English .
Abstract:	This collection contains Vicki Baum's correspondence related to publishing between 1929 and 1959 and notes and synopses of four of her manuscripts.

Preferred Citation

Preferred citation for this material is as follows:

Identification of specific item, series, box, folder, Vicki Baum Papers, 1929-1959. M.E. Grenander Department of Special Collections and Archives, University Libraries, University at Albany, State University of New York (hereafter referred to as the Baum Papers).

[^ Return to Table of Contents](#)

Biographical History

Vicki Baum, whose original name was Hedwig Baum was born in Vienna to a Jewish family on January 24, 1888, the only child of Herman and Matilda Baum. At the age of eight, Baum began studying at the Vienna Conservatory of Music, where she spent her time mastering the harp. Throughout her childhood, Baum had a passion for writing short stories and won certain school prizes, but her father discouraged her from a writing career. In 1906, she began her studies at the Hochschule fr Musik and began playing professionally in different orchestras such as the Vienna Konzert Verein. At the age of eighteen, Baum married journalist Max Prells. Through her husband's career as a journalist, Baum had the opportunity to showcase some of her literary work to publishers. For the first time in Baum's life, she experienced the lifestyle of a writer and in 1909 she published her first short story.

In 1910, Baum divorced and subsequently moved to Germany where she taught the harp at the musical high school of Darmstadt. With the onset of World War I, Baum temporarily worked as a nurse while gradually pursuing her literary passion. In 1914, Baum published her first novel *Fruhe Schatten* (Early Shadows). In 1916 Baum married conductor Richard Lert and they had two children. In the years following her second marriage, Baum gave up her music career to travel with her husband to various European towns where she was introduced to different cultures. In 1926, Baum was hired at Ullstein, one of the biggest German publishers at the time. Baum was editing magazine articles during the day and was writing her own novels at night. In 1928 she published *Stud. Chem. Helene Willfuor* (Helene) and in 1929 *Mensch im Hotel* (Grand Hotel), novels which explore the struggles of human motives and life altering events. *Grand Hotel* became Baum's most notable piece of literature and was turned into a play by Max Reinhardt that was performed throughout Europe and the United States.

In 1931, Baum went to the United States to see stage versions of her play and while visiting she realized that the United States was a safer and more hospitable place for a Jewish writer. Soon thereafter, Baum and her family permanently moved to California and she continued writing her novels, plays, and scripts for various studios, including Paramount and MGM. Eventually, MGM bought the film rights to *Grand Hotel* and Edmund Goulding directed the critically acclaimed film version of her novel, the Best Picture Oscar winner from 1932. During the 1930's and 1940's, Baum was one of the most popular migr authors. In 1938, Baum became naturalized as a citizen of the United States of America. With her success as a novelist and as a representative of a Jewish exile from Germany, her other publications such as, *Ship and Shore* (1941), *Hotel Berlin* (1943), *Headless Angel* (1948), *The Mustard Seed* (1953), *Written on Water* (1956), and *Theme for Ballet* (1958) were widely read. Baum represented the classic Jewish migr who escaped her controlled life and succeeded in following her true dreams. In 1960, Vicki Baum passed away from leukemia at the age of 72.

[^ Return to Table of Contents](#)

Scope and Contents

The collection, which consists of approximately 820 items, contains correspondence and manuscripts. The correspondence concerns Vicki Baum's works published by Doubleday, Doran and Co. (N.Y.): *Grand Hotel*, *Secret Sentence*, *Helene*, *Men Never Know*, *The Ship and the Shore*, *Marion Alive*, *Weeping Wood*, *Danger from Deer*, *Headless Angel*. Included in the correspondence are 166 letters by Vicki Baum, 249 letter to Vicki Baum and 397 third party letters. The manuscripts consist of notes and synopses of the following works: *Marion Alive*, *Men Never Know*, *A Tale of Bali*, and *The Weeping Wood*.

[^ Return to Table of Contents](#)

Arrangement of the Collection

The collection is organized topically and then arranged chronologically. There are no series.

[^ Return to Table of Contents](#)

Administrative Information

Publication Statement

M.E. Grenander Department of Special Collections & Archives

Revision Description

Zohar Kastner further arranged and described the collection. Creation of EAD finding aid. Encoded in EAD by Jodi Boyle 2005 2015 2015

Processing Information

Initial inventory created in 1978 by Sandra Hunt Hawrylchak and revised by Zohar Kastner in 2005.

Acquisition Information

The Estate of Vicki Baum donated her papers to the University at Albany in 1972. The Max Hertzberz correspondence was purchased in 1993 from a dealer.

Access

Access to this record group is unrestricted.

Copyright

This page may contain links to digital objects. Access to these images and the technical capacity to download them does not imply permission for re-use. Digital objects may be used freely for personal reference use, referred to, or linked to from other web sites.

Researchers do not have permission to publish or disseminate material from these collections without permission from an archivist and/or the copyright holder.

The researcher assumes full responsibility for conforming to the laws of copyright. Some materials in these collections may be protected by the U.S. Copyright Law (Title 17, U.S.C.) and/or by the copyright or neighboring-rights laws of other nations. More information about U.S. Copyright is

provided by the Copyright Office. Additionally, re-use may be restricted by terms of University Libraries gift or purchase agreements, donor restrictions, privacy and publicity rights, licensing and trademarks.

The Department of Special Collections and Archives is eager to hear from any copyright owners who are not properly identified so that appropriate information may be provided in the future.

[^ Return to Table of Contents](#)

Controlled Access Headings

- Literature
- World War, 1939-1945 -- Refugees
- Publishers and publishing -- United States.
- Women novelists.
- Correspondence
- Baum, Vicki, 1888-1960
- Doubleday, Nelson
- Bles, Geoffrey
- Elder, Donald B.
- McCormick, Ken.
- Leonard, Mary.
- Doubleday, Doran & Company.

Collection Inventory

Title/Description	Instances	
<i>Grand Hotel</i> correspondence, 1931 April 30 - 1932 August 15 <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 1
<i>Secret Sentence</i> correspondence, 1931 May 25 - 1932 July 12	Box 1 (Vicki Baum Papers)	Folder 2
<i>Helene</i> correspondence, 1931 April 29 - 1934 August 16	Box 1 (Vicki Baum Papers)	Folder 3
<i>Men Never Know</i> synopsis, Undated	Box 1 (Vicki Baum Papers)	Folder 4
<i>Men Never Know</i> correspondence, 1934 March 28 - 1942 June 13		

	Box 1 (Vicki Baum Papers)	Folder 5
<i>The Ship and the Shore</i> correspondence, 1940 March 26 - 1941 September 4	Box 1 (Vicki Baum Papers)	Folder 6
<i>The Weeping Wood</i> notes and synopsis, Undated <u>Digital Object: Online Object Uploaded through Hyrax UI</u> <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 7
<i>The Weeping Wood</i> correspondence, 1943 March 16 - 1945 December 14 <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 8
<i>Marion Alive</i> correspondence, 1941 September 24 - 1946 April 1 <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 9
<i>Marion Alive</i> corrections, Undated <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 10
<i>Headless Angel</i> correspondence, 1944 July 9 - 1949 June 1 <u>Digital Object: Online Object Uploaded through Hyrax UI</u> <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 11
<i>Danger from Deer</i> correspondence, March 16, 1948 - Dec. 16, 1951 <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 12
<i>[Tale of Bali]. Das Ende der Geburt.</i> Synopsis, Undated <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 13
Correspondence with Max Herzberg, 1932-1945 1958-1959 <u>Digital Object: Online Object Uploaded through Hyrax UI</u> <u>Digital Object: Online Object Uploaded through Hyrax UI</u>	Box 1 (Vicki Baum Papers)	Folder 14
Miscellaneous correspondence, Oct. 1, 1929 - April 24, 1953	Box 1 (Vicki Baum Papers)	Folder 15
Obituaries, Vicki Baum, Undated	Box 1 (Vicki Baum Papers)	Folder 16