



STATE UNIVERSITY  
OF NEW YORK  
AT BINGHAMTON  
THEATER COLLECTIONS

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# DESIGN FOR THEATER

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UNIVERSITY ART GALLERY / FEBRUARY 1 - MARCH 1, 1970

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## INTRODUCTION TO THE THEATER COLLECTIONS OF THE STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

The range and diversity of research materials in theater is so great that any relatively young institution must avoid haphazard accumulation leading to a collection that in the final analysis, would merely represent a sampling of all of the great historical periods. Many older collections grew by such accretion frequently displaying considerable diversity and a lack of homogeneity in their holdings.

Newer institutions, burdened with the responsibility of building a collection are faced with the increasing scarcity of primary materials. They must examine their goals and then attempt to mould the shape and diversity of their holdings. The Theater Collection of The State University of New York at Binghamton represents such an evaluation.

The focus of our theatrical research program is the Nineteenth and Twentieth Centuries, in Europe, Britain, and The United States. Almost all of our holdings fall within these areas. Our collections are "working collections." The emphasis has been, and will continue to be, upon building an effective collection of related materials which are of value to the student and to the scholar. We attempt to utilize the latest technology, and we try to build effective working relationships in materials exchange in order to make our primary source materials available to scholars everywhere.

For purposes of description, our theater holdings can be divided into several distinct groupings: Bound volumes in The Main Library; The Reinhardt Library and Archive; The Theater Collection of The Department of Theater; The Arthur Schnitzler Archive, on microfilm; and The Austrian Burgtheater Collection. The theater holding in The Main Library consists of approximately 65,000 bound volumes. It is a steadily growing collection of dramatic literature, and other theater books.

The Max Reinhardt Archive contains the famed director's personal library of approximately 15,000 bound volumes, over 160 of Reinhardt's original promptbooks and approximately 1000 manuscripts of plays in proof or original draft form. A growing collection of original theatrical promptbooks principally from Germany and Austria, and most of the personal papers, letters, and correspondence

dealing with Reinhardt, his associates and the various theaters he operated are also included. The total holdings of The Reinhardt Archive and Library, at this point, are well in excess of 150,000 items. This includes a collection of photographs of Reinhardt productions and designs for productions in Reinhardt Theaters. The Reinhardt Archive is also the sole repository and clearing house for the microfilm records of the Vienna Burgtheater. It contains all of the production materials of the second oldest state theater in the western world.

Also The Department possesses the Edith Adams Stone Collection with its principle emphasis on American and British Theater from 1880 to the present. This consists of approximately 80,000 items and is constantly being augmented by other selected acquisitions.

The Theater Collection has set a goal of building a representative holding of the artistic output of American and British scene and costume designers of the Nineteenth and Twentieth Centuries. For example The Department possesses an extensive collection of original scene designs and models by Mr. Peter Wexler, the noted American scene designer. As a result of his recent and gracious gift, we possess the copies of all of his production books and working drawings.

The present exhibition represents the first public display of the results of eight years of selective acquisition. It is also a modest tribute to the enlightened cooperative effort of our friends throughout the world. A note of thanks is due to the following for making this exhibit possible:

Mr. Gottfried Reinhardt; Mr. and Mrs. John Cavanaugh of Motley Books, Ltd.; The Late Ifan Kyrle Fletcher and Mrs. Fletcher; Our friends at the Institute for Theater Research at the University of Vienna; Mr. Peter Wexler; Mr. Joseph Lindsley; Mr. Josiah Newcomb, Director of Libraries; Mr. Greg Bullard, Associate Librarian; Mr. Michael Milkovich, Director of the University Art Gallery and his staff; and our late colleague and friend, Professor Don A. Watters who was instrumental in the initial establishment of the theater collections and who unfortunately did not have the opportunity to see the fruits of his efforts.

A.G.B.



Department of Theater

STATE UNIVERSITY OF NEW YORK  
BINGHAMTON

an

Exhibition of Theatrical Designs  
and Historical Materials

from the

SUNY-Binghamton Theater Collections

FEBRUARY 1 – MARCH 1, 1970  
UNIVERSITY ART GALLERY

Editors –

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Lisbeth J. Roman

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Alfred G. Brooks, *Chairman*

University Art Gallery –

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Joan De Young	Kenn Harris	Timothy Webb

## Preface

The University Art Gallery is happy to cooperate now, as in the past, with the Department of Theater Collection and the Max Reinhardt Archive in presenting this important group of scenery and costume designs to our University community and to the public-at-large. This exhibition, which consists of more than 150 entries from the eighteenth century to the present, will play an enormous role as an effective teaching aid due to the outstanding artistic and pedagogic value of the selected objects.

We are all grateful to Mr. Alfred Brooks, Chairman of the Department of Theater, Miss Lisbeth Roman, Mr. Allan Jackson and Miss Elizabeth Van Horn, Assistant Curator of the University Art Gallery, for their enthusiastic and hard work to make this exhibition a reality.

Michael Milkovich, *Director*  
University Art Gallery



## Introduction to the Exhibition

Today one of the great problems facing the traditionally oriented library is maintaining the research collection. This problem is especially apparent in the theatrical arts. Theater productions require the contributions of highly skilled personnel: architects, engineers, actors, directors, dancers, playwrights, scene and costume designers, and management personnel. This diversity within the theater form produces extremely varied materials of record that preserve the styles and techniques of these artists. Without the benefit of these records of 2000 years of production each generation of theater students would have to begin their study and training in an artistic vacuum. Every truly great theatrical artist of the past has been a scholar of sorts. Actors like Edwin Forrest or Edwin Booth studied their predecessors' promptbooks to aid their own characterizations. The story holds true for theater architects and designers, as well as playwrights.

The preservation of theatrical records for use by the scholar-artist is a significant public trust. Yet traditional libraries have neither the specially trained personnel nor the facilities and organization for the storage and cataloging problems caused by this ephemeral art. This deficiency is the major reason for the relatively recent appearance of the special theater collection on the university campus. Also these collections have developed because for the first time in higher

education working artists, scholars, and students of theater are being trained within the university situation. The young artist needs access to materials and training in the research methods that will serve him the rest of his artistic career. The modern working theater collection is actually a combination of the old-fashioned reference library, art gallery, museum, and research collection. The SUNY-Binghamton Department of Theater collections comprise such a variety of records and functions.

Any truly representative exhibition of a working collection must include at least a sampling of the diversity of the holdings. The multi-dimensional character of this exhibition is based on this premise. Scenery and costume designs spanning 230 years are shown beside rare playbills; pre-cinema visual entertainments—the panoramas and dioramas—share display areas with autograph letters, special theater tickets, and extra-illustrated books. It is fervently hoped that this variety does not produce an impression of meaningless chaos. The objects exhibited have been selected with an eye to either decorative interest or a special historical importance. In addition they represent a rather good cross section of the visual and non-literary holdings of the SUNY-Binghamton Department of Theater Collections and the Max Reinhardt Archive.

A.S.J., L.J.R.



# Catalogue

## I. Scene Designs, Models, and Decore

### NUMBER

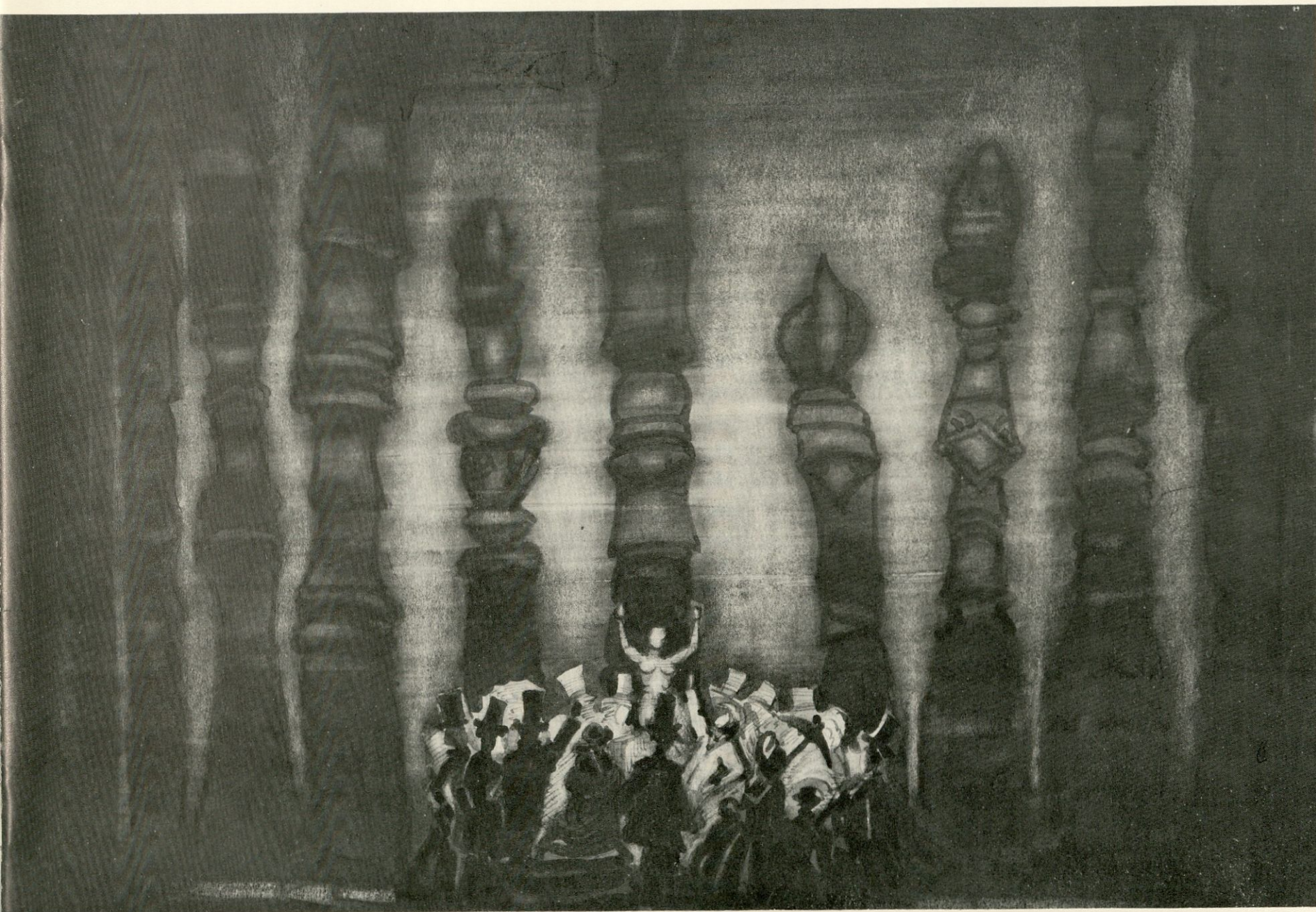
### ITEM

- 1 Peter Wexler (1936- ). Model of the setting for Tennessee Williams' *Camino Real*. Los Angeles: Mark Taper Forum Theater, July, 1967. Model, 3' x 18" x 15", Cover of this catalogue.
- 2 Guiseppe Galli Bibiena (1696-1757), (attributed to). Courtyard with double arcades similar to a design for Pietro Metastasio, Luca Predieri, and Nicola Matteis' *Zenobia*. Vienna, 1740. On the reverse a sketch in sanguine of the Piazzetta San Marco, Venice. Pen and ink wash heightened with white, 15¼" x 11".
- 3 Joseph Platzer (1750-1806). A late 18th century palace room in rococo style with chiniserie decorations. The majority of Platzer's designs were for the Hoff Theater in Vienna where he produced settings for Mozart, Cherubini, Weigl, Iffland, Goethe, Kotzebue, and others. Pencil, pen, and wash drawing, 6½" x 9".
- 4 Amsterdam Schouwburg Theater. Stock settings for the new theater built in 1774. These designs, c. 1780 represent (A) Neo-classic military camp, (B) prison, (C) palace hall, (D) winter landscape with a tomb at the rear. Engravings, each 9½" x 8¾".
- 5 Alessandro Sanquirico (1777-1849). Three plates for Giovanni Pacini's *The Last Days of Pompeii*. Milan: La Scala, 1827. (A) The Forum, (B) basilica, (C) the eruption of Vesuvius. Colored lithographs, each 8" x 9".
- 6 Alessandro Sanquirico (1777-1849). Four plates for Guiseppe Saverio Raffaele Mercadante's *Didone Abbandonata*, revived c. 1830 at La Scala in Milan. (A) The Temple of Neptune, (B) torture chamber, (C) remote manor, (D) royal palace. Colored lithographs, each 8" x 9".
- 7 William James Müller (1812-1845). Possible design for production of Byron's *Sardanapalus*. Bristol: Theater Royal, September, 1834. Oil painting, 6" x 4".
- 8 Victor St. Léon (c.1828-c.1870). Two designs for French theater interiors, Nancy, June 9, 1856, La Ville d'Auxerre; and a design for a loge and balcony for an unknown French theater. Pencil and water color, 12" x 9½" and 15¼" x 9¼".

- 9 William Beverley (1814-1889). Samuel Phelps' revival of Shakespeare's *King John*. London: Drury Lane Theater, November, 1865. Engraving, 10" x 13½".
- 10 American Provincial Scene Designs (c.1880). Two stock settings, (A) Tudor hall with carved chest and tapestry. Water color, 14¼" x 18½". (B) Tudor hall, lantern on a table with a chair. Pencil with water color wash, 12" x 22½".
- 11 Hawes Craven (1837-1910). Henry Irving's production of *Faust*, adapted by Joseph Hatton from Goethe. London: Lyceum Theater, December 19, 1885. Engraving, 9½" x 11¾".
- 12 Richard Douglass (c.1848-c.1924). Moving panorama design for first scenes of Christmas Pantomime *Robinson Crusoe*. Glasgow, c.1890. Distemper and water color, 9" x 6".
- 13 Richard Douglass (c.1848-c.1924). Act drop curtain design for English Theater [Warrington: Public Hall?]. The Gulf of Salerno. Water color, 12¼" x 14".
- 14 Richard Douglass (c.1848-c.1924). Act drop curtain, Oriental scene. Water color, 10" x 12".
- 15 Nicolo Sachetti ( ). Two plans for Pietro Mascagni's *L'Amico Fritz*. Paris: Theater Sarah Bernhardt, May, 1904. (A) cross section and elevation, (B) ground plan for the working pump and the scene of Act II. Pencil and water color, 12¼" x 20" and 19¼" x 25½".
- 16 Richard Douglass (c.1848-c.1924). Diorama of English landscape views shown at the Earls Court Exhibitions. (A) Bothwell Castle on the Clyde 1903, (B) Warwick Castle from the Avon 1902, (C) Windsor with Windsor Castle in the distance c.1905. Water color, 12" x 6".
- 17 Karl Walser (1877-1943). Max Reinhardt's production of Frank Wedekind's *The Awakening of Spring*. Berlin: Kammerspiele, 1906. Ink, water color, and gouache, 18¾" x 26¼".
- 18 Ernst Stern (1876-1954). Max Reinhardt's production of Ibsen's *Ghosts*. Berlin: Kammerspiele, 1906. Based on designs by Edvard Munch. Pencil and water color, 17½" x 23".
- 19 Karl Walser (1877-1943). The Graveyard Scene from Max Reinhardt's production of Shakespeare's *Romeo and Juliet*.

(continued)







75 Miles White *The Unsinkable Molly Brown*



6



71 Paul Larthe *Flapper*



# THEATRE ROYAL, COVENT-GARDEN.

This Evening, **MONDAY, February 19, 1838,**

Will be repeated the Tragedy of

## KING LEAR,

FROM THE TEXT OF  
**SHAKSPEARE.**

THE SCENERY OF THE TRAGEDY BY MR. MARSHALL.

King Lear, .. Mr. MACREADY,  
King of France, Mr. HOWE, Duke of Burgundy, Mr. BENDER,  
Duke of Albany, Mr. DIDDEAR, Duke of Cornwall, Mr. SERLE,  
Earl of Kent, Mr. BARTLEY, Earl of Gloster, Mr. G. BENNETT,  
Edgar, Mr. ELTON, Edmund, Mr. ANDERSON,  
Loraine, Mr. ROBERTS, Curan, Mr. PRITCHARD, Physician, Mr. YARNOLD,  
Oswald, (the Steward,) Mr. VINING, Herald, Mr. HOLMES,  
Old Man, Mr. AYLIFFE, Officer, Mr. COLLETT,  
The Fool, Miss P. HORTON,  
Goneril, Miss E. CLIFFORD, Regan, Mrs. WARNER, (late Miss HUDDART),  
Cordelia, Miss HELEN FAUCIT.

To conclude with (43rd time) an entirely new, TRAGICAL—COMICAL—HISTORICAL—PASTORAL—GRAND CHRISTMAS PANTOMIME, called

## HARLEQUIN

AND

## PEEPING TOM OF COVENTRY:

OR,

## The Ladye Godiva and The Witch of Warwick.

Principal Characters and Order of the Scenery :

Fields of Fungi, in the Oster Island, and view of the Ancient City of Coventry, by Moonlight. Mother Holly, (the Witch of Warwick) Mr. YARNOLD. Edith, (the Mayor's Daughter, called the Rose of Coventry) Miss FAIRBROTHER. Nicolas Nimblesong, (the Parish Orator) Mr. COLLET. High Street, Coventry, in the year 1052, and Workshop of Tom the Cooper. Peeping Tom, (the Cooper of Coventry, in love with Edith) Mr. C. J. SMITH. Dagobert Poukeybrat, (the Mayor of Coventry) Mr. F. CLARKE. Sheriffs, Messrs. Thorne and Sharpe. Beadle, Mr. PAUL. Ignorant Impudence of Taxation, and the awful ceremony of attempting to read the Riot Act. Berkhamsstead Castle, the domain of Leofric, Earl of Mercia, and Baron of Berkhamsstead) Mr. W. H. PAYNE. The fair Godiva, (his lovely wife) Mademoiselle FREDERICA FATTY-MA FENTON. Withered Bugleblast, (warder of Berkhamsstead Castle) Mr. BANNISTER. The Silver Saloon leading to the Sleeping Chamber of Godiva. The Old Cross and Market Place of Coventry, from which is seen the Steeple of St. Michael's Church. Herbert Belleuchapper, the Crier, (Proclamation, with bell obligato) Mr. PAUL BEDFORD. Inside of Tom's House. Window-bolt and Thunder-bolt. The Transformation. Harlequin, Mr. C. J. SMITH. Colandine, Miss FAIRBROTHER. Pantaloon, Mr. F. CLARKE. Clown, Mr. JEFFERIN. Lodgings for Invalids in a quiet Neighbourhood. Pursuit—getting into hot water—send for the Doctor—"throw physic to the dogs"—rescue necessary—try again—confusion, worse confounded. The Golden Gridiron. Copper-plate Printers and Office of the Mirror of Parliament. Out of the frying-pan into the fire—fancy snuffs—bills to be presented—whigs and Tories—a well known view of China—printers' devils nearly allied to the sat-hog. World Inn, Booking-office of the Warwickshire Hunt, and station of the London Parcel Delivery Company. Old King's Head on the road to Fulham. Inn yard and Optician's shop. "Reform your Tailors' bills." How far that little candle throws its beams.

## DIORAMA BY STANFIELD,

Consisting of SCENES AT HOME AND ABROAD; comprising a series of views in the North of Italy, Savoy, the Alps, Germany, through French Flanders to the Sea,—commencing at MAZORBO and TREVISO, in the Gulf of Venice.—LECCO and the ADDA MILANESE.—VALLEY of AOSTA, at Villeneuve, and Summit of the COL DE BON-HOMME by Moonlight, Piedmont.—HUY on the MEUSE.—The HUNDSRUCK MOUNTAINS and CHATEAU ELZ.—BRITISH CHANNEL

Temple Bar.—Return of an Old Friend, and general reconciliation.—THE BANQUET AT GUILDHALL, And View of the Procession near St. Paul's.

BOXES—5s. Second Price—2s. 6d. PIT—2s. 6d. Second Price—1s. 6d.  
LOWER GALLERY—1s. 6d. Second Price—1s. UPPER GALLERY—1s. Second Price—6d.

THE NEW PLAY OF THE

## LADY OF LYONS:

OR,  
LOVE AND PRIDE,

Will be repeated every Evening, except on those set apart for the Plays of Shakspeare

## First Night of Lord BYRON'S TRAGEDY.

## Theatre Royal, Drury Lane

This Evening **THURSDAY, April 10, 1834,**

Their Majesties' Servants will perform (First Time) with New Scenery, Machinery, Dresses and Decorations, the celebrated Tragedy of

## SARDANAPALUS!

Written by the late Right Hon. Lord Byron.

The incidental Music by Mr. T. COOKE.

The New Scenery by Messrs. ANDREWS, FINLEY, FRANKLIN, HOLLIGAN  
And Mr. STANFIELD.

The Dresses by Mr. PALMER and Mrs. COOMBE.

The extensive Machinery, Properties, and Decorations by Mr. W. BRADWELL.

Sardanapalus, .. (King of Nineveh, Assyria, &c.) .. Mr. MACREADY,  
Salmenes, (the King's Brother-in-Law) .. Mr. COOPER,  
Arbaces, .. (the Mede who aspired to the Throne) .. Mr. BRINDAL,  
Beleses, (a Chaldean and Soothsayer) .. Mr. G. BENNETT,  
Altaa, (an Assyrian Officer of the Palace) .. Mr. YOUNGE,  
Pania, (favorite Officer of the King) .. Mr. KING,  
Zames, }  
Sfero, } Officers of the King's Household }  
Balea, }  
Menes, }  
Herald, (attached to the Rebel Party) Mr. MATHEWS,  
Cap Bearer, Miss FENTON, Soldier, Mr. CATHIE,  
Zarina, .... (the Queen) .... Miss PHILLIPS,  
Myrrha, (an Ionian Slave, favorite of Sardanapalus) Miss E. TREE.  
Officers, Soldiers, Bactrian Guard, Women composing the Harem of Sardanapalus. Attendants, Chaldean Priests, Medes, Slaves, Servants, &c., &c.

The following New Scenery has been Painted for the Occasion :—

## GRAND PORTAL in the PALACE, City of Nineveh in the Distance

By SUN-SET,—by TWI-LIGHT,—and by MOON-LIGHT!

The Chorus and Dance of the Royal Harem.  
The Spacious Hall of Nimrod! The Royal Banquet!

FALL OF SARDANAPALUS,  
The BURNING of HIS PALACE!

DISCOVERING THE  
Conflagration of the City of Nineveh!

At the end of which, in lieu of the Green Curtain, will drop, a

View of NEWSTEAD ABBEY  
(BY STANFIELD)

The Residence of the late Immortal Poet.

☞ This Tragedy is published in Mr. Murray's Edition of Lord Byron's Works, and may be had separately, Price 5s.

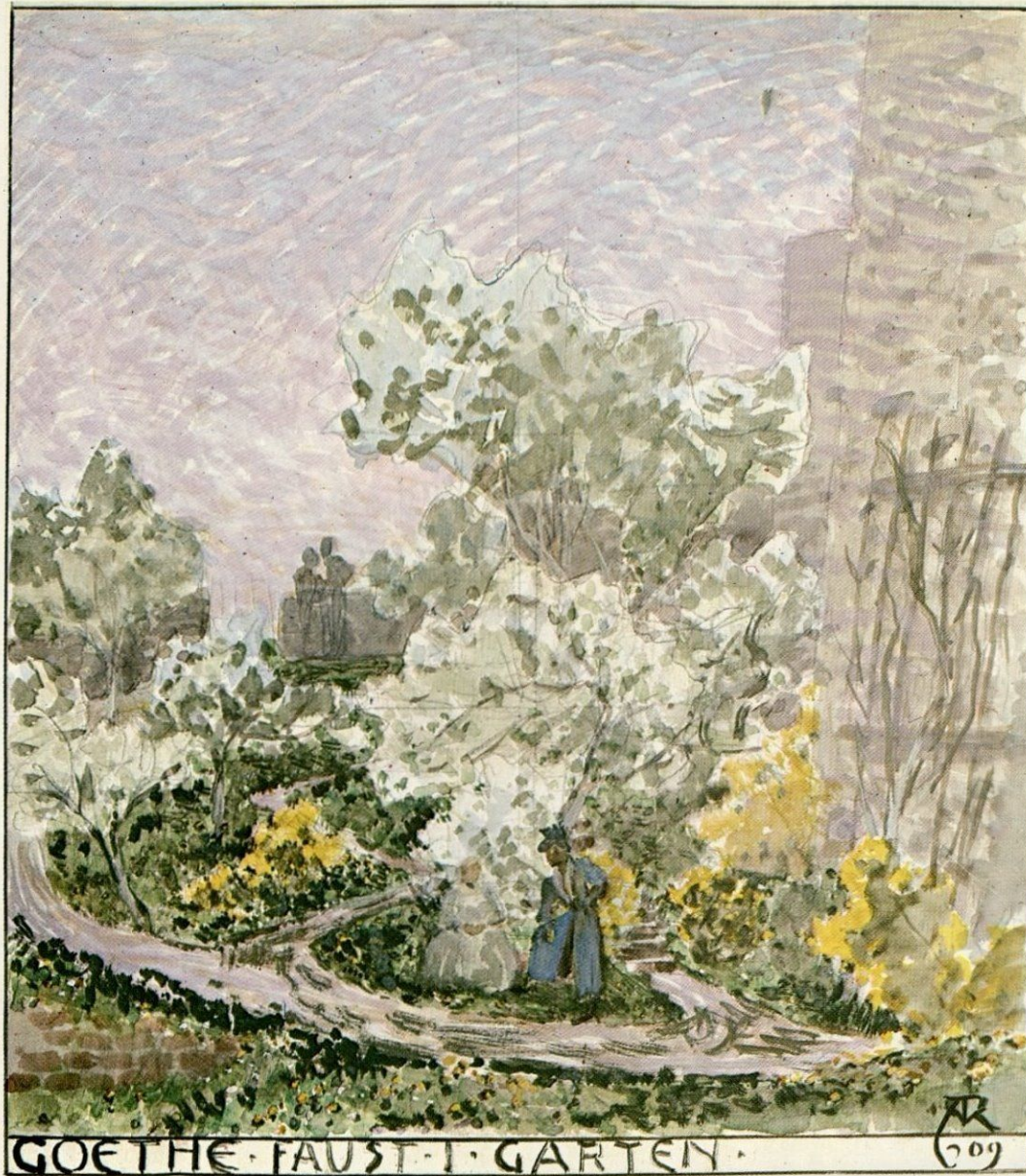
After which (6th Time) an EASTER FOLLY, which has been for some time in preparation, entitled

## ANSTER FAIR:

Michael Scott, the Wizard!

Mrs. Jamie, .... (Baron of Bradrigs) .... Mr. BARTLEY,



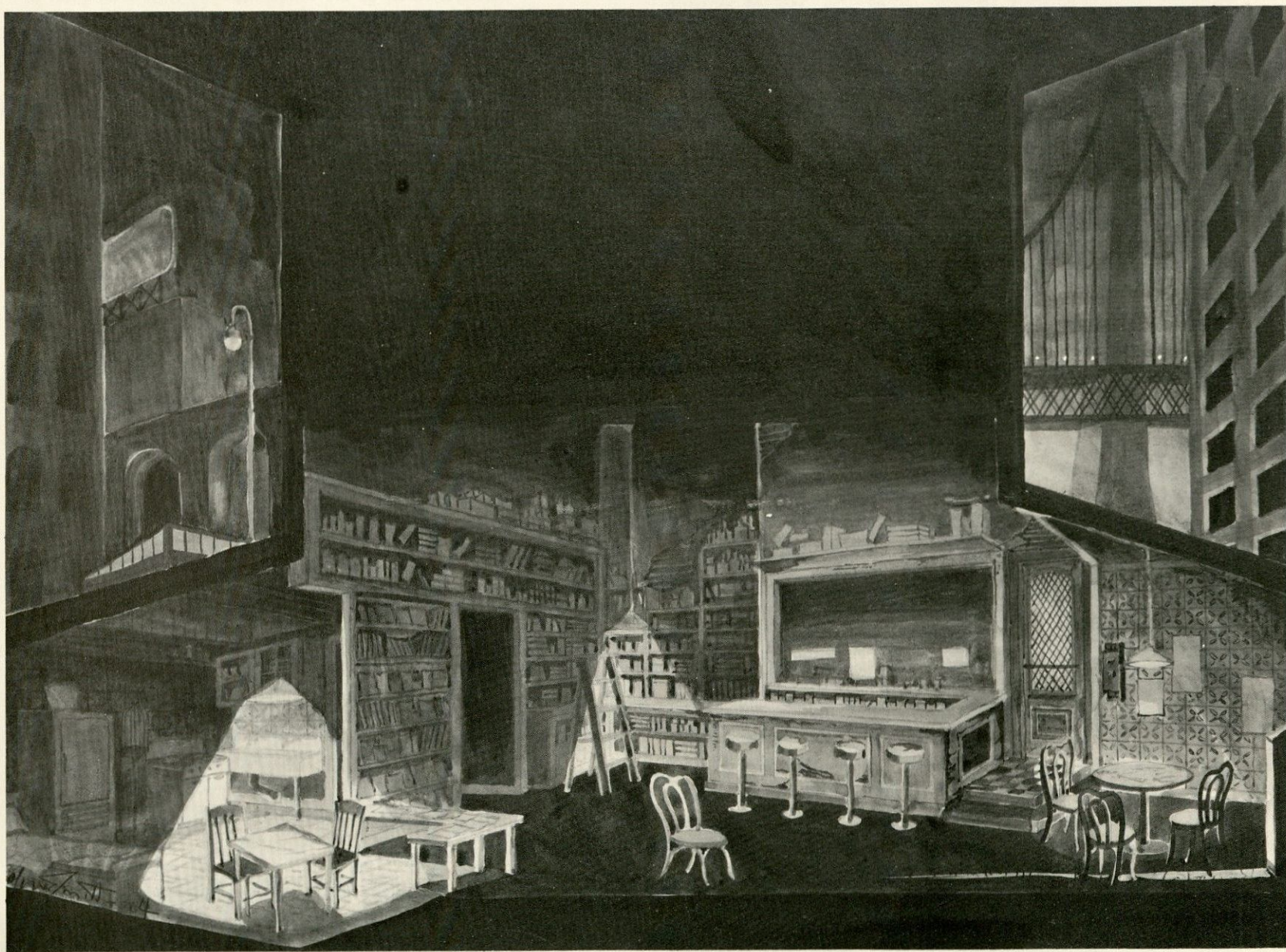


24B Alfred Roller *Faust Part I*



64A Alfred Roller *Oedipus & Sphinx*







# CATALOGUE

## NUMBER

## ITEM

Berlin: Deutsches Theater, January 29, 1907. Music composed by Engelbert Humperdinck; Alexander Moissi as Romeo. Distemper, 19" x 25".

- 20 Ludwig Von Hoffmann (1861-1945). Max Reinhardt's production of Maurice Maeterlinck's *Aglavaine and Selysette*. Berlin: Kammerspiele, April 15, 1907. Pastel, 12" x 19".

- 21 Alexander Benois (1870-1960). Set for ballet *Le Pavillon d'Armide*. St. Petersburg: Maryinsky Theater, November 25, 1907, Choreography by Michel Fokine; music by Nicholas Tcherepnine; Anna Pavlova as premier danseuse. Water color over ink, 11¼" x 18½".

- 22 Emil Orlik (1870-1932). Two designs for Max Reinhardt's production of Schiller's *Die Räuber*. Berlin: Deutsches Theater, January 10, 1908. Ink and water color, each 12½" x 14¾".

- 23 Ernst Stern (1876-1954). Two designs for Max Reinhardt's production of Goethe's *Clavigo*. Berlin: Kammerspiele, October 16, 1908. Ink, water color, and gouache, each 17½" x 27½".

- 24 Alfred Roller (1864-1935). Two designs (A) Faust's study, (B) the garden, for Goethe's *Faust, part I*. Berlin: Deutsches Theater, March 25, 1909. Ink and water color, 13" x 19" and 10¾" x 12".

- 25 Standard Box Setting for Johnston Forbes-Robertson's production of Jerome K. Jerome's *The Passing of the Third Floor Back*. London: St. James' Theater, September 1, 1909. Photo-lithograph, 11" x 16".

- 26 Robert Engels (1866-1926). Act curtain for Max Reinhardt's production of Schiller's *Bride of Messina*. Berlin: Deutsches Theater, April 4, 1910. Distemper, 18½" x 25".

- 27 Ernst Stern (1876-1954). Sophocles' *Oedipus Rex*. Berlin: Circus Schumann, November 7, 1910. Water color and gouache, 18½" x 15".

- 28 Gustav Knina ( ). Six small designs for Fritz Von Unruh's *Offiziere*, directed by Max Reinhardt. Berlin: Kammerspiele, December 15, 1911. Water color, each 3" x 5".

- 29 George Sheringham (1884-1937). Five commemorative sketches made of the John Martin-Harvey production of Shakespeare's *Hamlet* that opened and closed the Shakespeare Tercentenary Celebration at His Majesty's Theater, London, May 8 - June 19, 1916. Pastel, each 20" x 15".

- 30 Robert Edmund Jones (1887-1954). Arthur Hopkins' production of *Macbeth*. New York: Apollo Theater, February 17, 1921. Water color, 14½" x 8½".

- 31 Cecil Beaton (1904- ). Art nouveau shell motif for cut drops for Charles Blake Cochran's 1926 musical Revue. London: Pavillon Theater. Water color wash over pencil, 10" x 14".

- 32 Donald Oenslager (1902- ). The show curtain for George and Ira Gershwin's *Girl Crazy*. New York: Alvin Theater, October 4, 1930. This production included Ethel Merman, Willie Howard, and Ginger Rogers. Water color, 8½" x 18".

- 33 Donald Oenslager (1902- ). Scene five, The Slave Auction, of Eugene O'Neill's *The Emperor Jones*. Yale University, November 14, 1931. This production was staged by George Pierce Baker. Ink wash, 10" x 15".

- 34 *Casanova* by William Desmond Gribble. London: Coliseum, May, 1932. Colored lithograph, 11" x 16".

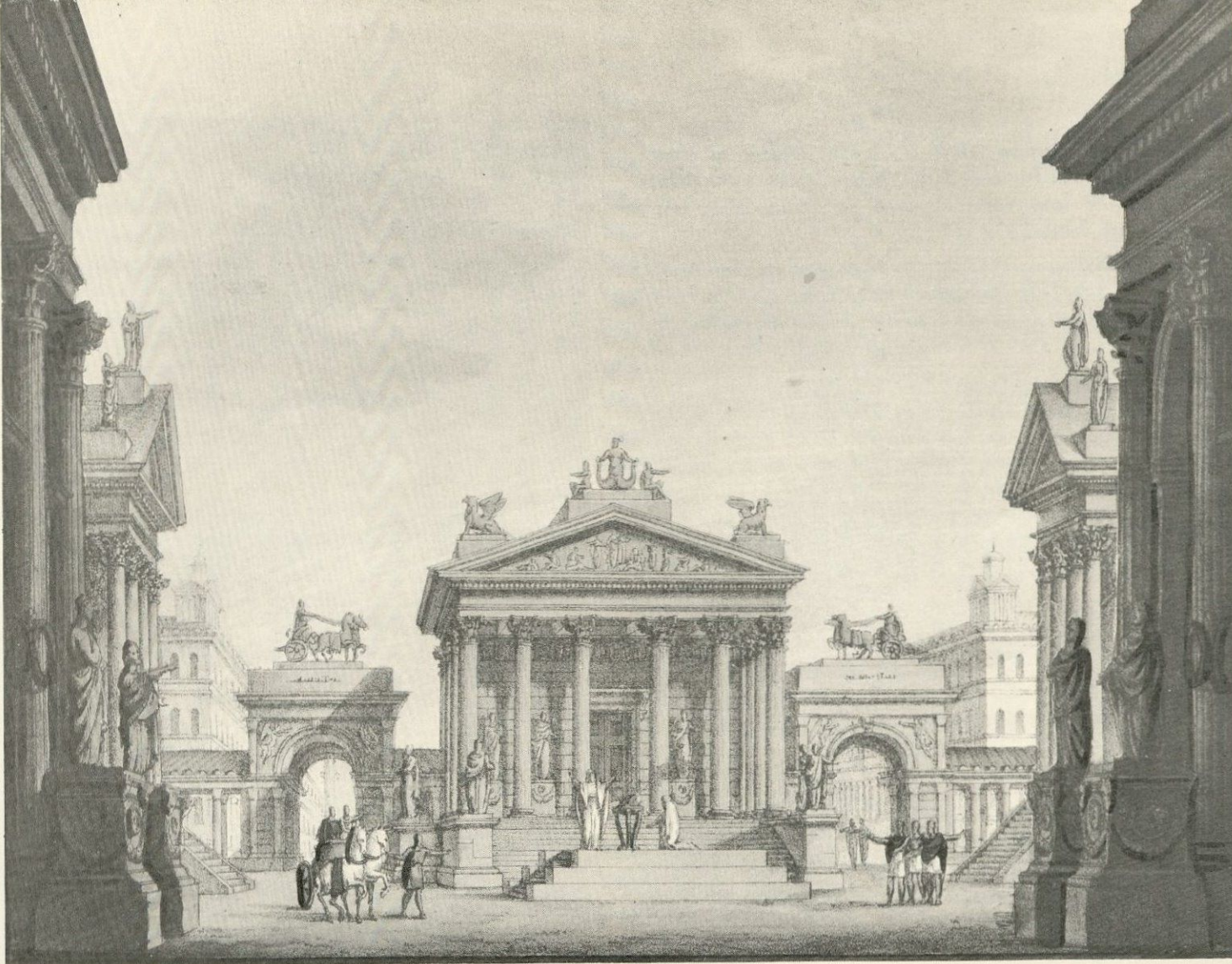
- 35 Roger Furse (1903- ). Act V, scene i of Tyrone Guthrie's production of Shakespeare's *Othello*. London: The Old Vic Theater, February 8, 1938. This production included Ralph Richardson as Othello, Laurence Olivier as Iago, and Curigwen Lewis as Desdemona. Water color, 5½" x 9".

- 36 Felix Topolski (1907- ). The Moscow Art Theater production of Chekov's *The Three Sisters*. This play formed part of the repertoire of the company after its evacuation to Saratov to escape the German invasion. Water color, 21" x 31½".

- 37 Roger Furse (1903- ). Act drop with central slide projection screen for Laurence Olivier's production of Thornton Wilder's *The Skin of Our Teeth*. London: Phoenix Theater, May 16, 1945. This production included Vivien Leigh as Sabrina. Water color, 13" x 19".

- 38 Horace Armistead (1898- ). Madame Flora's parlor in





5A  
Alessandro  
Sanquirico

- Gian-Carlo Menotti's *The Medium*. New York: Barrymore Theater, May 1, 1947. Water color, 12" x 22".
- 39 Oliver Messel (1904- ). The Countess' bedroom in Tschaikowsky's *La Pique Dame (The Queen of Spades)*. London: Covent Garden Theater, December 21, 1950. Oil and colored ink, 20" x 26".
- 40 Alan Barlow ( ). Act II, scene i of Vincenzo Bellini's *Norma*. London: Covent Garden Theater, October, 1952. This production was conducted by John Pritchard with Maria Callas and Joan Sutherland. Water color, 20" x 25½".
- 41 Alan Barlow ( ). The final scene of Guiseppe Verdi's *A Masked Ball*, English translation by Edward Dent. London: Covent Garden Theater, November, 1952. Water color and ink, 19" x 25".
- 42 Cecil Beaton (1904- ). Victorian interior. Water color, 11" x 18".

(continued)



# CATALOGUE

## NUMBER

## ITEM

- 43 Eugene Berman (1899- ). The interior of Bartolo's house, Act III, scene ii of Giachino Rossini's *The Barber of Seville*. New York: Metropolitan Opera, 1953. Ink and water color, 8½" x 11".
- 44 Ben Edwards (1916- ). Two plates for Jean Anouilh's *Waltz of the Toreadors*. New York: Coronet Theater, January 17, 1957. This production was directed by Harold Clurman, with Ralph Richardson. Water color, each 5¾" x 12¼".
- 45 Ben Edwards (1916- ). The dining room of Melody Tavern from Eugene O'Neill's *A Touch of the Poet*. New York: Helen Hayes Theater, October 2, 1958. Produced by Robert Whitehead and directed by Harold Clurman with Eric Portman as Cornelius Melody, Helen Hayes as Nora, and Betty Field and Kim Stanley as the girls. Water color, 5¾" x 14".
- 46 Peter Wexler (1936- ). *The Curate's Play*. New York: St. George's Church, 1961. Ink wash, 21" x 20".
- 47 Franco Zeffirelli (1923- ). First and Fourth act set for Giacomo Puccini's *La Boheme*. Milan: La Scala and Vienna: Staatsoper, 1962. Herbert Von Karajan conducted with Mirella Freni as Mimi and Hilde Gueden as Musetta. Pastel 17¾" x 25".
- 48 Peter Larkin (1926- ). Scene for *We Take the Town*, a musical based on the life of Pancho Villa by Felice Bauer and Matt Dubey, with music by Harold Karr. The musical never reached New York City, but had tryouts in New Haven, Connecticut, February, 1962. Water color, 14½" x 21½".
- 49 Oliver Smith (1918- ). The single scene for William Hanley's *Slow Dance on the Killing Ground*. New York: Plymouth Theater, November 30, 1964. Water color, 17½" x 13¾".
- 50 Peter Wexler (1936- ). The Invasion of Moscow scene for the Association of Producing Artists' production of *War and Peace* by Leo Tolstoi. Adapted by Alfred Neumann, Erwin Piscator, and Guntran Prufer; English version by Robert David MacDonald. New York: Phoenix Theater, January 11, 1965. The production was directed by Ellis

Rabb with Rosemary Harris and Clayton Corzatte. Water color, 17" x 23".

- 51 Oliver Smith (1918- ). Transparent drop for the facade of Augie Master's Cabaret in Edward Lawrence and Moose Charlap's *Kelly*. This musical, based on the legendary feat of Steve Brodie who jumped off the Brooklyn Bridge, was probably the greatest flop in the history of the Broadway stage; it opened and closed at the Broadhurst Theater the night of February 6, 1965. Water color wash over ink, 14" x 21".
- 52 Oliver Smith (1918- ). Interior scene for *Baker Street*, a musical adapted from Sir Arthur Conan Doyle by Jerome Coopersmith, with music by Marian Grudeff and Raymond Jessel. New York: Broadway Theater, February 16, 1965. The production included Fritz Weaver as Sherlock Holmes and Martin Gabel as Professor Moriarity. Water color, 9½" x 17".
- 53 Peter Wexler (1936- ). Model of the Borden home for the opera *Lizzie Borden* by Jack Beeson. New York: New York City Opera Company at City Center, March 25, 1965. Model, 2' x 2'6" x 3'.
- 54 Peter Wexler (1936- ). Mozart's *The Magic Flute*. Washington, D.C.: Washington Opera Society, 1965. Water color, 21" x 31".
- 55 Ming Cho Lee (1930- ). Joseph Papp's production of *Love's Labours Lost*. New York: New York Shakespeare Festival, Delacorte Theater in Central Park, 1965. The production was directed by Gerald Freedman. Pen and ink and water color, 9½" x 10½".
- 56 Boris Aronson (1900- ). Cliff's bedroom from *Cabaret*, a musical based on John Van Druten's *I am a Camera* and stories by Christopher Isherwood with book by Fred Ebb and Joe Masteroff, music by John Kander, directed by Harold Prince. New York: Broadhurst Theater, November 20, 1966. Water color, 12" x 17".
- 57 Peter Wexler (1936- ). *On a Clear Day You can See Forever*, book and lyrics by Alan Jay Lerner, music by Burton Lance. National company, 1966. Water color, 21½" x 10".
- 58 Wolfram Skalicki ( ). Act III, scene i of Guiseppe Verdi's *Il Trovatore*. Water color, 14½" x 11¾".

(continued)





82

Freddy Wittop

George M.



81

Jose Varona

Bomarzo Ballet





80 Theoni V. Aldredge Illya Darling



21 Alexander Benois Le Pavillion D'Armide



12 Richard Douglass Panorama

## NUMBER

## ITEM

- 59 Peter Wexler (1936- ). David Merrick's production of *The Happy Time*, book by N. Richard Nash, music by John Kander, lyrics by Fred Ebb. New York: Broadway Theater, January 18, 1968. The production was directed by Gower Champion with Robert Goulet and David Wayne. Water color, 17" x 22".
- 60 Peter Wexler (1936- ). Model for the setting of Heinar Kipphardt's *In the Matter of J. Robert Oppenheimer*. New York: Vivian Beaumont Theater at Lincoln Center for the Performing Arts, March 6, 1969. Gordon Davidson directed, with Joseph Wiseman and Herbert Berghof. Model, 13" x 16½" x 31".

## II. Costume Designs

- 61 Lillian Russell (1861-1922). Costume for herself as Dorothy in *Dorothy* by B. C. Stephenson and Alfred Collier. New York: Standard Theater, 1887. Water color, 4" x 6".
- 62 Anon. Design for the character Faragas, a fantastic professor of deportment played by the burlesque comedian Arthur Roberts in *Nadgy*, a romantic comic opera by Alfred Murray with music by François Chassaigne. This light opera was based on the French *Les Noces Improvisees*. London: Avenue Theater, November 7, 1888. Water color, 6½" x 10".
- 63 Anon. Design for a bell boy played by Arthur Roberts in the burlesque *Lancelot the Lovely* by Richard Hen with music by John Crook. London: Avenue Theater, April 22, 1889. Water color, 6½" x 9½".
- 64 Alfred Roller (1864-1935). (A) Kreon, (B) Soothsayer, (C) man of Thebes, (D) woman of Thebes for Max Reinhardt's production of Hugo Von Hofmannsthal's *Oedipus and the Sphinx*. Berlin: Deutsches Theater, February 2, 1906. The production included Alexander Moissi as Kreon. Water color, each 7½" x 16½".
- 65 Adolf Hengeler (1863-1927). (A) Salerino, (B) Tubal, (C) the Moor, (D) Portia, (E) Bassanio, (F) Launcelot Gobbo, (G) Attendant to the Prince of Morocco, (H) Two Maskers for Max Reinhardt's production of Shakespeare's *The Merchant of Venice*. Berlin: Deutsches Theater, November

(continued)





NORMA Act II COVENT GARDEN October 1952



# CATALOGUE

## NUMBER

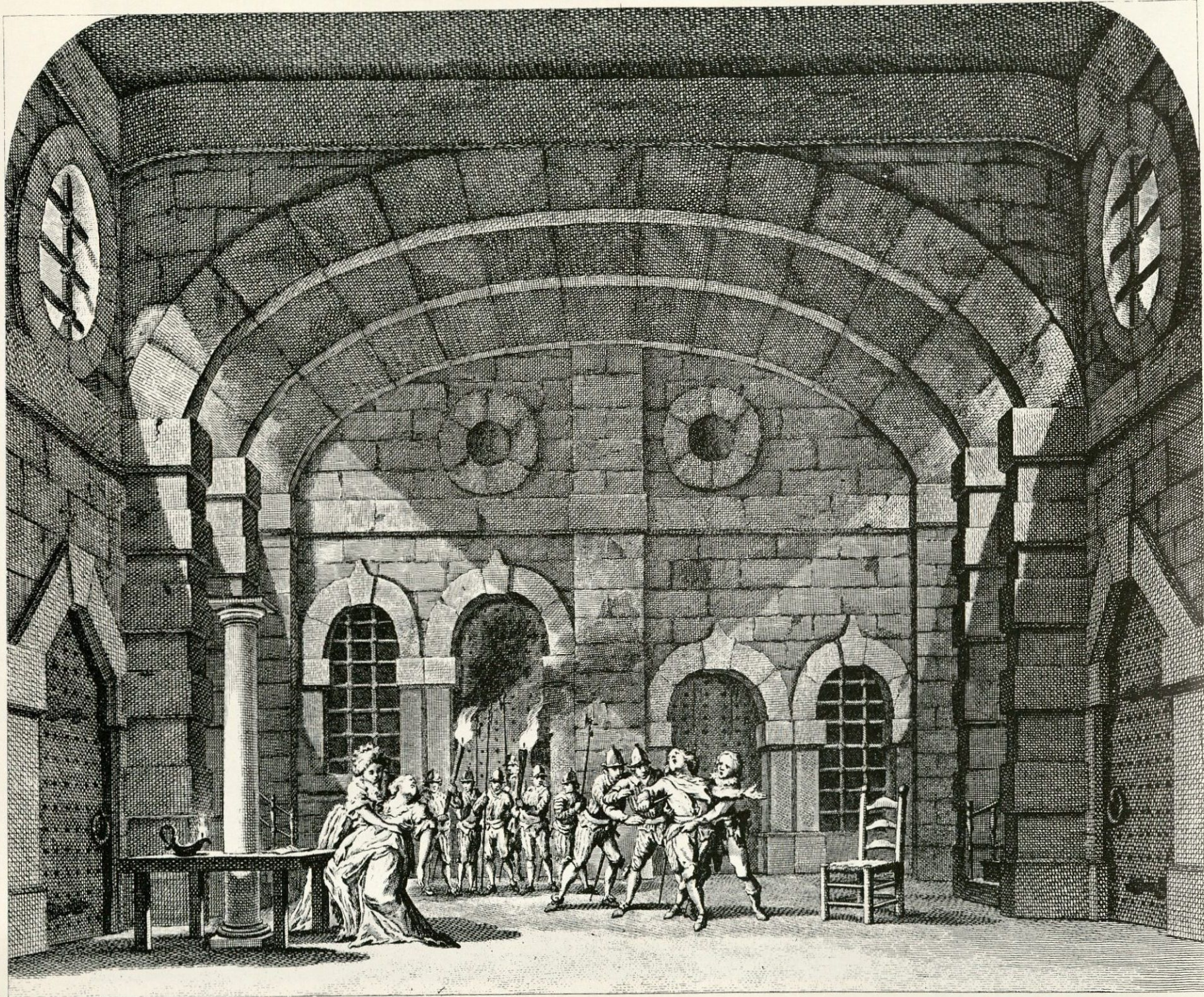
## ITEM

- 9, 1905. These costume designs are for the 1909 revival. The production included Else Heims as Portia. Water color with material swatches attached, each 12" x 13".
- 66 J. Geoffrey (pseud.) ( ) [August John?]. Sketch of Isadora Duncan, c.1910. Pastel, 19¼" x 11".
- 67 Ernst Stern (1876-1954). Max Reinhardt's production of Shakespeare's *Twelfth Night*. Berlin: Deutsches Theater, March 13, 1913. This production was taken on a tour of Scandinavia in 1914. The designs are for (A) group with Sir Toby Belch and Maria (B) young man, (C) two guards. Pencil and water color and crayon and ink, the group 18" x 24", the guards and young man each 10" x 12½".
- 68 Konstantin Korovin (1861-1939). *The Red Poppy*. Moscow: Imperial Russian Ballet, Bolshoi Theater, between 1904 and 1927. Water color, 9" x 16".
- 69 George Sheringham (1884-1937). The Get-away Dress, for a revival of Richard Brinsley Sheridan's *The Duenna*. Lyric Theater Hammersmith, October 23, 1924. Water color, 18½" x 13¼".
- 70 Charles Lemaire ( ). Fourth act costume for a revival of Jules Massenet's opera *Manon*. Paris, 1928. Labeled Hope Hampton. Water color, 14" x 22".
- 71 Paul Larthe ( ). Flapper costume from a French music hall revue. 1920's-1930's. Ink and water color, 7¼" x 12½".
- 72 Carl Toms (1927- ). Third act costume for Prudence in *The Lady of the Camelias* by Alexander Dumas fils. Old Vic World Tour, c.1950. Water color 10" x 15".
- 73 Hutchinson Scott (1924- ). Second act costume for Jennett in Christopher Fry's *The Lady's Not for Burning*. Bristol Old Vic, 1950. Water color, 12" x 18".
- 74 Motley. Design for Captain of the Guards in Giuseppe Verdi's *Simon Boccanegra*. New York: Metropolitan Opera, 1960. Motley is the company name of the designers Elizabeth Montgomery (1902- ), Margaret Harris (1904- ), and Sophia Devine (1901-1966). Water color, 10½" x 13¼".
- 75 Miles White (1917- ). Second act costumes for fashion-

able guests at the Monte Carlo party in *The Unsinkable Molly Brown*, book by Richard Morris, music and lyrics by Meredith Willson. New York: Winter Garden Theater, November 3, 1960. Water color, 9" x 11½".

- 76 Jocelyn Herbert (1917- ). Costumes for Queen Margaret and Richard in Shakespeare's *Richard III*. Stratford-upon-Avon: Royal Shakespeare Company, 1961. This production included Edith Evans as Margaret and Christopher Plummer as Richard. Collage of paper, water color, and ink, 9" x 15" and 8½" x 14".
- 77 Ralph Koltai ( ). Costume for the Patriarch in *A Place in the Desert*. London: The Mercury Theater Ballet at Sadlers Wells Theater, July 25, 1961. Collage of tissue paper and water color, 20½" x 12½".
- 78 Motley. Costumes for Rosita and a Mexican bandit in *We Take the Town*, a musical based on *Viva Villa* with lyrics by Matt Dubey and music by Harold Karr. This show opened February 19, 1962 at the Shubert Theater in New Haven Connecticut, but never reached New York City. Water color, 9½" x 13" and 10½" x 14¼".
- 79 Freddy Wittop (1921- ). Costumes for the elements in *Kelly*. This musical by Eddie Lawrence and Moose Charlap is considered the greatest Broadway flop of all time. It opened and closed at the Broadhurst Theater in New York the night of February 6, 1965. Water color, 14" x 19¼".
- 80 Theoni V. Aldredge (c.1931- ). Girls' chorus in the musical *Illya Darling* by Jules Dassin, with music by Manos Hadjidakis. New York: Mark Hellinger Theater, April 11, 1967. The production included Melina Mercouri as Illya. Water color, 13" x 20".
- 81 Jose Varona ( ). Costumes for the ballet in Alberto Ginastera's *Bomarzo*, an opera about the life of the crippled Duke of Bomarzo. Washington, D.C.: Washington Opera Society, May 19, 1967. Water color, 14½" x 19½".
- 82 Freddy Wittop (1921- ). Costumes for three women in *George M.*, with book by Michael Stewart, John and Fran Pascal and music by George M. Cohan. New York: Palace Theater, April 10, 1968. The production included Joel Grey as George M. Cohan. Water color, 14½" x 19½".







## CATALOGUE

### NUMBER

### ITEM

#### III. Commemorative Programs printed on Satin

- 83 *Col. Mulberry Sellers* by Mark Twain. New York: Park Theater, December 23, 1874.
- 84 *Pirates of Penzance* by Gilbert and Sullivan. Ottawa, Canada: Grand Opera House, May 19, 1880.
- 85 *Pirates of Penzance* by Gilbert and Sullivan. Montreal, Canada: Academy of Music, May 26, 1880.
- 86 *Pirates of Penzance* by Gilbert and Sullivan. New York: Fifth Avenue Theater, June 2, 1880.
- 87 *The Danites* by Joaquin Miller. Philadelphia: Arch Street Theater, February 11, 1881.
- 88 *Iolanthe* by Gilbert and Sullivan. Boston: Bijou Opera House, December 11, 1882.
- 89 *Iolanthe* by Gilbert and Sullivan. New York: Bijou Opera House, December 11, 1884.
- 90 *Nancy and Company* by Augustin Daly. New York: Daly's Theater, May 1, 1886.
- 91 *Erminie* by Edward Jakabowski and Harry Paulton. New York: Casino Theater, February 29, 1888. 700th performance.
- 92 *Still Waters Run Deep* by Mrs. W. H. Leighton. San Francisco: Eureka Theater, Monday, February 16, 18--.
- 93 *Billie Taylor* by H. P. Stevens and Edward Solomon. New York: Standard Theater, Saturday, February 19, 18--.
- 94 *A Runaway Girl* by Seymour Hicks and Harry Nichols. New York: Fifth Avenue Theater, February 10, 1899.
- 95 *Zaza* by David Belasco. New York: Garrick Theater, May 7, 1900.
- 96 *The Princess's Nose* by Henry Arthur Jones. London: Duke of York's Theater.
- 97 *The Mousetrap* by Agatha Christie. London: Ambassador Theater, April 12, 1958.

#### IV. Decorative and Extra-Illustrated Theatrical Books

- 98 *Acis and Galatea*, music from Henry Purcell, designed and illustrated by Gordon Craig for Purcell Society production. London: Great Queen Street Theater, March 10, 1902.

Illustration displayed: Dancer in *Acis and Galatea* by Gordon Craig, 1902.

- 99 Leon Bakst designs in *L'Art Decoratif de Leon Bakst* by Arsine Alexandre, Jean Cocteau, and Maurice De Brunoff, 1913. Illustration displayed: *The Blue God*, 1911.
- 100 Leon Bakst designs in *The Russian Ballet in Western Europe 1909-1920* by W. A. Propert, 1921. This copy is #93 of 450. Illustration displayed: *The Fire Bird*, 1920.
- 101 Leon Bakst designs in *Leon Bakst* by Andre Levensohn, 1922. This copy is #224 of 250. Illustration displayed: *Schéhérazade*, 1910.
- 102 *Ruth St. Denis: Pioneer and Prophet* by Ted Shawn. This copy is #114 of 350, autographed by Ruth St. Denis and Ted Shawn. Two volumes, 1922. Illustration displayed: Title page of Volume II.
- 103 *Thamar Karsavina* by H. Valerien Svetlov, 1922. This copy is #26 of 120, hand colored and autographed. Illustration displayed: *Schéhérazade*, 1910.
- 104 *The Duenna* by Richard Brinsley Sheridan, designed and illustrated by George Sheringham. Lyric Theater Hammer-smith, October 23, 1924. This copy is #69 of 75, numbered and autographed by George Sheringham. Illustration displayed: The Act Curtain for *The Duenna*. (Note: An original design for this production is item #69 in this catalogue.)
- 105 Leon Bakst designs in *Leon Bakst* by Carl Einstein, c.1928. This copy is #88 of 330, hand colored. Illustration displayed: *The Blue God*.

#### V. Extra-Illustrated Souvenir Programs

- 106 *Taken from Life*.
- 107 *Faust* by Goethe. London: Lyceum Theater, 1885. With Henry Irving.
- 108 *Prisoner for Life*, adapted from the French by Louis Nathal. New York: Park Theater, April 14, 1885. Anniversary Souvenir of the Season of 1885 in the shape of a padlock.
- 109 *Adonis* by Henry E. Dixey and E. E. Rice. New York: Bijou Opera House, August 28, 1885. 365th performance.
- 110 *Evangeline* by E. E. Rice. New York: 14th Street Theater, April 30, 1886. 250th performance.

(continued)





*We Take the Town* P. Larkin



## CATALOGUE

NUMBER	ITEM
111	<i>Nadgy</i> . New York: Casino Theater, August 25, 1888. Lillian Russell company. 100th performance. Raised glue covered with glitter and beads.
112	<i>Shenandoah</i> by Bronson Howard. New York: Procter's 23rd Street Theater, December 3, 1889. 100th performance. Glitter and beads.
113	<i>The Sleeping Beauty and the Beast</i> . London: Drury Lane Theater, 1900.

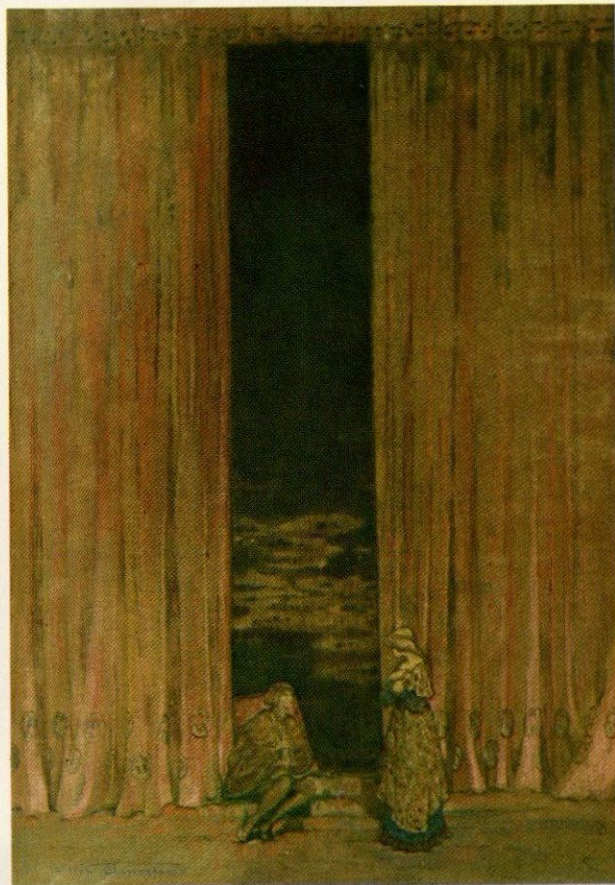
## VI. Enrico Caruso Autographs

114	Photograph, 1914. 6¼" x 9".
115	Restaurant menu shaped like tiny Japanese screen. Capital City Club, April 21, 1913.
116	Christmas card.
117	Letter from Hotel Knickerbocker, New York, c.1914.
118	Letter from Hotel Knickerbocker, New York, March 2, 19[14?].

(continued)



73 Hutchinson Scott *The Lady's Not for Burning*

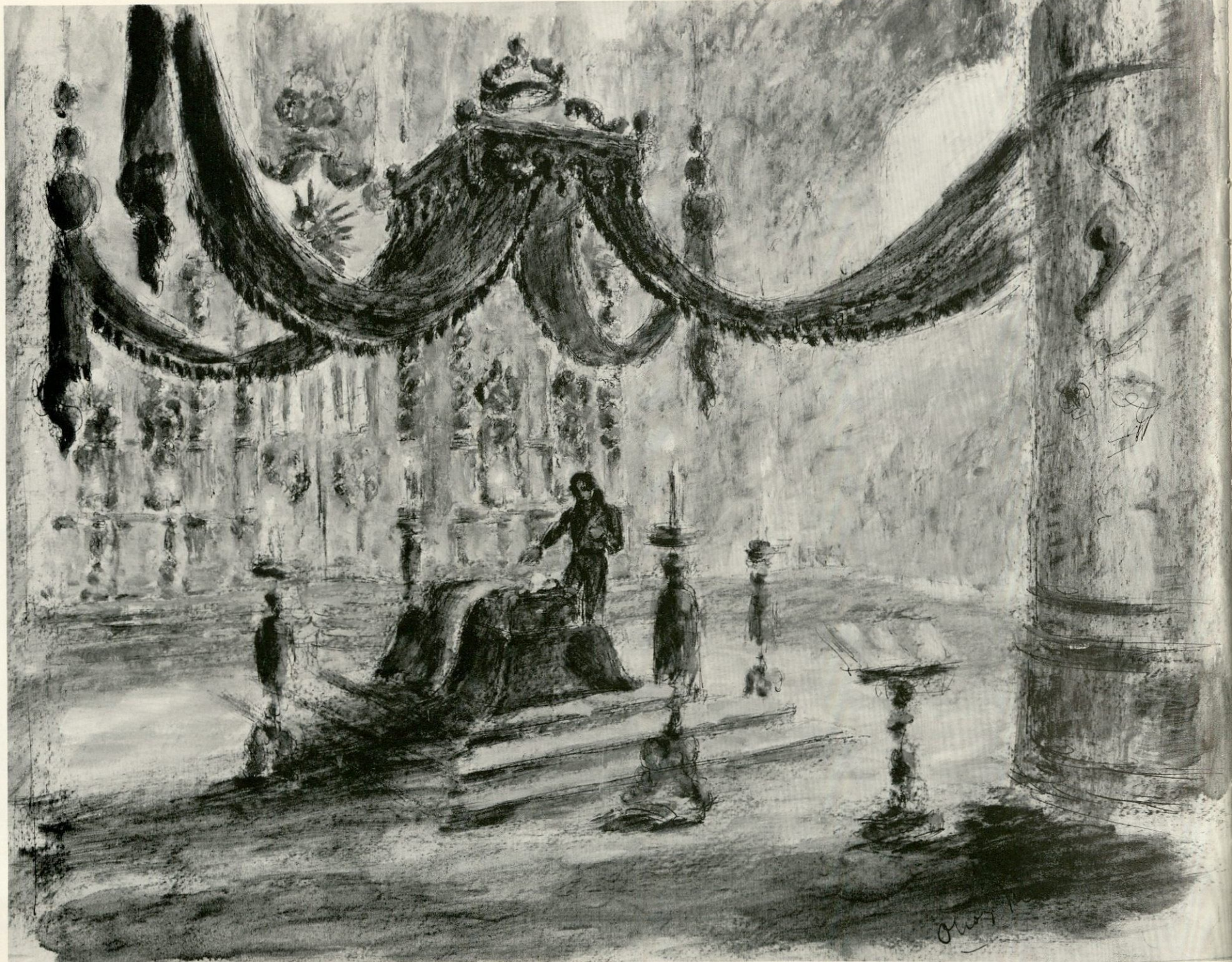


29 George Sheringham *Hamlet*



70 Charles Lemaire *Manon*







## CATALOGUE

### NUMBER

### ITEM

#### VII. Rare Theatrical Tickets

- 119 Jenny Lind Concert, July 24, 1851.
- 120 New York: Broadway Theater, 1853 Season.
- 121 General Tom Thumb.
- 122 Queen Victoria's Diamond Jubilee. London: Covent Garden Theater, Wednesday, June 23, 1897.

#### VIII. Cards packaged with cigars and cigarettes, c.1890-c.1910.

- 123 Between the Acts Little Cigars, 13 portraits displayed.
- 124 Duke's Cigarettes, containing "Portraits of Leading Actors and Actresses in the Costume of All Nations, from 600 B.C. to the present time," 51 portraits displayed.

#### IX. Pre-Cinema Visual Exhibitions and Devices

- 125 Catalogue of the Cossmorama, Dioramic and Panoramic Exhibition May 18, 1829. Fourteen various views of interesting sites in Europe.
- 126 *Manual of Optics* by Joseph A. Galbraith and Samuel Houghton. London, 1856. With a chapter containing descriptions of the camera obscura and the magic lantern.
- 127 Panorama of the Battle of Waterloo. Shown in Amsterdam, June 18, 1816.
- 128 Strand Panorama of Venice, 1819.
- 129 Leicester Square Panorama of Sydney New South Wales, 1830.
- 130 Strand Panorama of Paris, 1830.
- 131 Strand Panorama of Constantinople, 1830.
- 132 Leicester Square Panorama of Calcutta, 1830.
- 133 Leicester Square Panorama of Niagra Falls, 1833.
- 134 Leicester Square Panorama Pere la Chaise and distant view of Paris, 1834.
- 135 Jerusalem, 1835.
- 136 Dublin, 1836.
- 137 Rome, 1839.
- 138 Damascus, 1841.
- 139 The Bombardment of St. Jean d'Acre, 1841.

- 140 Afganistan, 1842.
- 141 Waterloo, 1842.
- 142 Edinburgh and Her Majesty's arrival, September 1, 1842.
- 143 Baden-Baden, 1843.
- 144 Treport Chateau D'Ea with Arrival of Queen Victoria, September 2, 1843.
- 145 Rouen, 1846.
- 146 Himalaya with the British Stations and the Plains of Hindustan, 1847.
- 147 Panorama Royal Leicester Square, 1847. (A) City of Constantinople, (B) Battle of Sobran and defeat of the Sixth Army, (C) View of Athens.
- 148 Paris from Place de la Concorde, 1848.
- 149 The Battle of Alma. Berlin, 1854.
- 150 Sebastopol with attack of British and French, 1855.
- 151 Zogrscope, late 18th century, a magnifying optical device for viewing hand colored perspective engravings. Illustration displayed: view of the illuminations on the Rue St. Dennis, Paris, 1745.

#### X. Playbills

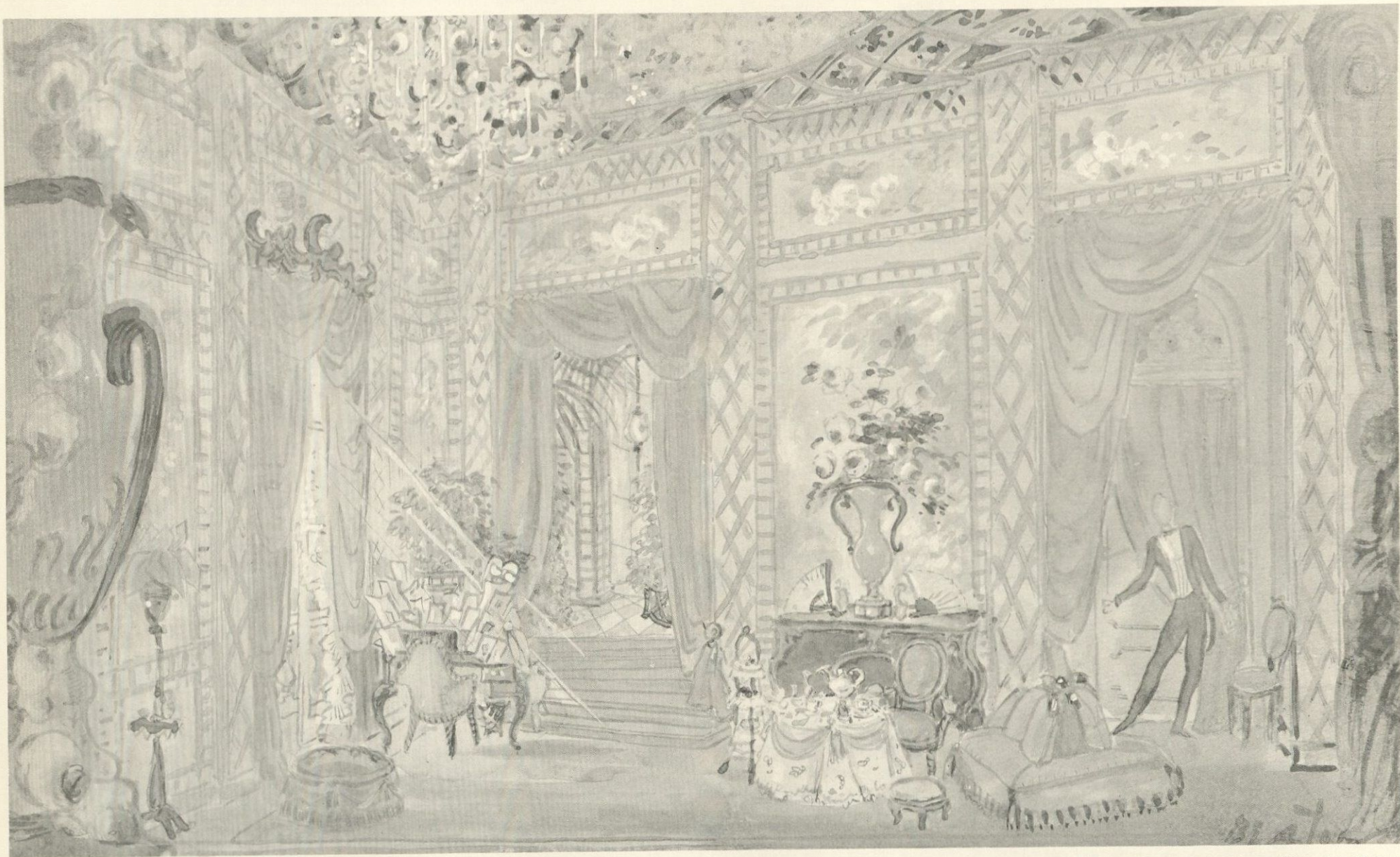
- 152 Early English Theatrical Playbills  
*The Merchant of Venice and the Mayor of Garratt.* Theater at Wynnstay, January 17, 1778.  
*Romeo and Juliet and The Poor Soldier.* Lydgate: Theater at Ram Inn, July 24, 1797.  
*Julius Caesar.* Theater Royal Covent Garden, June 8, 1819. With William Charles Macready.  
*Othello.* Theater Royal Covent Garden, October 1, 1819. With William Charles Macready.  
*Ivanhoe.* Theater Royal Covent Garden, April 12, 1820. With William Charles Macready.  
*Macbeth.* Theater Royal Covent Garden, June 19, 1820. With William Charles Macready.  
*Cymbeline.* Theater Royal Covent Garden, October 24, 1820. With William Charles Macready.  
*Lord of the Manor.* Theater Royal Drury Lane, June 29, 1821. With Madame Vestris.

(continued)









42 Cecil Beaton *Victorian Room*



# CATALOGUE

## NUMBER

## ITEM

*Richard II.* Theater Royal Drury Lane, February 21, 1822. With Edmund Kean.

*Lover's Vows* and *The Queen Bee or Harlequin and The Fairy Hive.* Theater Royal Drury Lane, December 26, 1828. With designs by Clarkson Stanfield. Matted with view of Drury Lane Theater.

*Othello.* Theater Royal Drury Lane, November 26, 1832. With William Charles Macready and Edmund Kean.

*Sardanapalus.* Theater Royal Drury Lane, April 10, 1834. With William Charles Macready. (See item #7.)

*Venice Preserved.* Theater Royal Covent Garden, October 27, 1837. With William Charles Macready and first appearance of Samuel Phelps.

*Jane Shore.* Theater Royal Covent Garden, December 26, 1837. "With the last designs of Clarkson Stanfield."

*King Lear.* Theater Royal Covent Garden, February 19, 1838. With William Charles Macready.

*Coriolanus.* Theater Royal Covent Garden, April 5, 1838. With William Charles Macready.

*Hamlet.* Princess's Theater, October 22, 1845. With William Charles Macready.

153 Early Playbills and Programs Representative of American Theater.

*A New Way to Pay Old Debts* and *Katherine and Petruchio.* New York: Winter Garden Theater, February 1, 1861. Edwin Booth Benefit.

*Hamlet.* New York: Winter Garden Theater, March 22, 1865. With Edwin Booth. 100th consecutive performance.

*Guy Mannering.* Boston Theater, November 20, 1872. With Charlotte Cushman.

*Arrah-Na-Pogue.* Boston: Globe Theater, November 26, 1872. With Mr. and Mrs. Dion Boucicault.

*Richelieu.* New York: Lyceum Theater, December 18, 1876. With Edwin Booth.

*Hamlet.* New York: Lyceum Theater, January 15, 1877. With Edwin Booth.

*The Count of Monte Cristo.* Coates Opera House, February 26, 1883. With James O'Neill.

*The Lady of Lyons.* New York: Niblo's Garden, January 1, 1887. With Lily Langtry.

*Richelieu.* New York: Broadway Theater, October 19, 1889. With Edwin Booth and Helena Modjeska.

*Macbeth.* New York: Broadway Theater, March 21, 1891. With Laurence Barrett.

*Alabama.* New York: Palmer's Theater, December 7, 1891.

*In Mizzoura.* New York: Park Theater, November 14, 1893. With Nat C. Goodwin.

*Rip Van Winkle.* Brooklyn: Columbia Theater, April 6, 1896. With Joseph Jefferson.

154 Playbills and Programs of American Musical Burlesques and Light Opera.

*Evangeline* by E. E. Rice. New York: 14th Street Theater, October 7, 1885.

*Adonis* by E. E. Rice and Henry E. Dixey. New York: Fifth Avenue Theater, October 2, 1886.

*Corsair* by E. E. Rice. New York: Park Theater, April 23, 1888.

*A Trip to China Town* by Charles Hoyt. Brooklyn: Lee Avenue Academy of Music, December 15, 1890.

*Giroflé-Girofla.* Brooklyn: Amphion Theater, May 21, 1894. With Lillian Russell.

*La Perichole* by Offenbach. New York: Abbey's Theater, May 6, 1895. With Lillian Russell.

*A Black Sheep* by Charles Hoyt. New York: Hoyt's Theater, January 13, 1896.

*Rice's Surprise Party* by E. E. Rice. Brooklyn: Montauk Theater, April 20, 1896.

155 Playbills and Programs of Famous Actors on Tour.

*King Lear.* Theater Royal Drury Lane, November 9, 1836. With Edwin Forrest.

*Hamlet.* Boston Academy of Music, February 20, 1862. With E. L. Davenport.

*Uncle Tom's Cabin.* London: Princess's Theater, August 31, 1878. Company from Booth's Theater, New York.

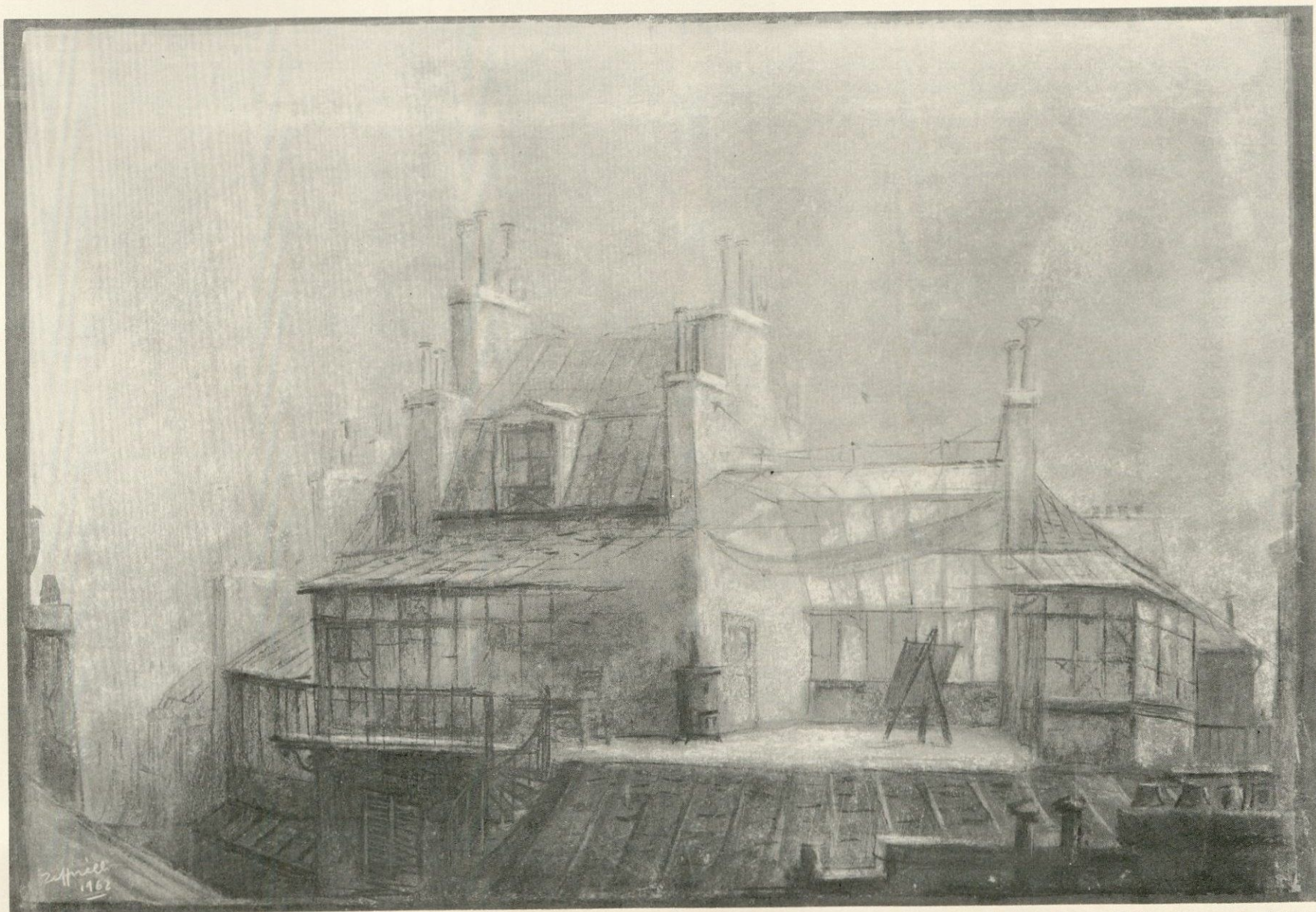


*Fedora*. New York: Star Theater, March 24, 1887. With Sarah Bernhardt.

*The Lyons Mail*. New York: Star Theater, February 27, 1888. With Henry Irving.

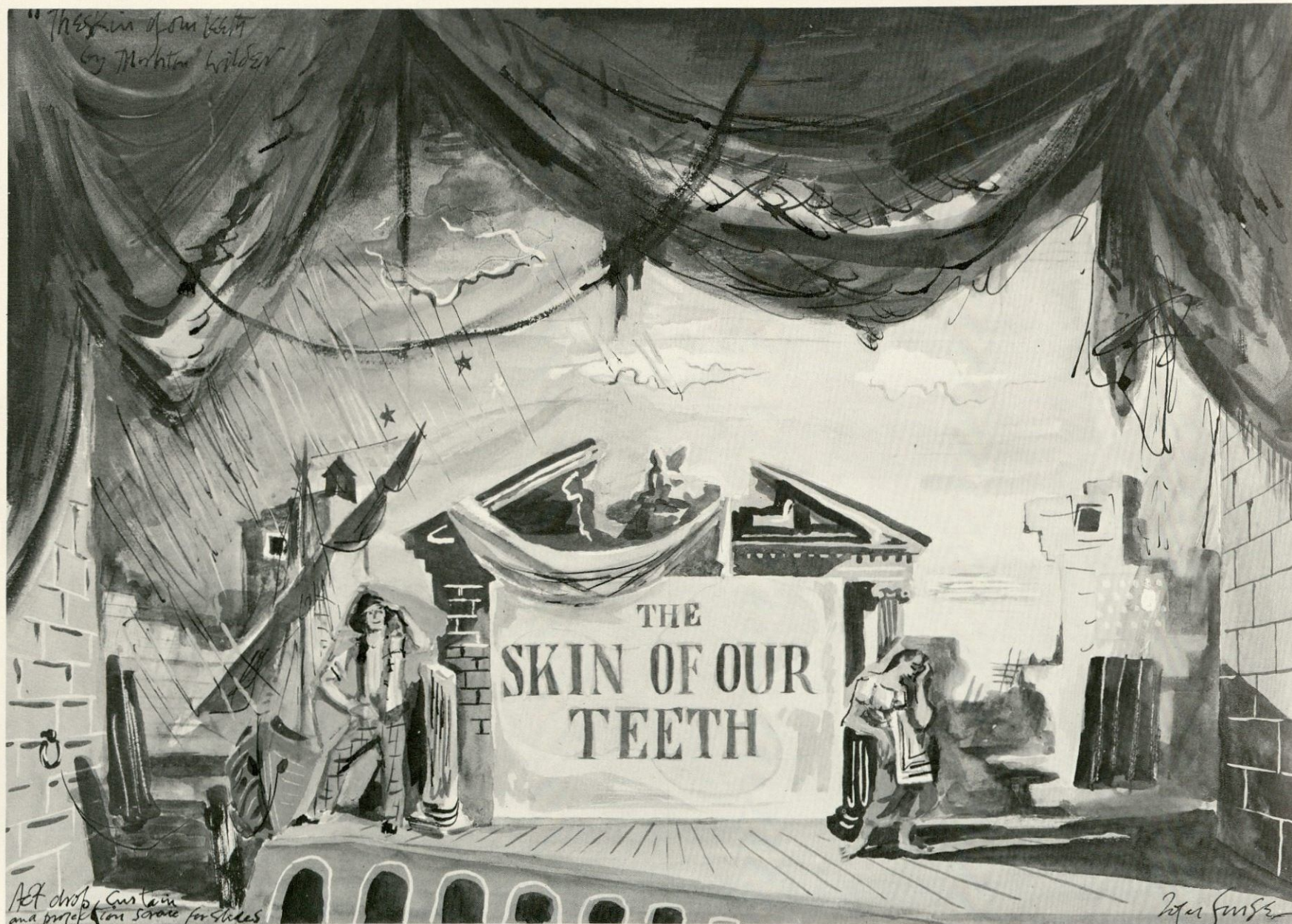
*Faust*. New York: Star Theater, March 7, 1888. With Henry Irving and Ellen Terry.

*Don Cesar De Bazan*. New York: Park Theater, November 10, 1893. With Alexander Salvini.

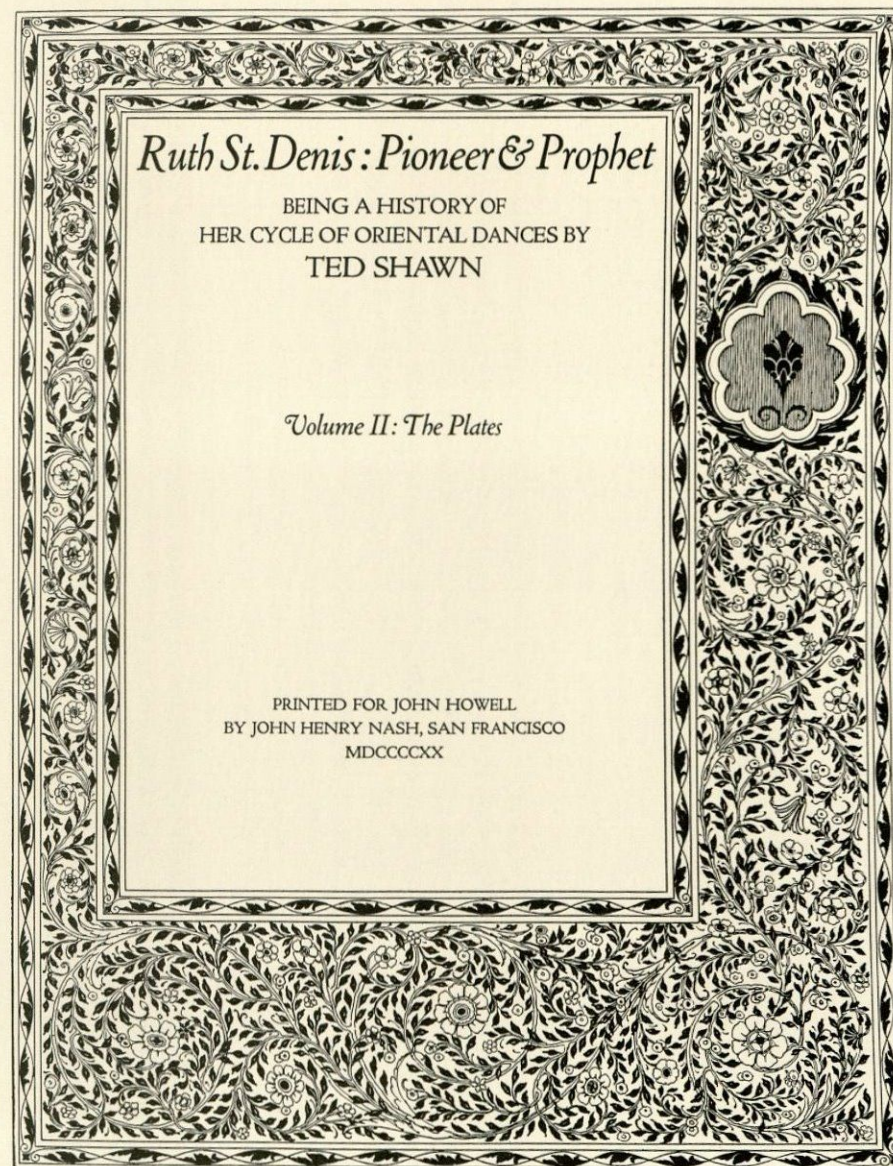


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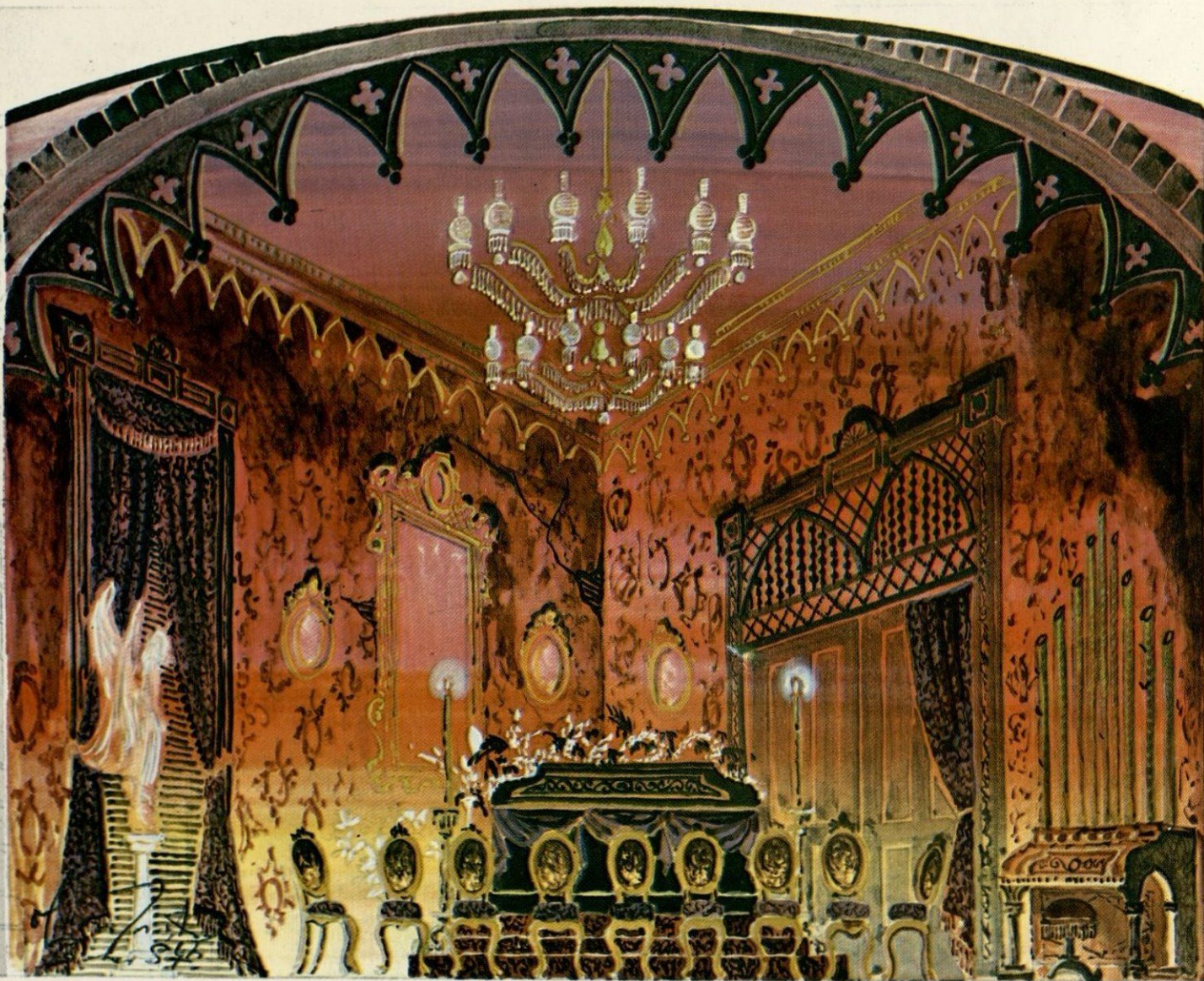














## SUPPLEMENT TO THE DESIGN FOR THEATER CATALOGUE

By ALLAN S. JACKSON

23 cont. Ernst Stern(1876-1954). Two designs (A) Guilbert's house, (B) Clavigo's house, for Max Reinhardt's production of Goethe's Clavigo, Berlin: Kammerspiele. October 16, 1908. Ink, watercolor and gouache, each 17½"x23½".



- 24 cont. Alfred Roller(1864-1935). Two designs (B) Faust's study for Goethe's Faust I, Max Reinhardt production, Berlin: Deutsches Theater, March 25, 1909. Ink and watercolor, 13"x19" and 10-3/4"x12".
- 27 cont. Ernst Stern(1876-1954). Max Reinhardt's production of Sophocles Oedipus Rex, Berlin: Circus Shumann, November 7, 1910. Watercolor and gouache 18½"x15".
- 156 Ernst Stern(1876-1954). Max Reinhardt's production of Shakespeare's Twelfth Night, Berlin: Deutsches Theater, November, 1907. Alexander Moissi as Feste. Pencil, crayon, ink and gouache, 19½"x12½".
- 157 Ernst Stern(1876-1954). Max Reinhardt's production of Schiller's Don Carlos, Berlin: Deutsches Theater, November 10, 1909. ~~(A) Act II scene 1 the throne room~~, (B) the prison. Watercolor, ink, pencil and gouache, each approx. 18"x25".
- 158 Reinhold Schön( ). Two costume plates for Max Reinhardt's production of Schiller's The Bride of Messina, Berlin: Deutsches Theater, April 12, 1910. Costume for Donna Isabella and two men. Pencil and gouache, 25"x18½".
- 159 Adolf von Menzel(1850-1905). Max Reinhardt's production of Oedipus and the Sphinx, Berlin: Deutsches Theater, February 2, 1906. Tiresias and his boy. Charcoal and pastel, 18½"x11½".
- 160 Oscar Strnad(1879-1935). Max Reinhardt's production of Vollmoeller's The Miracle, London: Lyceum Theatre 1912. Fifteen stage plans.
- 161 Ernst Stern(1876-1954). Max Reinhardt's production of Tolstoi's The Powers of Darkness, Berlin: Deutsches Theater, 1918. The Little Farm. Pencil, 13"x21½".
- 162 Robert Engels(1866-1926). Max Reinhardt's production of Shakespeare's Twelfth Night, c. 1909. Design for the Ship, alternate design on the reverse. Crayon, ink and gouache, 18"x19".
- 163 Ernst Stern(1876-1954). Kleist's Kathchen von Heilbronn? Lady in a medieval costume, three views. Pencil, ink and watercolor, 19½"x12½".
- 164 Ernst Stern(1876-1954). Kleist's Kathchen von Heilbronn? Detail for two gothic windows. Pencil and gouache, 21½"x17".
- 165 Ernst Stern(1876-1954). Kathchen von Heilbronn? A king on a dias, his court and jester. Gouache on celluloid, 19"x23½".
- 166 O. F. Wallendorff and other artists. 1195 costume designs; made at Alexander Blaschke & Co. costumer Vienna for Vienna Opera and other theaters c.1890-c.1925. Watercolor, ink and gouache, each approx. 6"x10".
- 167 Oliver Smith(1918- ). Max Reinhardt's production of Rosalinda operetta based on Strauss's Die Fledermaus, New York: October, 1942. Four scene designs: (A) Prologue curtain, (B) Ballroom, (C) Warden's office in the jail, (D) second view of the same. Pencil and watercolor, each 8"x14".



- 168 Oliver Smith (1918- ). Two costume plates for Aaron Copland's Rodeo, New York: 1942. Watercolor 6"x10".
- 169 Sir Thomas Lawrence(1769-1830). A copy by an unknown artist of the head and shoulders part of the full length portrait of John Philip Kemble in the character of Hamlet. Original painted in 1801; head and shoulders replica probably painted by Lawrence (76"x63") about the same time. This small copy may have been painted about 1836 when the original was placed in the Tate Gallery. Oil, 12"x14".
- 170 Victor Tischler(1890-1951). Architectural rendering of a neo-classical stage with a long commemorative text on a scroll written by Franz Werfel and autographed by many of Max Reinhardt's friends on the occasion of his 70th birthday, September 9, 1943. Ink on board, 24"x36".
- 171 Walter Reimann(c.1900-c.1936). Two designs, The Green Necklace, Elstree 1928. (A) Church interior, (B) Cunliffs bedroom. Charcoal, each 10"x14".
- 172 David Walter( ). Five costumes for characters in Rossini's William Tell, Stockholm: Royal Opera, 1966. Watercolor, 12"x15".
- 173 James Derrick ( ). Lithograph poster in color, London 1920; advertising Maurice Maeterlinck's The Betrothal or the Blue Bird Chooses, New York: Shubert Theater, November 18, 1918. 24"x36".
- 174 Donald E. Greene( ). Costume for Clive Swift as Jack Cade in Richard III (Henry VI pt. 2) Royal Shakespeare Company 1964. Watercolor, 6"x10".
- 175 Peter Wexler(1936- ). Three sketches for kings for The Curate's Play St. George's Church, New York, 1961. Ink, 24"x15".
- 176 Carl Walser(1877-1943). Two plates of sketches for costumes in Max Reinhardt's production of Romeo and Juliet, Berlin: Deutsches Theater, January 29, 1907. Pencil and watercolor, 8"x10".
- 177 Peter Wexler(1936- ). Back drop design for A Joyful Noise, New York: Mark Hellinger Theater, 1966. Watercolor, 14½"x24".
- 178 Peter Wexler(1936- ). Back drop design for The Happy Time, New York: The Broadway Theater, January 18, 1968. Watercolor, 11"x23½".
- 179 Lotte Reiniger(1899- ). Silhouettes of black paper of Max Reinhardt's actors in production. Werner Krauss as Caesar in G. B. Shaw's Caesar and Cleopatra Deutsches Theater, 1921; Max Pallenberg as Napoleon in Der Kleine Napoleon Deutsches Theater, July, 1917. Two views Werner Krauss as King Philip in Schiller's Don Carlos Deutsches Theater, 1917; four characters from As You Like It Deutsches Theater, February 1919. Alexander Moissi in Der Lebende Leichnam Deutsches Theater 1918. Maria Fein as Eboli in Don Carlos, two views, Deutsches Theater 1917. Werner Krauss in Der Sohn von Hansenclever, Kammerspiele 1918. Ernst Deutsch in Der Bettler, Paul Hartmann in Don Carlos, Friedrich Kühne in Don Carlos.



- 180 Peter Wexler(1936- ). Sketch of the setting for Jack Beeson's Lizzie Borden, New York City Opera Company at City Center, March 25, 1965. Pastel on black paper, 10"x14".
- 181 Peter Wexler(1936- ). Sketch for the girl's room, Beeson's Lizzie Borden, New York City Opera Company at City Center, March 25, 1965. Pastel on black paper, 14½"x19½".
- 182 Peter Wexler(1936- ). Costume plate for old man Taming of the Shrew, New York: Phoenix Theater, 1963. Watercolor, 24"x30".
- 183 E. Laving( ). Exterior of the New Orleans, Louisiana Little Theater, 1935. Ink, 8"x12".
- 184 Richard Douglass (c.1848-c.1924). Two views, a road, a stone bridge: Shanklin China 1870. Both watercolor, 6"x10".
- 185 Richard Douglass (c.1848-c.1924). A wooden bridge and hills Shanklin China 1870. Watercolor, 8"x15".
- 186 Max Reinhardt(1873-1943). Sketch for ground plan of Hamlet on the back of a Hotel Campbell, Paris, Menu dated June 2, 1912.
- 187 John Martin-Harvey(1863-1944). Two sketches (A) Elizabethan Theater elevation, (B) arrangement for a facade and curtain stage set in an elizabethan manner; both plans for Max Reinhardt to be used in planning productions in London. Lined tablet paper, pencil and ink each 7"x9½".
- 188 Two hand colored lithographs of commedia characters (A) Turlupin in 1650, (B) Le Capitan Matamore in 1648. Each 8"x10".
- 189 Photo of the size of the auditorium and the SR proscenium of the London Lyceum Theatre 1885 in the time of Henry Irving. 8"x10".
- 190 Engravings of theaters (A) The Boston Museum by Gas Light, exterior, March 26, 1859, (B) The exterior of the Federal Street Theater, Boston, February 8, 1794, (C) Exterior of the Odeon, Paris, (D) Exterior of the Cirque-National des Champs-Elysees, (E) The interior of the Academie Royal de Musique c.1860, Paris, (F) Ticket seller's elevation of the Theater National de l'Odeon Paris, c.1890, hand colored, 8"x10", (G) East front of Covent Garden Theater, London, 1809, (H) West front new theater Drury Lane, London, 1812, (I) Front Drury Lane Theater, London, 1812.
- 191 J. Nash( ). Wood engraving "Rehearsing for the Opera," New York, May 9, 1874, 12"x20".
- 192 Wood engraving, "Engaging the chorus girls," showing a gas work light set in floats, March 12, 1892, 10"x14".
- 193 Wood engraving, "Behind the Scenes - How Stage Effects Are Produced," February 20, 1875, 10"x14".



- 194 Jay Hambidge( ). Colored lithograph, "Melodrama From the Gallery," London, 1895, 12"x20".
- 195 Adrien Marie( ). Wood engraving "The Comedie-Francaise at Home," July 24, 1880, 12"x20".
- 196 Brghs( ). Wood engraving, L'Africaine finale of the 3rd act, "Attack on the Ship," December 23, 1880, New York Academy of Music. 8"x10".
- 197 Williams( ). Wood engraving, scene on a playbill Cartouche, The French Jack Sheppard by ? , or, Fernand Strauss, New Standard Theater London ? October 16, 1860?. On the reverse playbill for Prince Amabel by W. Brough, St. James' Theatre, London, May 5, 1862 with George Vining.
- 198 George Cruikshank(1792-1878). "Dick and the Capt. paying their respects to the fair Limonadiere in the Cafe de Mille Colonnes." Published 1829, hand colored engraving.
- 199 Jacobus Van Egmont( ). Woodcut of the burning of the Amsterdam Schouwburg Theater, May, 1772.
- 200 Caspar Neher(1897-1966). Costume for Banko Verdis' Macbeth, Glyndebourn Festival Opera. Watercolor, 8"x12".
- 201 Steven Spurrier( ). Colored lithograph of Congreve's The Way of the World, London: Lyric Theatre, Hammersmith, March 1924, 12"x20".
- 202 Claude Shepperson( ). Colored lithograph of Act Curtain for Pinero's The Freaks, London: New Theater, March 1918, 12"x20".
- 203 J. Mantaniz( ). Lithograph of scene in Raleigh and Hamilton's Sealed Orders, London: Drury Lane, September 1913, 15"x24".
- 204 Colored costume prints from the 19th century (A) Charles Kean as Richard III, (B) Imoinda in Oroonoko, (C) Charles Kean as Richard III, (D) Edmund Kean as Richard III.
- 205 Hand colored print with transparent sections "G.W.'s Transparencies the Smuggler's Retreat."
- 206 Woodcut and playbill of scene in The Poisoner. On the reverse, a playbill for Hearts are Trumps and for The Female Detective, perhaps for the Britannia Theater, Hoxton, 1865.
- 207 Wood cut, for scene in Dearer Than Life, New Queen's Theatre.
- 208 Wood cut and playbill for The Idiot of the Mountain by Lee Jr. and W. Travers, 1862; or, W. E. Suter, London: Surry Theater, 1861. On reverse playbills for Lucia di Lammermoor; and for The Three Musketeers.
- 209 Colored lithograph music covers (A) A stage trap in use for "Up Comes Jones." (B) Druid Temple in Norma, (C) The Bay of Naples with volcano in eruption from Masaniello, (D) Costumes for d'Audran's La Mascotte, (E) Punch and Judy, (F) Vision scene from Balfe's Satanella, (G) Little Goody Two Shoes, (H) Jack Sheppard costumes, (I) Scene in Lecocq's Charles Coote, (J) Il Trovatore prison scene at Drury Lane.