DESIGN FOR THEATER
UNIVERSITY ART GALLERY / FEBRUARY 1 - MARCH 1, 1970
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 Cavenaugh 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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Joan De Young  Kenn Harris
Paulette Posluszny  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
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

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<th>NUMBER</th>
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<td>2</td>
<td>Guiseppe Gallie Bibiena (1696-1757), (attributed to). Courtyard with double arcades similar to a design for Pietro Metastasio, Luca Predieri, and Nicola Mattei's <em>Zenobia</em>. Vienna, 1740. On the reverse a sketch in sanguine of the Piazzetta San Marco, Venice. Pen and ink wash heightened with white, 15¾&quot; x 11&quot;.</td>
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<td>3</td>
<td>Joseph Platzer (1750-1806). A late 18th century palace room in rococo style with chinoserie 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, 6¾&quot; x 9&quot;.</td>
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<td>4</td>
<td>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 9¼&quot; x 8¾&quot;.</td>
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<td>5</td>
<td>Allessandro Sanquirico (1777-1849). Three plates for Giovanni Pacini's <em>The Last Days of Pompeii</em>. Milan: La Scala, 1827. (A) The Forum, (B) basilica, (C) the eruption of Vesuvius. Colored lithographs, each 8&quot; x 9&quot;.</td>
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<td>6</td>
<td>Allessandro Sanquirico (1777-1849). Four plates for Giuseppe Saverio Raffaele Mercadante's <em>Didone Abban- donata</em>, 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&quot; x 9&quot;.</td>
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<td>7</td>
<td>William James Müller (1812-1845). Possible design for production of Byron's <em>Sardanapalus</em>. Bristol: Theater Royal, September, 1834. Oil painting, 6&quot; x 4&quot;.</td>
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<td>8</td>
<td>Victor St. Léon (c.1828-c.1870). Two designs for French theater interiors, Nancy, June 9, 1856, La Ville d'Auxarre; and a design for a loge and balcony for an unknown French theater. Pencil and water color, 12&quot; x 9 ½&quot; and 15¾&quot; x 9¾&quot;.</td>
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<td>10</td>
<td>American Provincial Scene Designs (c.1880). Two stock settings, (A) Tudor hall with carved chest and tapestry. Water color, 14¼&quot; x 18 ½&quot;. (B) Tudor hall, lantern on a table with a chair. Pencil with water color wash, 12&quot; x 22 ½&quot;.</td>
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<td>12</td>
<td>Richard Douglass (c.1848-c.1924). Moving panorama design for first scenes of Christmas Pantomime <em>Robinson Crusoe</em>. Glasgow, c.1890. Distemper and water color, 9&quot; x 6&quot;.</td>
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<td>13</td>
<td>Richard Douglass (c.1848-c.1924). Act drop curtain design for English Theater [Warrington: Public Hall?]. The Gulf of Salerno. Water color, 12¾&quot; x 14&quot;.</td>
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<td>14</td>
<td>Richard Douglass (c.1848-c.1924). Act drop curtain, Oriental scene. Water color, 10&quot; x 12&quot;.</td>
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<td>15</td>
<td>Nicolo Sachetti ( ). Two plans for Pietro Mascagni's <em>L'Amico Fritz</em>. 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&quot; x 20&quot; and 19¾&quot; x 25¾&quot;.</td>
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<td>16</td>
<td>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&quot; x 6&quot;.</td>
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<td>18</td>
<td>Ernst Stern (1876-1954). Max Reinhardt's production of Ibsen's <em>Ghosts</em>. Berlin: Kammerspiele, 1906. Based on designs by Edvard Munch. Pencil and water color, 17¼&quot; x 23¾&quot;.</td>
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<td>19</td>
<td>Karl Walser (1877-1943). The Graveyard Scene from Max Reinhardt's production of Shakespeare's <em>Romeo and Juliet</em>. (continued)</td>
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THEATRE ROYAL, COVENT-GARDEN.
This Evening, MONDAY, February 19, 1834,
Will be repeated the Tragedy of
KING LEAR,
FROM THE TEXT OF SHAKE SPEARE.
The scenery of the tragedy by Mr. MUMFORD.

King Lear, Mr. MACREADY.
Kirk of France, Mr. HOWE.
Duke of Burgundy, Mr. BRINDAL.
Duke of Cornwall, Mr. SERLE.
Earl of Kent, Mr. BARTLEY.
Edgar, Mr. ELTON.
Edmund, Mr. ANDERSON.
Lear, Mr. ROBERTS.
Fitzhugh, Mr. M. VARNOLD.
Old Man, Mr. AYLiffe.
Goneril, Miss E. CLIFFORD.
Regan, Mrs. WARNER.
Cordelia, Miss HELEN FAUCIT.

To conclude with (this night) the Comedy of HARLEQUIN.

PEEPING TOM OF COVENTRY:
The Lady Godiva and The Witch of Warwick.

Principal Characters and order of the scenery:
Richard of Farington, in the office of the mayor of the ancient City of Coventry, by Mr. Batty. Soldiers, by Mr. Bailey. (The Vet Be Wed.)
Mr. VARNOLD. Kibb, (the Mayor's Daughter, called the Vet of Coventry.) Mrs. FAIRBROTHER. Nicolaus Sleuths, (the Privy Doctor) Mr. COOK. High Street, Coventry, in the year 1834, and the Statue of an Ancient Druid, (Peeping Tom of Coventry, in later with Edith.) Mr. C. J. SMITH. Raggedy Pedlar, (the Mayor of Coventry) Mr. E. VINCENT. Robert, (the Mayor's Son) Mr. VARNOLD. Richard, Mr. P. DOUGLAS. James, Mr. P. DOUGLAS.(

THE DIO RAMA BY STANFIELD,
Consisting of SCENES AT HOME AND ABROAD; comprising a series of views in the North of Italy, Northern Germany, through French France, to the North of Spain, to the North of Spain, and to the North of Spain, to the North of Spain, to the North of Spain.

THE NEW PLAY OF THE LADY OF LYONS:

Love and Pride,
Will be repeated every Evening, except on these set apart for the Plays of Shakespeare.

152 King Lear
152 Sardanapalus
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 Therepbin; 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 14¼″.

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″.


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


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″.


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″.


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

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 25¾”.

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”.

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| 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 5 3/4” x 12 1/4”.
| 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, 14 1/2” x 21 1/2”.
| 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 Guntra Pruner; 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 was 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 Grudoff 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, 9 1/2” x 17”.
| 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, 9 1/2” x 10 1/2”.
| 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”.
| 58     | Wolfram Skalicki ( ). Act III, scene i of Guiseppe Verdi's *Il Trovatore*. Water color, 14 1/2” x 11 1/2”.

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II. Costume Designs
62 | Anson. Design for the character Fanega, a fantastic professor of a department played by the burlesque comedian Arthur Roberts in Nobby, a romantic comic opera by Alfred Murray with music by François Charras. This light opera was based on the French Les Nains Imprévus. London: Avenue Theater, November 7, 1888. Water color, 60" x 40".
63 | Anse. Design for a bell boy played by Arthur Roberts in the burlesque Lavatorial the Lewdy by Richard Hen with music by John Cook. London: Avenue Theater, April 22, 1889. Water color, 60" x 30".
64 | Alfred Rolfe (1864-1935). (A) Kren. (B) Soothsayer. (C) man of theater. (D) women of theater for Max Reinhardt's production of Hugo von Hofmannsthal's Ondine and the Sylvia. Berlin: Deutsches Theater, February 2, 1910. The production included Alexander Moise as Kren. Water color, each 7½" x 10½".
65 | Adolf Hölting (1893-1927). (A) Salvideo. (B) Tuval. (C) the Veal. (D) Portia. (E) Bassanio. (F) Lorenzo. (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)
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<tr>
<td>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&quot; x 13&quot;.</td>
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<tr>
<td>J. Geoffrey (pseud.) ( ) [August John?] Sketch of Isadora Duncan, c.1910. Pastel, 19¾&quot; x 11&quot;.</td>
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<td>67</td>
<td>Ernst Stern (1876-1954). Max Reinhardt's production of Shakespeare's <em>Twelfth Night</em>. 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&quot; x 24&quot;, the guards and young man each 10&quot; x 12½&quot;.</td>
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<td>71</td>
<td>Paul Larthe ( ). Flapper costume from a French music hall review, 1920's-1930's. Ink and water color, 7¼&quot; x 12&quot;.</td>
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<td>74</td>
<td>Motley. Design for Captain of the Guards in Giuseppe Verdi's <em>Simon Boccanegra</em>. New York: Metropolitan Opera, 1960. Motley is the company name of the designers Elizabeth Montgomery (1902- ), Margaret Harris (1904-1966), and Sophia Devine (1901-1966). Water color, 10¾&quot; x 13¼&quot;.</td>
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<td>78</td>
<td>Motley. Costumes for Rosita and a Mexican bandit in <em>We Take the Town</em>, a musical based on <em>Viva Villa</em> 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&quot; x 13&quot; and 10½&quot; x 14¾&quot;.</td>
</tr>
<tr>
<td>79</td>
<td>Freddy Wittop (1921- ). Costumes for the elements in <em>Kelly</em>. 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&quot; x 19¼&quot;.</td>
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CATALOGUE

III. Commemorative Programs printed on Satin


84  Pirates of Penzance by Gilbert and Sullivan. Ottawa, Canada: Grand Opera House, May 19, 1880.


87  The Danites by Joaquin Miller. Philadelphia: Arch Street Theater, February 11, 1881.


90  Nancy and Company by Augustin Daly. New York: Daly's Theater, May 1, 1886.


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.


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.


100  Leon Bakst designs in The Russian Ballet in Western Europe 1909-1920 by W. A. Propt, 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 Shaw. This copy is #114 of 350, autographed by Ruth St. Denis and Ted Shaw. 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 Hammersmith, 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.


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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?].

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CATALOGUE

NUMBER ITEM
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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
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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 Niagara Falls, 1833.
134 Leicester Square Panorama Peri 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'Acce, 1841.
140 Afghanistan, 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 Zograscope, late 18th century, a magnifying optical device for viewing hand colored perspective engravings. Illustration displayed: view of the illuminations on the Rue St. Denis, Paris, 1745.

X. Playbills
152 Early English Theatrical Playbills
The Merchant of Venice and the Mayor of Garratt. Theater at Wynnsthai, 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.
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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.


Early Playbills and Programs Representative of American Theater.


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


Playbills and Programs of American Musical Burlesques and Light Opera.

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


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.


Playbills and Programs of Famous Actors on Tour.

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


THE SKIN OF OUR TEETH

Roger Furse  The Skin of our Teeth
Ruth St. Denis: Pioneer & Prophet

BEING A HISTORY OF
HER CYCLE OF ORIENTAL DANCES

BY TED SHAWN

Volume II: The Plates

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SUPPLEMENT TO THE DESIGN FOR THEATER CATALOGUE

SEPTEMBER 1970

BY ALLAN S. JACKSON

The item numbers in this supplement are either continuations of numbers in the main catalogue of Feb. 1970 (e.g., 22 cont.); or they are entirely new objects. In this case they will be numbered continuously from the last number listed in the main catalogue (item 155).


22 cont. Emil Orlik (1870-1932). Two designs for the tower in the forest for Max Reinhardt's production of Schiller's Die Rauber, Berlin: Deutsches Theater, January 10, 1908. Ink and watercolor, each 12½"x14-3/4".

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".


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) scene in the prison, (B) the prison. Watercolor, ink, pencil and gouache, each approx. 18"x25½".


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"x19½".

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 Kaüchen von Heilbronn? Detail for two gothic windows. Pencil and gouache, 2½"x17½".

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"x14½".
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".


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".


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".

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".


E. Laving( ). Exterior of the New Orleans, Louisiana Little Theater, 1935. Ink, 8"x12".

Richard Douglass (c.1848-c.1924). Two views, a road, a stone bridge: Shanklin China 1870. Both watercolor, 6"x10".

Richard Douglass (c.1848-c.1924). A wooden bridge and hills Shanklin China 1870. Watercolor, 8"x15".


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".

Two hand colored lithographs of commedia characters (A) Turlupin in 1650, (B) Le Capitan Matamore in 1648. Each 8"x10".

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".


J. Nash( ). Wood engraving "Rehearsing for the Opera," New York, May 9, 1874, 12"x20".

Wood engraving, "Engaging the chorus girls," showing a gas work light set in floats, March 12, 1892, 10"x14".

Wood engraving, "Behind the Scenes - How Stage Effects Are Produced," February 20, 1875, 10"x14".
Jay Hambidge. Colored lithograph, "Melodrama From the Gallery," London, 1895, 12"x20".

Adrien Marie. Wood engraving "The Comedie-Francaise at Home," July 24, 1880, 12"x20".


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.

Jacobus Van Egmont. Woodcut of the burning of the Amsterdam Schouwburg Theater, May, 1772.

Caspar Neher(1897-1966). Costume for Banko Verdis' Macbeth, Glyndebourn Festival Opera. Watercolor, 8"x12".


J. Mantanine. Lithograph of scene in Raleigh and Hamilton's Sealed Orders, London: Drury Lane, September 1913, 15"x24".

Colored costume prints from the 19th century (A) Charles Kean as Richard III, (B) Imolinda in Oroonoko, (C) Charles Kean as Richard III, (D) Edmund Kean as Richard III.

Hand colored print with transparent sections "G.W.'s Transparencies the Smuggler's Retreat."

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.

Wood cut, for scene in Dearer Than Life, New Queen's Theatre.


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.