INTERNATIONAL EXHIBITION OF
THEATRE ART
JANUARY 16—FEBRUARY 26, 1934
THE MUSEUM OF MODERN ART
11 WEST FIFTY-THIRD STREET · NEW YORK
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THEATRE ART OF THE RENAISSANCE
AND BAROQUE

The designers are arranged chronologically. *An asterisk indicates that the item is illustrated by a plate bearing the same number.

SIXTEENTH CENTURY

SERLIO, Sebastiano (1473–1554)  Italian
Born in Bologna, active there and in Venice; called to France by Francis I to work at his court; died at Fontainebleau.

1 DE ARCHITECTURA LIBRI QUINTI, Venice, 1569
Lent by Mr. Edith Isaacs, New York
1A—Same work, English edition, 1611
Lent by R. Hall, Tonbridge Wells, England
2 Setting for a comedy: after an engraving in Serlio’s DE ARCHITECTURA; model by Mrs. Lee Simonson
Lent by the Dartmouth College Theatre Museum, Hanover, New Hampshire

PRIMATICCIO, Francesco (1504–1570)  Italian
Born in Bologna, active in Mantua; called to France by Francis I and worked there until his death.
Eight costume drawings:
3 —Pageant costume
4 —Pageant costume
5 —Allegorical personage for court pageant
6 —Fame, allegorical personage for court pageant
7 —Roman Knight
8 —Warrior
9 —Hermes and a Mourning Woman (Eurydice?)

*10 —Knight of the Swan
Lent by the National Museum, Stockholm

BUONTALENTI, Bernardo (1536–1608)  Italian
Born in Florence, active principally there, as well as in Pisa and Siena. His ingenious use of fireworks won for him the nick-name “Bernardo delle Girandole.”

SIX INTERLUDES, Florence, 1589:
11 —The Music of the Spheres (engraved by Agostino Carracci)
12 — Contest between the Fairies and the Muses (engraved by Epifanio d’Alfano)
13 —Combat between Apollo and the Serpent Python (engraved by Agostino Carracci)
14 —Appearance of Demons of Heaven and Hell (engraved by Epifanio d’Alfano)
15 —Arion the Cither Player (engraved by Epifanio d’Alfano)
16 —The Dance is a Gift of the Gods (engraved by Epifanio d’Alfano)
Lent by the National Museum, Stockholm

RICCIUS SENENSIS  Italian
*17 ORTENSIO: engraving, by Hieronymus Bols, of setting, Siena, 1589
Lent by the National Museum, Stockholm

SEVENTEENTH CENTURY

JONES, Inigo (1573–1652)  English
Born in London, studied in Italy; worked at the court theatre in Denmark; architect and theatrical designer under James I and Charles I of England; appointed surveyor-general of public buildings in 1615. See section The Masque Designs of Inigo Jones, p. 22.
18 MASQUE OF BLACKNESSE (?), Ben Jonson; possibly a drawing for setting of first scene, "consisting of small woods and here and there a void place filled with huntings." The Masque of Blacknesse was presented on January 7, 1605. Chatsworth, No. 400: Border and Scene with a Stag Hunt.

*19 THE MASQUE OF QUEENS, Ben Jonson; drawing for setting, Scene II; presented, February 2, 1609. Chatsworth, No. 17.

OBERON, THE FAERY PRINCE, Ben Jonson; a masque for Prince Henry, presented, January 1, 1611: two drawings for settings:

*20 —Scene I, "Nothing perceiv'd but a darke Rocke with trees beyond it; and all wildness that could be presented. Till above the Horizon, the Moon began to shew, and rising, a Satyre was seen (by her light) to put forth head and call." Chatsworth, No. 40.

*21 —Alternate drawing for Scene I; Chatsworth, No. 44.

22 BRITANNIA TRIUMPHANS, Sir William Davenant; drawing for setting, Scene II: A Horrid Hell; presented, January 7, 1638. Chatsworth No. 260.

*23 LUMINALIA or FESTIVAL OF LIGHT, Sir William Davenant (?); drawing for setting, Scene I: Night; presented, February 6, 1638. Chatsworth, No. 308.

Nos. 18 to 23 lent by the Duke of Devonshire, Chatsworth

SABBATTINI, Nicola ITALIAN

23A PRACTICA DI FABRICAR SCENE (Technique of Making Theatre Settings), 1637

Lent by J. Kyrle Fletcher, Ltd., Newport, England

VIGARANI, Carlo ITALIAN

24 Drawing for setting of an opera, Paris, ca. 1660

Lent by the National Museum, Stockholm

24A Drawing of the proscenium of the "Salle des Machines," Tuileries, Paris, ca. 1670

Lent by the Tessin Collection, Drottningholm

*25-26 ATIS, Lully; two drawings for settings, Paris, 1675

26-27 THESEUS, Lully; two drawings for settings, Paris, 1675

28 ALCESTIS, Lully; drawing for setting, Paris, 1675

29 Drawing for setting of an opera, Paris, ca. 1675

Nos. 25–29 lent by the National Museum, Stockholm

VIGARANI (School)

30 Drawing of setting, Colonnade with Statues, Paris, late XVIIth century

Lent by the National Museum, Stockholm

ITALIAN SCHOOL (Anonymous)

31 Four drawings, designs for side scenes

32 Four drawings, designs for side wings

33 Drawing, design for stage equipment with backdrop on rollers

Lent by the National Museum, Stockholm

BÉRAIN, JEAN FRENCH

Born in St. Mihiel, Lorraine; in 1674 received royal appointment and was commissioned by King Louis XIV to design decorations and costumes for court festivals and ceremonies.

34 ARMIDA, Lully; drawing for setting, Paris, ca. 1680

35 HESIONE; drawing for setting, Paris, ca. 1701

Nos. 34–35 lent by the National Museum, Stockholm

BÉRAIN, Jean and DOLIVET FRENCH

Three drawings for settings, created in Paris in 1699 and sent to Stockholm for the theatre of Charles XII:

36 —Setting for comedies: village
37 Setting for comedies: village
   Lent by the National Museum, Stockholm

38 Setting for serious pastorals
   Lent by the National Museum, Stockholm

BÉRAIN (School)
Two costume drawings, ca. 1690:
39 Shepherdess
40 Shepherd or Gardener
   Lent by the National Museum, Stockholm

FRENCH SCHOOL (Anonymous)
41 Drawing for setting, late XVIIth century
42 Drawing for setting, ca. 1700
   Lent by the National Museum, Stockholm

IUVARA, Filippo (1676?-1736)  ITALIAN
   Born in Messina, studied in Rome under Carlo Fontana; became architect for King of Sicily. Active in Turin, Mantua, Milan, Rome and Portugal. Called to Madrid by Philip V in 1735 and died there the following year.
   Two drawings for settings, Rome, 1706:
*43 Open Heavens with Phoebus on High
*44 Piazza Prepared for Nocturnal Illumination with Triumphal Arch and Chariot
   Lent by the National Museum, Stockholm

BIBIENA FAMILY (Galli da Bibiena)
A family which for over a hundred years was pre-eminent in designing for the theatre. They were employed at most of the principal courts in the late XVIIth and XVIIIth centuries and were instrumental in spreading the Italian Late Baroque style throughout Europe.

45 Drawing for setting, unidentified play
   Lent by Mrs. Edith Isaacs, New York

46 Drawing for setting, unidentified play
   Lent by the Duke of Devonshire, Chatsworth

BIBIENA, Giuseppe Galli (1696-1756)  ITALIAN
   Studied with his father, Ferdinando, and succeeded him in the service of the Archduke of Vienna. Active principally in Austria and Germany, died in Berlin while working for Frederick II.
   Two drawings for settings:
47 Interior
*48 Ancient City
   Lent by the National Museum, Stockholm

WACHSMUTH and others  GERMAN(?)
49 Child's Theatre, about 1730-1740: five colored engravings on cardboard, comprising four miniature wings and borders with actors, and one backdrop, set in a grooved wooden stage; engraved by Martin Engelbrecht after designs by Wachsmuth and others. The original series consisted of 189 pieces in 31 sets, together with a proscenium.
   Lent by Lee Simonson, New York

MONTENARI, Giovanni  ITALIAN
49A DEL TEATRO OLIMPICO DE ANDREA PALLADIO IN VINCENZA; second edition, Padua, 1749
   Lent by J. Kyrie Fletcher, Ltd., Newport, England

DE LA JOUE, Jacques (1687-1761)  FRENCH
   Active in Paris as painter and designer under the patronage of Mme. de Pompadour and Louis XV.

50 Theatrical composition, ca. 1740
   Lent by the Tessin Collection, Drottningholm

51 Another version of the same composition
   Lent by the National Museum, Stockholm

RÈ, Vincenzo  ITALIAN
52 Drawing for a setting, Prison, ca. 1750
   Lent by the National Museum, Stockholm

? GALLIARI, Fabrizio (1700-1790)  ITALIAN
   Collaborated with his brother Bernardino at Turin; later worked at the Court Theatre, Vienna. Returned to Italy and was active in Bergamo, Turin and Treviglio.

*53 Drawing for setting, A Cortile, ca. 1775
   Lent by the National Museum, Stockholm
CHAŁLE, Michelange Charles (1718-1778)  
ARCHITECT AND MATHEMATICIAN, ACTIVE IN PARIS IN THE XVIIIth CENTURY.

54 DESIGN FOR SETTING, PARIS, CA. 1770  
LENT BY THE THEATRE MUSEUM, DROTTNINGHOLM

55 ARMIDA (?), GLUCK; DESIGN FOR SETTING, LAST ACT, PARIS, CA. 1775  
LENT BY THE THEATRE MUSEUM, DROTTNINGHOLM

THE FAMILY BOQUET, FRENCH, LATE 18TH CENTURY

56-63 EIGHT COSTUME DRAWINGS FOR THE ROYAL OPERA, STOCKHOLM, CA. 1775: SHEPHERD, MUSE, VENUS, PRINCESS, ADONIS, CLEOPATRA, QUEEN OF EGYPT, ASMENIAS, PRIEST SENT BY THE GODS, APOLLO  
LENT BY THE ROYAL OPERA, STOCKHOLM

55-71 SEVEN SKETCHES FOR SETTINGS AND PROPERTIES, CA. 1785

72 GUSTAF WASA, NAUMANN; DRAWING FOR SETTING, STOCKHOLM, 1786

73-75 GUSTAF WASA, NAUMANN; THREE COSTUME DRAWINGS, STOCKHOLM, 1786

76-77 GUSTAF ADOLF AND EBBA BRAHE, GUSTAVUS III AND KELLGREN; TWO DRAWINGS FOR SETTINGS, STOCKHOLM, 1788

78 GUSTAF ADOLF AND EBBA BRAHE, GUSTAVUS III AND KELLGREN; COSTUME DRAWING, STOCKHOLM, 1788  
NOS. 64-78 LENT BY THE NATIONAL MUSEUM, STOCKHOLM

63A HET ITALIANSCH TOONEEL (THE ITALIAN STAGE); CA. 1770  
LENT BY J. KYRLE FLETCHER, LTD., NEWPORT, ENGLAND

AENEAS IN CARTHAGE, GUSTAVUS III AND KELLGREN; SIX DRAWINGS FOR SETTINGS, STOCKHOLM, 1799:

79 — PROLOGUE, ROCK OF AEOLUS
80 — PROLOGUE, THE FLEET OF THE TROJANS
81 — SCENES
82 — SCENE
83 — SCENE
84 — SCENE

85 DRAWING FOR SETTING, UNIDENTIFIED  
NOS. 79 TO 85 LENT BY THE NATIONAL MUSEUM, STOCKHOLM

LAMBERTI, VINCENZO  
ITALIAN

85A LA REGOLATA CONSTRUZION DE TEATRI (RULES FOR THE CONSTRUCTION OF THEATRES); FIRST EDITION, NAPLES, 1787  
LENT BY J. KYRLE FLETCHER, LTD., NEWPORT, ENGLAND

PIONEERS OF MODERN THEATRE ART

SAKSE-MEININGEN, APPIA, AND CRAIG

DUKE GEORGE II OF SAXE-MEININGEN  
DUKE GEORGE II, 1826-1914, MADE MEININGEN THE CENTER OF PROGRESS IN THE THEATRE ARTS DURING THE PERIOD 1870-90; SEE PAGE 17

86 DON GIOVANNI, MOZART; COSTUME DRAWING FOR MASSETTO AND LEPORELLO  
THE MAID OF ORLEANS, SCHILLER; TWO COSTUME DRAWINGS:

87 — LIONEL
88 — An Archer
Nos. 86 to 88 lent by the Cologne Theatre Museum

THE MAID OF ORLEANS, Schiller, four drawings for settings:
89A — Before Reims, without actors
89B — Before Reims, with actors
90 — Skirmish in woods
91B — Joan captured
Lent by the Civic Museum, Meiningen

THE PRETENDERS, Björnson; drawing for costumes of Norwegian Peasants
Lent by the Cologne Theatre Museum

*92 THE PRETENDERS, Björnson; drawing for setting
Lent by the Civic Museum, Meiningen

93 Costume drawing, male character, unidentified play
Lent by the Cologne Theatre Museum

HERMANNSCHLACHT; two drawings for settings:
94 — Without actors
95 — With actors
Lent by the Civic Museum, Meiningen

APPIA, Adolphe
Swiss
Born in Geneva 1862; died in Zurich 1928. Worked chiefly in Switzerland, Germany and France; for many years associated with Jacques Dalcroze at Hellerau. See page 18.

THE VALKYRIE, Wagner; two drawings for settings, 1892:
96 — Act III, finale
97 — The Sleep of Brunhilde
Lent by the Estate of Adolphe Appia through the courtesy of the Museum of Art and History, Geneva

THE VALKYRIE, Wagner, three models for settings:
98 — Act I, scene 1
99 — Act II, scene 1
100 — Act III, scene 1
Lent by the Cologne Theatre Museum

THE RHEINGOLD, Wagner; drawing for setting, 1892:
101 — Valhalla
Lent by the Estate of Adolphe Appia through the courtesy of the Museum of Art and History, Geneva

THE RHEINGOLD, Wagner, three models for settings:
102 — Act I, scene 1
103 — Acts II and IV
104 — Act III, scene 1
Lent by the Cologne Theatre Museum

PARSIFAL, Wagner; three drawings for settings, 1896:
*105 — Act I: The Sacred Forest
*106 — Act II: Klingsor’s Dungeon
107 — Act III: The Flowering Meadow
Lent by the Estate of Adolphe Appia through the courtesy of the Museum of Art and History, Geneva

Three rhythmic designs, 1909(?), for the Dalcroze Theatre, Hellerau
*108 — The Cataracts of the Dawn
109 — The Forest
*110 — Rhythmic Composition
Lent by M. Jacques Dalcroze, Geneva

TRISTAN AND ISOLDE, Wagner; four drawings for settings, 1923:
111 — Act II, Opening Scene
112 — Act II, Isolde Extinguishes the Torch
113 — Act II, The Arrival of King Mark
114 — Act II, Finale

LITTLE EYOLF, Ibsen; drawing for setting, 1924:
115 — Act II

IPHIGENIA IN AULIS, Gluck; four drawings for settings, 1926:
116 — Act I, Scene 1
117 — Act I, Scene 2
118 — Act II
119 — Act III

KING LEAR, Shakespeare; two drawings for settings, 1926:
Acts I and II

ORPHEUS, Gluck; drawing for setting, 1926:

Descent to Hades

Nos. 111 to 122 lent by the Estate of Adolphe Appia through the courtesy of the Museum of Art and History, Geneva

CRAIG, Edward Gordon

ENGLISH

AUSTRIA

BAHNER, Willi

TWELFTH NIGHT, Shakespeare; five drawings for settings, Civic Theatre, Vienna, 1920:

135 — Hall of the Duke
136 — Street Scene
137 — The Harbor
138 — Olivia’s Garden
139 — Room in Olivia’s House

140 CENODOXUS, DOCTOR OF PARIS, drawing for setting of Finale, Civic Theatre, Vienna, 1933

Nos. 135—140 lent by the Artist

BESCHORNER, Ernagard

DRESDEN, VIENNA

141 MEASURE FOR MEASURE, Shakespeare; drawing for setting of Act V
142—144 — O’Neill (?); three drawings for settings

Nos. 141—144 lent by the Artist

STRNAD, Oscar

VIENNA

KING LEAR, Shakespeare; two drawings for settings, Josefstadter Theatre, 1920—1927, director Reinhardt:

145 — Gloucester’s Castle
145A — Lear before the House of Goneril

146—149 HAMLET, Shakespeare; four drawings for settings, People’s Theatre, Vienna, 1922

150—155 DANTON’S DEATH, Georg Buchner; six drawings for settings, People’s Theatre, Amsterdam, 1922

156—167 JULIUS CAESAR, Shakespeare; twelve projects for settings, 1922

168 MIDSUMMER NIGHT’S DREAM, Shakespeare; drawing for setting, 1927, director Reinhardt

Nos. 145—168 lent by the Artist

CZECHOSLOVAKIA

HEYTHUM, A.

PRAGUE

*169 DESIRE UNDER THE ELMS, O’Neill; drawing for setting, constructed in stepped stages of which only the part where action occurs is lighted, State National Theatre, Prague, 1928, director K. Dostal

THE GREAT GOD BROWN, O’Neill; two drawings for settings, State National Theatre, Prague, 1928, director K. Dostal:

*170 — Brown’s Office
*171 — Scene by the Sea
MERCHAND OF VENICE Shakespeare; four drawings for settings, State National Theatre, Prague, 1930, director K. Dostal:

172 — Street in Venice
173 — Ghetto
174 — Shylock’s House
175 — Belmont

176 THE FATAL PLAY OF LOVE, Capek; drawing for setting, State National Theatre, Prague, 1930, director J. Frejka

ALADDIN, Klococ; three drawings for settings, State National Theatre, Prague, 1933, director K. Dostal:

177 — Scene in a Bank
178 — Scene in a Casino
179 — Attic-room in a Slum

Nos. 169–179 lent by the Artist

HOFMAN, Vlastislav PRAGUE

180 THE MAN WHO WAS THURSDAY, Chesterton; drawing for setting, State National Theatre, Prague, 1922, director K. Dostal

181 CHRISTINA, Strindberg; drawing for setting, State National Theatre, Prague, 1922, director Hilar

182 THE GAME OF LOVE AND DEATH, Rolland; drawing for setting, State National Theatre, Prague, 1925, director Hilar

183 ANTIGONE, Sophocles; drawing for setting, State National Theatre, Prague, 1925, director K. Dostal

*184–185 HAMLET, Shakespeare; four drawings for settings, State National Theatre, Prague, 1926, director Hilar

*186 THE DICTATOR, Romaine; drawing for setting, State National Theatre, Prague, 1927, director Hilar

189–191 THE DEMON, Dostoevski; three drawings for settings, State National Theatre, Prague, 1929, director K. Dostal

192 ELIZABETH OF ENGLAND, Bruckner; drawing for setting, State National Theatre, Prague, 1929, director Hilar

*193–194 R. U. R., Capek; two drawings for settings, State National Theatre, Prague, 1929, director Kodick

195–196 MARCO MILLIONS, O’Neill; two drawings for settings, Municipal Theatre, Prague, 1930, director J. Bor

197 AMPHITRYON, Giraudoux; drawing for setting, State National Theatre, Prague, 1931, director Hilar

198A–198B OEDIPUS, Sophocles; two drawings for settings, State National Theatre, Prague, 1931–1932, director Hilar

199A–199B EMPEROR JONES, O’Neill; two drawings for settings, Municipal Theatre, Prague, director Bor

Nos. 180 to 199 lent by the Artist

200 CRIME AND PUNISHMENT, Dostoievski; drawing for setting, Municipal Theatre, Prague, director Bor

Lent by the Municipal Theatre, Prague

DENMARK

NIELSEN, Kay COPENHAGEN

201 ALLADIN, drawing for setting, 1917:

Proscenium

ALLADIN, two drawings for costumes, 1917:

202A — Hindu Dancer

202B — Chinese Fiddler with Drum

Nos. 201 to 202B lent by Leicester Square Galleries, London
ENGLAND

BLANCH, Mrs. Lesley

203 AMPHITRYON, Molière; drawing for setting

LONDON

Molière; four drawings for costumes:
204 — Theban Captain
205 — Sosia
206 — Jupiter
207 — Alcmena

*208 THE MERCHANT OF VENICE, Shakespeare; Shakespeare Memorial Theatre, Stratford, 1932; Komisarzhevsky director; drawing for permanent setting

*209 THE MERCHANT OF VENICE, Shakespeare; drawing for costume, 1932: Shylock

210 ROUGE ET NOIR; drawing for costume:
The King
Nos. 203 to 210 lent by the Artist

CRAIG, Edward Gordon: See Pioneers of Modern Theatre Art, page 46

DEXEL, Walter

LONDON

MANN IST MANN, Bert Brecht, produced in Germany; two drawings for settings
211 — Act II, Pagoda
212 — Act V

Lent by Dr. Adolf Behne, Berlin
Courtesy the Artist

FRASER, C. Lovat

LONDON

213 Drawing for a permanent setting for Eighteenth Century comedy

214 MUCH ADO ABOUT NOTHING, Shakespeare; drawing for costume: Court Lady

215 AS YOU LIKE IT, Shakespeare; drawing for setting: Forest of Arden

216 THE BEGGARS' OPERA, John Gay; drawing for costume, 1920: Lady of the Town

217 PILGRIM'S PROGRESS; drawing for costume, 1920: Devil

218 THE TEMPEST, Shakespeare; drawing for setting, 1921: Act II, Scene 1, Another Part of the Island

219 THE TEMPEST, Shakespeare; drawing for costume, 1921: A Strange Shape

220 MACBETH, Shakespeare; drawing for costume, 1921: Witch

221 THE DEVIL IS AN ASS, Ben Jonson; drawing for costume, 1921: Pug, the Lesser Devil

222 CROSSINGS, Walter de la Mare; drawing for costume, 1921: An African Fairy
Nos. 213 to 222 lent by Mrs. Lovat Fraser

JONES, Inigo: See section Theatre Art of the Renaissance and Baroque Periods, page 43

MESSEL, Oliver

LONDON

223 THE MIRACLE, director, Reinhardt; drawing for setting, 1932: A Tree

THE MIRACLE; three drawings for costumes, 1932:

224 — Hungarian Dancer
225 — Huntsman
226 — Companion of Robber Count

227 LA BELLE HÉLÈNE, Offenbach, director, Reinhardt; drawing for drop-scene, 1932: Gods and Goddesses

LA BELLE HÉLÈNE, Offenbach; six drawings for costumes, 1932:

228 — Grecian Athlete
229 — Grecian Maiden
230 — Juno
231 — Bachis, Maid to Hélène
232 — Achilles
233 — Masked Chorus

Nos. 223 to 233 lent by the Artist

RICKETTS, Charles
233a—b MACBETH, Shakespeare; two drawings for settings
Lent by Martin Birnbaum, New York

RUTHERSTON, Albert
THE WINTER’S TALE, Shakespeare; four drawings for costumes, 1912:

234 — Courtier
235 — Country Girl
236 — Morris Dancers, man and woman
Lent by Lillah McCarthy, O.B.E.
(Lady Keble), London

237 THE WINTER’S TALE, Shakespeare; two drawings for costumes, 1912:
Clown and Country Girl
Lent by Kenneth Clark, Oxford

238 THE DOCTOR’S DILEMMA, Shaw; drawing for costume, 1913: Jennifer
LE REVEIL DE FLORE, Pavlova ballet; two drawings for costumes, 1914:

239 — Costume for Pavlova
Lent by the Ashmolean Museum, Oxford

240 — Dancer
Lent by the Artist

241 ANDROCLES AND THE LION, Shaw; drawing for costume: Masked Slave
Lent by Lillah McCarthy, O.B.E.,
(Lady Keble), London

SHERINGHAM, George
242 THE TEMPEST, Shakespeare; drawing for backdrop

FINLAND

WARÉN, Matti
259–260 I AM GUILTY: A DRAMA OF SAUL AND DAVID, Maria Jothini;
two drawings for settings, Finnish National Theatre, Helsingfors, 1929

Lent by the Artist
FRANCE
AND THE SCHOOL OF PARIS

In this section is included the work of many non-French designers who live in Paris. Other French designers are included in the section: Theatre Art of the Renaissance and Baroque Periods.

BAKST, Léon
Born in Russia, 1868; died in Paris, 1924.
261 SADKO, Rimsky-Korsakov, 1911; drawing for costume: Boyar
Lent by Mrs. E. C. MacVeagh, New York

262 GOOD-HUMORED LADIES, D. Scarlatti, Russian Ballet, Rome, 1917; drawing for costume: Constanza
Lent by M. Knoedler and Company, New York

GOOD-HUMORED LADIES, D. Scarlatti, Russian Ballet; three drawings for costumes:
263 Battista
264 Mariuccia
265 Mendiant

266 THE SLEEPING PRINCESS, Tchaikowsky, Russian Ballet, London, 1922; drawing for setting: The Baptism Scene
Nos. 263 to 266 lent by Mrs. John W. Garrett, Baltimore, Maryland

LEMARTYRE DE SAINT-SÉBASTIEN, Paris, 1922; two drawings for costumes:
267 (?) Prince with Negro Page
268 Mesopotamian Dignitary
Lent by Mrs. E. C. MacVeagh, New York

269 SCHÉHÉRAZADE, Rimsky-Korsakov, Russian Ballet, Paris, 1910; drawing for setting
Lent by George Blumenthal, New York

BARSACQ, André
270-272 VOLPONE, Ben Jonson; three drawings for settings, 1928; Théâtre de l’Atelier, Paris

VOLPONE, Ben Jonson; four drawings for costumes, 1928:
273 Leone, Captain of the Fleet
274 Magistrate
275 Soldier
276 Valet

277 THE BEAUX STRATEGEM, George Farquhar; drawing for setting, 1930: Act II, Balcony of the House

THE BEAUX STRATEGEM, George Farquhar; three drawings for costumes, 1930:
278 Count
279 Lady
280 Innkeeper

281 THE SON OF DON JUAN (?), José Echegaray; three drawings for settings

THE RAPE OF LUCRECE, André Obey; three drawings for costumes, 1931:
282 Collatine
283 Tarquin
284 The Narrator
Nos. 270 to 284, lent by the Artist

BRAQUE, Georges
285 LES FACHEUX, Auric, Swedish Ballet, Paris, 1924; model for setting
Lent by Paul Rosenberg, Paris

de CHIRICO, Giorgio: see Italian section

DERAIN, André
286 LA BOUTIQUE FANTASQUE; Rossini-Respighi, Russian Ballet, London, 1919; drawing for curtain
Lent by Paul Rosenberg, Paris

DOBUZHINSKY, Mstislav: see U. S. S. R. section
FUERST, Walter René  
**THE EMPEROR JONES**, Eugene O’Neill; three drawings for settings, 1923:
287 — Forest
288 — At the Foot of a Great Tree
289 — Throne Room
290–291 **THE ORESTEIA**, Aeschylus; two drawings for settings
*THE ORESTEIA*, Aeschylus; three drawings for costumes:
292 — Clytemnestra
293 — Aegisthus
294 — Taltubios
Nos. 287 to 294 lent by the Artist

GOLOVINE, Alexander: see U. S. S. R. section

GONTCHAROVA, Nathalie  
Born in Russia 1881, has worked in Paris since c. 1914.

**LITURGY**, Russian Ballet, Lausanne, 1915; three reproductions of drawings for costumes:
295 — The Apostle Andrew
296 — The Apostle Matthew
*297 — Cherub
297A **LITURGY**, drawing for setting

**ESPAGNE**, Ravel, Russian Ballet, Rome, 1916; two drawings for costumes:
298 — Man
299 — Woman
Nos. 295 to 299 lent by Mrs. S. Bashkíroff, New York

300 **COQ D’OR**, Rimsky-Korsakov, Russian Ballet, Paris, 1914; drawing
*Lent by the Bakrúshin Theatre Museum, Moscow*

LAGUT, Irène  
**LES MARIÉS DE LA TOUR EIFFEL**, Swedish Ballet, Rolf de Maré, producer, 1921; drawing for setting
*Lent by Les Archives Internationales de la Danse, Paris*

LARIKOFF, Michael  
Born in Russia; has worked in Paris since c. 1914.

302 RENARD, Stravinski, Russian Ballet, Paris, 1922; drawing for setting

RENARD, Stravinski, Russian Ballet; three drawings for costumes:
303 — Pilgrim
304 — Nun
305 — Peasant
Nos. 302 to 305 lent by the Artist

LÉGER, Fernand  
306–307 **LA CRÉATION DU MONDE**, Swedish Ballet, Rolf de Maré, producer, 1923; two drawings for curtains
*Lent by Les Archives Internationales de la Danse, Paris*

MEDGYES, Ladislas: see Hungarian section

PERDRIAT, Hélène  
308 **LE MARCHAND D’OISEAUX**, Swedish Ballet, Rolf de Maré, producer, 1923; drawing for setting
*Lent by Les Archives Internationales de la Danse, Paris*

PICASSO, Pablo  
Born in Spain; has worked in Paris since 1899.

*310 PARADE, Russian Ballet, Paris, 1917; drawing for a Chinese costume
*Lent by Les Fils de Léon Helft, Paris*

310 **LE TRICORNE**, Russian Ballet, London, 1920; drawing for curtain
*Lent by Paul Rosenberg, Paris*

CUADRO FLAMENCO, de Falla, Russian Ballet, Paris, 1921; two paintings, originally parts of the curtain; painted by Picasso himself:
*311 — Theatre Box, Lady and Gentleman, on canvas, 76 x 57 1/2 inches*
312 — Theatre Box, Two Ladies, on canvas, 75 3/4 x 54 inches
  Lent by Les Fils de Léon Helft, Paris

de SEGONZAC, André Dunoyer — Paris
LE MESSAGER, Henry Bernstein; three drawings for settings:
313 — Act I, In Uganda
314 — Act II, Small Drawing-room in Paris
315 — Act III, A Smart Restaurant
  Lent by the Artist

SOUDEIKINE, Sergei: see U. S. S. R. section

SURVAGE, Léopold — Paris
  Born in Russia; has worked in Paris since 1908.
L’ÉCOLE DES FEMMES, Molière; four drawings for settings, 1922:
316 — House of Agnès, with Plan of Setting

GERMANY

DANIEL, Heinz — Hamburg
*327 FAUST, Part I, Goethe; drawing for setting, 1931
  Lent by the Cologne Theatre Museum

PYGMAILON, Shaw; drawing for setting, German State Theatre, Hamburg, 1932, director Günther Haenl:
328 — Setting for Acts III and V
329 COMEDY OF ERRORS, Shakespeare; drawing for setting, German State Theatre, Hamburg, 1933
MACBETH, Verdi; drawing for setting, State Opera, Hamburg, 1933, director Fritz Oskar Schuh:
330 — Act II: A Hall
  Nos. 328 to 330 lent by the Artist

GLIESE, Rochus — Essen
DER BLAUE BOLL, Barlach; two drawings for settings, 1930:

VAKALO, Georges — Paris
  Born in Greece, works in Paris.
318 LIFE IS A DREAM, Calderón; drawing for setting
  LIFE IS A DREAM, Calderón; two drawings for costumes:
319 — Rosaura
320 — Servant

THE PEACE, Aristophanes, Théâtre de l’Atelier; six drawings for costumes:
321 — Tumult
322 — First Servant
323 — Coryphée
324 — Vase Merchant
325 — Vine-dresser
*326 — Le Bougier
  Nos. 318 to 326 lent by the Artist

GLIESE, Rochus — Essen

54
GRETE, Heinz NUREMBERG

342 EURYANTHE, Weber; drawing for setting
THE MEISTERSINGERS, Wagner; drawing for setting:
343 — Festival grounds
344 TANNHAUSER, Wagner; drawing for setting
345 A MIDSUMMER NIGHT’S DREAM, Shakespeare; drawing for setting
Nos. 342–345 lent by the artist

GRÖNING, Karl
346 CARMEN, Bizet; drawing for setting, Act I, 1923
347 IPHIGENIA, Goethe; drawing for setting, Municipal Theatre, Altona, 1929
PYGMALION, Shaw; two drawings for settings, Municipal Theatre, Altona, 1930–1931:
348 — Setting for Act II
349 — Setting for Act III
Nos. 346 to 349 lent by the Cologne Theatre Museum

HECKROTH, Heinrich DÜSSELDORF
FAUST, Goethe; drawing for setting, 1931:
350 — A Gloomy Day, A Field
351 DAGMAR; drawing for setting, Act I, State Opera, Dresden, 1932
PEER GYNT, Ibsen; drawing for setting, Municipal Theatre, Essen:
352 — Scene: Lunatic Asylum
353 AIDA, Verdi; drawing for setting, Municipal Theatre, Essen
354 DER FREISCHÜTZ, Weber; drawing for setting, Municipal Theatre, Essen
Nos. 350–354 lent by the Cologne Theatre Museum

HELMDACH, Heinz MAGDEBURG
DER ROSENKAVALIER, Richard Strauss; drawing for setting, 1931:
355 — Room in the House of von Faninal
LOHENGRIN, Wagner; drawing for setting, 1932:
356 — Act II: Castle
KING FOR A DAY; drawing for setting, 1932
EGMONT, Goethe; drawing for setting, 1932:
358 — A Square in Brünel
Nos. 355–358 lent by the Artist

LOEFFLER, Edouard MANNHEIM
AIDA, Verdi; drawing for setting:
359 — Act III: The Banks of the Nile
360 CARMEN, Bizet; drawing for setting
DON GIOVANNI, Mozart; drawing for setting
361
362 A MIDSUMMER NIGHT’S DREAM, Shakespeare; drawing for setting
Nos. 359 to 362 lent by the National Theatre, Mannheim

MAHNKE, Adolph DRESDEN
ELGA, Gerhart Hauptmann; drawing for setting, 1920:
363 — Scenes 1 and 6: Room in a Convent
364 GÖTZ VON BERLICHINGEN, Goethe; drawing for setting, State Theatre, Dresden, 1932, director Gielen
TROILUS AND CRESSIDA, Shakespeare; drawing for setting and photographs, State Theatre, Dresden:
365 — Act III, Scene 1: A Room in Priam’s Palace
JULIUS CAESAR, Shakespeare; three drawings for settings with photographs, State Theatre, Dresden:
366 — Act I, Scenes 1 and 3; Act III, Scene 3: A Street in Rome
367 — Act II, Scene 1: Brutus’ Orchard
368 — Act III, Scene 1: Before the Capitol

Nos. 363 to 368 lent by the Cologne Theatre Museum

MEININGEN, Duke George II: see section Pioneers of Modern Theatre Art

MUELLER, Traugott

BERLIN

THE BRIDE OF MESSINA; two drawings for settings, Municipal Theatre, Berlin:

369 — Scene 1
370 — Scene 3

THE NIBELUNGEN, Wagner; two drawings for settings:

371 — Act I, Scene 5
372 — Act I, Scene 6

Nos. 369 to 372 lent by the Artist

PILARTZ, T. C.

COLOGNE

373 THE MAID OF ORLEANS, Schiller; drawing for setting, Cologne Theatre, 1932–1933, director Fritz Holl

THE LUCK OF THE FILIBUSTERS; drawing for costumes, Cologne Theatre, 1932–1933:

374 — Three Pirates

THE STREET WITHOUT AN END; drawing for setting, Cologne Theatre, 1933:

375 — Act I

Nos. 373 to 375 lent by the Cologne Theatre Museum

POELZIG, Hans

376 DON GIOVANNI, Mozart; drawing for setting

377 HAMLET, Shakespeare; drawing for setting

MUNKEN WENDT, Knut Hamsun; two drawings for settings:

378 — Act II
379 — Last Act

Nos. 376 to 379 lent by the Artist

REIGBERT, Otto

COLOGNE

THE KING, Hanns Johst; drawing for four costumes, Kammerspiele, Munich, 1919:

380 — Four costumes: Author; Plasterer; Two Builders

FIESCO, Schiller; drawing for setting, Kammerspiele, Munich, 1920:

381 — Act I, Scene 5

382 A MIDSUMMER NIGHT’S DREAM, Shakespeare; drawing for setting, Kammerspiele, Munich, 1926

383 THE DEATH OF DANTON, Georg Büchner; drawing for setting, Kammerspiele, Munich, 1927

384 NACHFOLGE CHRISTI-SPIEL, Max Mell, Kammerspiele, Munich; drawing for setting

385 THRICE-DEAD PETER; drawing for setting, Kammerspiele, Munich, 1927

Nos. 380 to 385 lent by the Cologne Theatre Museum

SCHENK VON TRAPP, Lothar

WIESBADEN

THE FLYING DUTCHMAN, Wagner; three drawings for settings, with photographs of drawings and of completed settings:

386 — Act I: By the Sea
387 — Act II: Room in Daland’s House
388 — Act III: Seashore near Daland’s House

389–390 ANGELINA, Rossini; two drawings giving elevation and plan of setting, with photographs of completed setting

Nos. 386 to 390 lent by the Artist

SAXE-MEININGEN, Duke George II: see section Pioneers of Modern Theatre Art

SCHROEDER, Johannes

HAMBURG

EMPEROR AND GALILEAN, Ibsen:

391 — Drawing for setting
392 — Photograph of setting

393–394 EGMONT, Goethe; two drawings for settings

Nos. 391 to 394 lent by the Artist

56
SIEVERT, Ludwig
FRANKFORT
395 JUDITH; drawing for setting, Frankfort, 1921, director Richard Weichert
*396 THE BROAD HIGHWAY, Strindberg; drawing for setting, Frankfort 1923, director Dr. Fritz Peter Buch
*397 SALOME, Richard Strauss; drawing for setting, 1925
398 THE NIBELUNGEN, Wagner; drawing for setting, Frankfort, 1925, director Dr. Lothar Wallerstein
399 COSÍ FAN TUTTE, Mozart; drawings for setting, Frankfort, Salzburg, State Opera, Vienna, director Dr. Lothar Wallerstein
400 MACBETH, Shakespeare; drawing for setting; Castle
Nos. 395 to 400 lent by the Artist
SOEHNLEIN, Kurt
HANOVER
401 TURANDOT; drawing for setting, 1929
402 ORPHEUS, Gluck; drawing for setting, 1930
*403 MACBETH, Shakespeare; drawing for setting, 1931
Nos. 401 to 403 lent by the Artist
SUHR, Edward
BERLIN
MISSISSIPPI, George Kaiser; drawing for setting, People’s Theatre, Berlin, 1930:
404 —Scene 1: Warehouse in New Orleans
OCTOBER EIGHTEENTH, Erich Walter Schäfer; drawing for setting, Schiller Theatre, Berlin, 1932:
405 —Battlefield near Leipzig, 1813
LA VALLIÈRE, Janos von Mory; drawing for setting, Schiller Theatre, Berlin, 1933:
406 —Scene 5: Camp in Flanders, 1730
PRINCE FREDERICK OF HAMBURG, Heinrich von Kleist; drawing for setting, Hessian Regional Theatre, Darmstadt, 1933:
407 —Courtyard of a Castle, Berlin
Nos. 404 to 407 lent by the Artist
TORSTEN, Axel
FRANKFORT AND KARLSRUHE
408 BAYAZZO, Leoncavallo; drawing for setting, State Theatre, Karlsruhe, 1929
THE FLYING DUTCHMAN, Wagner; drawing for setting, Suomalainen Opera, Helsingfors:
409 —Act III: The Ghost Ship
409A THE MARVELOUS MANDARIN, R. Kreideweiss; drawing for setting, State Theatre, Karlsruhe, 1933
410 THE MARVELOUS MANDARIN, R. Kreideweiss; costume drawing, 1933
411 THE GLASS PRINCESS; costume drawing, 1933
412 TEA COSY; costume drawing, 1933
413 THE CHEERFUL MYNHEER, costume drawing, 1933
Nos. 408 to 413 lent by the Artist
WILDERMANN, Hans
BRESLAU
414 DON JUAN AND FAUST, Grabbe; drawing for setting, Municipal Theatre, Dortmund, 1919
415 RIENZI, Wagner; drawing for setting, Opera House, Hamburg, 1930
416 GIANNI SCHICCHI, Puccini; drawing for setting, Opera House, Breslau
417 DER FREISCHÜTZ, Weber; drawing for setting, Opera House, Breslau, 1932, director Dr. Hartmann
418 BORIS GODUNOFF, Moussorgsky; drawing for setting, Opera House, Breslau
419 AMPHITRYON, Heinrich von Kleist; drawing for setting, Municipal Theatre, Dortmund
Nos. 414 to 419 lent by the Artist
Cologne Theatre Museum
HUNGARY

FULÖP, Zoltán  
420 IRJA HADNAGY, drawing for setting,  
1932; Studio Theatre, Budapest  
  Lent by Charles Rosner, Budapest

MEDGYES, Ladislas  
421 THE SEVEN SONGS, Malipiero; model  
  for setting; Théâtre des Mathurins,  
  Paris, 1925

422 CAESAR AND CLEOPATRA, Shaw;  
  three drawings for settings; Belvarosi  
  Theatre, Budapest

423 IT BEGINS WITH MARRIAGE, János  
  Vaszary; two drawings for settings,  
  1932; Belvarosi Theatre, Budapest  
  Nos. 421–423 lent by the Artist

OLÁH, Gustave  
424–425 MINUTE OPERA, Darius Milhaud;  
  two drawings for setting  
  Lent by Charles Rosner, Budapest

ITALY

de CHIRICO, Giorgio  
426 LAJARRE, Swedish Ballet, Rolf de Maré,  
  producer, Paris, 1924; drawing for set-  
  ting

427 —The Kingdom of the Future  
  Lent by Les Archives Internationales de la  
  Danse, Paris

For other Italian designers see section Theatre  
  Art of the Renaissance and Baroque Periods

LATVIA

MUNCIS, Jan  
428 —In the Mountains  
  National Theatre, Riga, 1933:

427 —The Kingdom of the Future  
  Nos. 427 to 428 lent by the Artist

SWEDEN

ÅHRÉN, Uno  
429 —Act VII  
430 —Act IX  
  Lent by the Royal Dramatic Theatre,  
  Stockholm

GRÜNEWALD, Isaac  
431 —Asserato

*432 —Bourgognino
433 —Bourgognino
434 —Calcagno
*435 —Dorio
436 —Leonora
437 —Lomellino
438 —Male character
439 —Male character
440 —Male character
441 —Female character

442–448 FIESCO, Schilller; seven drawings for  
  settings, Royal Dramatic Theatre, Stock-  
  holm

58
ANTONY AND CLEOPATRA, Shakespeare; ten costume drawings, Royal Dramatic Theatre, Stockholm:

449 — Antony
450 — Caesar
451 — Enobarbus, Philo, and Demetrius
452 — Dolabella and Proculeius
453 — Pompeius
454 — Proculeius
455 — Charmian
456 — Mariner
457 — Iras
458 — Servant of Cleopatra

459 — CAVALLEIR A RUSTICANA, Mascagni; drawing for setting, Royal Dramatic Theatre, Stockholm

460—461 SAMSON AND DELILAH, Saint-Saëns; two drawings for settings, Royal Dramatic Theatre, Stockholm

462—464 SAKUNTALA, Reyer; three drawings for settings, Royal Dramatic Theatre, Stockholm

Nos. 431 to 464 lent by the Royal Dramatic Theatre, Stockholm

MOLANDER, Olov and SKAWONIUS Sven-Erik

465—467 GREEN PASTURES, Marc Connelly; three drawings for Frieze of Promenade, Royal Dramatic Theatre, Stockholm

468 GREEN PASTURES Marc Connelly; model for setting, Royal Dramatic Theatre, Stockholm

*S469—471 MASTER OLOF, August Strindberg; three drawings for settings, Royal Dramatic Theatre, Stockholm

Nos. 405 to 471 lent by the Royal Dramatic Theatre, Stockholm

SJÖBERG, Alf

472 THE HOLY FAMILY, Rudolf Varnlund; drawing for setting; Royal Dramatic Theatre, Stockholm

Lent by the Royal Dramatic Theatre, Stockholm

SKÖLD, Otte

473—474 MEDEA, Euripides; two drawings for settings, Royal Dramatic Theatre, Stockholm

MEDEA, Euripides; six costume drawings, Royal Dramatic Theatre, Stockholm:

475 — Jason
476 — Jason’s Escort
477 — Aegus’ Escort
478 — Chorus
479 — Chorus
480 — Chorus

THE FAITHFUL, John Masefield; two drawings for settings, Royal Dramatic Theatre, Stockholm:

481 — Inside Kira’s Palace
482 — Concert House

Nos. 473 to 482 lent by the Royal Dramatic Theatre, Stockholm

SWITZERLAND

APPIA, Adolphe: see section Pioneers of the Modern Theatre Art, page 46

UNITED STATES OF AMERICA

BERNSTEIN, Aline

483 THE PORCELAIN PALACE, scenario from Hans Anderson’s story “The Nightingale;” five costumed drawings, 1933

Nos. 483 to 488 lent by the Artist
Bragdon, Claude

*489 THE GLITTERING GATE, Lord Dunsany; drawing for setting, 1933

THE GODS OF THE MOUNTAIN, Lord Dunsany; two drawings for settings, 1933:
490 — Scene 1
491 — Scene 2

Nos. 489 to 491 lent by the Artist

Dreyfuss, Henry

492 SALOME, Oscar Wilde; one large and six small drawings for settings, 1933

Enters, Angna

493 SPANISH MEDIEVAL NIGHT’S DREAM; drawing for setting, based on the courtyard of the ruined palace of Charles V in the Alhambra, 1933

494 SPANISH MEDIEVAL NIGHT’S DREAM; six costume drawings, 1933: Medieval Night’s Dream, Auto da Fé, Pavana, Inquisition Virgin, Boy Cardinal, Santa España del Cruz

495 BALLET MACABRE; three figure drawings based on artists’ implements and model forms, 1933

*496 DIONYSIAN GREECE IN NEW YORK; drawing for setting with figures, 1932

497 PAGAN GREECE; costume drawing for Artemis, 1933

498 THE HOLY VIRGIN PURSUED BY SATAN; costume drawing, 1933

499 ODALISQUE; costume drawing, 1933

Nos. 493 to 499 lent by the Ehrich Galleries, New York

Essman, Manuel

500 TWILIGHT IMPERIALISM, Robert Medlicoe; drawing for setting with plastic stage, 1933

*501-502 THE TOWER, Herbert Biberman; two drawings for settings, 1933: Setting for a stage of mobile forms with simultaneous action on various levels

503 RAZZ MANHATTAN, Martin Eyre; drawing for Neo-Actualist setting with electric transcription broadcast of an historic event used as sound background, 1933

Nos. 500 to 503 lent by the Artist

Geddes, Norman Bel

KING LEAR, Shakespeare; five drawings of settings, 1917:

504 — Courtyard of Gloucester’s Castle, preliminary study

*505 — Courtyard of Gloucester’s Castle

*506 — The Throne of Lear

507 — Between the Camps

508 — Hut on the Heath

KING LEAR, Shakespeare; two costume drawings, 1917:

509 — Duke of Albany

510 — Duke of Cornwall

DIVINE COMEDY, Dante; four drawings for settings, 1920:

511 — The Earth Opens

512 — Inferno

513 — The Gates of Purgatory

514 — Paradise

515-518 DIVINE COMEDY, Dante; four plaster masks, 1920

519 DIVINE COMEDY, Dante; photograph of settings showing stage structure, 1920

520 LAZARUS LAUGHED, Eugene O’Neill; model of setting, 1927

521 LAZARUS LAUGHED, Eugene O’Neill; five photographs of model of setting, 1927

522-523 LAZARUS LAUGHED, Eugene O’Neill; two costume drawings, 1927
524–533 LAZARUS LAUGHED, Eugene O'Neill; forty drawings for masks, 1927
AIDA, Verdi; four drawings for settings, 1933:
534 — Act I
535 — Act II
536 — Act III
537 — Act IV

538–540 AIDA, Verdi; three costume drawings, 1933
AIDA, Verdi; four paper models for settings, 1933:
541 — Act I
542 — Act II
543 — Act III
544 — Act IV

545 AIDA, Verdi; wooden model for setting, 1933: Act III

546 KING LEAR, Shakespeare; wooden model for setting, 1933: The Throne of Lear
Nos. 504 to 546 lent by the Artist

GORELIK, Mordecai
New York
THEY SHALL NOT DIE, John Wexley; two drawings for settings, 1933:
547 — Act I, Jail in Scottsville, Alabama
548 — Act II, Courtroom, Dexter, Alabama

PROCESSIONAL, John Howard Lawson; two drawings for settings, 1924:
549 — Act I, On the Fourth of July
550 — Act II, The Labor Temple
Nos. 547 to 550 lent by the Artist

JONES, Robert Edmond
Hollywood, California
551 RICHARD III, Shakespeare; drawing for setting, 1920
Lent by Miss Fania Mindell, New York
552 RICHARD III, Shakespeare; drawing for setting, 1920: The Wooing of Lady Anne
Lent by the Artist

MACBETH, Shakespeare; four drawings for settings, 1921:
*553 — The Letter Scene
Lent by Sidney Howard, New York
554 — The Sleep-walking Scene
555 — The Three Witches
556 — Banquo’s Ghost
Lent by Dr. Smith Ely Jelliffe, New York

557 SWORDS, Sidney Howard; drawing for setting, 1922
Lent by Sidney Howard, New York

558 HAMLET, Shakespeare; drawing for setting, 1923
Lent by Mrs. E. C. MacVeagh, New York

559 HAMLET, Shakespeare; drawing for setting, 1933: The Madness of Ophelia
Lent by Lee Simonson, New York

560 DESIRE UNDER THE ELMS, Eugene O’Neill; drawing for setting, 1924
Lent by Walter Huston, Beverly Hills, Cal.

561 SALVATION, Sidney Howard; drawing for setting, 1928
Lent by Sidney Howard, New York

562 THE GREEN PASTURES, Marc Connelly; drawing for setting, 1929: The Prayer of Moses

563 LA GIOCONDA, d’Annunzio; drawing for setting: Act III, The Sculptor’s Studio
Nos. 562 to 563 lent by Mrs. Frances G. Wickers, New York

564 CAMILLE, Dumas; drawing for setting, 1932: Act V, Marguerite’s Bedroom
Lent by Miss Lillian Gish, New York

565 OTHELLO, Shakespeare; three drawings for settings, 1933:
*565 — A Street in Venice
566 — The Council Chamber
567 — Desdemona’s Bedchamber

568 OTHELLO, Shakespeare; costume drawing, 1933: Desdemona
Nos. 565 to 568 lent by the Artist
<table>
<thead>
<tr>
<th>Artist</th>
<th>City</th>
<th>Title</th>
<th>Date</th>
<th>Notes</th>
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</thead>
</table>
| JORGULESCO, Jonel | New York   | *THE TEMPEST*, Shakespeare; three drawings for settings, 1933: |            | 569 — Prologue
|                   |            | 570 — Act II, Scene 2                 |            | 571 — Epilogue
|                   |            | **Lent by the Artist**                |            |                                                                   |
| KARSON, Nat       | New York   | *THE OPERA RACKET*, Walter Schmidt; three drawings for settings, 1933: |            | 572 — Dungeon Scene
|                   |            | 573 — Racketeers’ Jail Cell          |            | 574 — Mussolini’s Office
|                   |            | *576 — Act I, finale, The Red Dawn, second movement* |            |                                                                   |
|                   |            | 577 — Dance Setting                  |            | **Nos. 572 to 577 lent by the Artist**                               |
| LAUTERER, Arch    | Bennington, Vermont | *THE VIKINGS AT HELGELAND*, Ibsen; four drawings for settings, 1933: |            | 578 — Act I, A Sheltered Place
|                   |            | 579 — Act II, Gunner’s Feast Hall    |            | 580 — Act III, The Dais in Gunner’s Hall
|                   |            | 581 — Act IV, The Burial Place       |            | *582 THE VIKINGS AT HELGELAND, Ibsen; model for setting, 1933** Nos. 578 to 582 lent by the Artist* |
|                   |            | **THE FLYING DUTCHMAN**, Wagner; two drawings for settings, 1930: |            | 598 — Act I
|                   |            | 599 — Act II                         |            |                                                                   |
| OENSLAGER, Donald M. | New York | *HAMLET*, Shakespeare; five drawings for settings, 1933: |            | 591 — Act I, Scene 1, Platform before the Castle
|                   |            | 592 — Act III, Scene 2, Hall in the Castle
|                   |            | *593 — Act III, Scene 4, The Queen’s Closet*
|                   |            | 594 — Act V, Scene 1, A Churchyard   |            | 595 — Act V, Scene 2, Another Hall in the Castle
|                   |            | **THE BIRDS**, Aristophanes; two drawings for settings for a modern version done as a satire on aviation, 1927** THE FLYING DUTCHMAN**, Wagner; two drawings for settings, 1930: |            |                                                                   |
| PETERS, Rollo     | New York   | *THE EMPEROR JONES*, Eugene O’Neill; two drawings for settings, 1931: |            | 600 — Before the Voodoo Altar
|                   |            | 601 — Convict Scene                  |            |                                                                   |
| MIELZINER, Jo     | New York   | *THE YELLOW JACK*, Sidney Howard; three drawings for settings, 1933: |            | 583 — Field Laboratory, East Africa
|                   |            | *584 — Fever Victims, Cuba, 1900     |            | 585 — A Laboratory, London
|                   |            | **THE RED GENERAL**, Hermann Ungar; five drawings for settings, 1930: |            | 586 — Waiting Room
| REYNOLDS, James   | New York   | *ATHENA PROTECTRESS*, drawing for setting, 1933 |            |                                                                   |
ATHENA PROTECTRESS, two drawings for costumes, 1933:
607 —Headdress for Samian Patrician, 300 B.C.—man
608 —Headdress for Samian Patrician, 300 B.C.—woman
   Nos. 606 to 608 lent by the artist

SIMONSON, Lee New York
HAMLET, Shakespeare; three drawings for settings, 1933:
609 —Prelude
*610 —Act I, Scene 4
611 —Act V, Scene 1  Lent by the Artist
612 to 616 lent by the artist

THOMPSON, Woodman New York
612–613 IPHIGENIA IN TAURIS, Euripides; two drawings for settings, 1933
614–616 IPHIGENIA IN TAURIS, Euripides; three costume drawings, 1933

THROCKMORTON, Cleon New York
THE EMPEROR JONES, Eugene O’Neill; four drawings for settings, 1933:
617 —The Edge of the Woods
618 —Convict Scene
619 —Hold of the Slave Ship
620 —At the Foot of a Great Tree
*621 THE EMPEROR JONES, Eugene O’Neill; model of setting, 1933
   Nos. 617 to 621 lent by the Artist

WENGER, John New York
THE AWAKENING, Vera Gordova; four drawings for settings, 1933:
622 —Act I, Scene 1, Outside the Pagoda
623 —Act II, Scene 1, A Balcony
624 —Act II, Scene 2, A Salon
625 —Act III, Scene 2, Apotheosis
   Lent by the Artist

UNION OF SOCIALIST SOVIET REPUBLICS
PRE-REVOLUTIONARY PERIOD

The later work of Russian expatriates, Bakst, Goncharova, Larionoff, Serturage, is listed under France and the School of Paris. The U. S. S. R. exhibit arrived three weeks late so that it could not be cataloged with the material at hand. For this reason, also, the illustrated items bear no asterisks. Many corrections and additional information have been provided by Prof. H. W. L. Dana, Cambridge, Massachusetts.

DOBUSHINSKY, Mstislaf Moscow
626–629 SORROWS OF THE SPIRIT (GORE OT UMA), Griboidoff; four drawings for settings, Moscow Art Theatre, 1906  Lent by M. Brodsky, Leningrad

GOLOVINE, Alexander Moscow
BORIS GODUNOFF, Moussorgsky; drawing for setting, 1908:
630 —Scene in the Kremlin
631 —House of Joy
632 —Last Scene
THE STORM, Ostrovsky; drawing for setting, 1912–1913:
633 —Interior
   Nos. 630 to 633 lent by Bakrushin Theatre Museum, Moscow

SOUDEKINE, Sergei Paris
TALES OF HOFFMAN, Offenbach; two drawings for settings, 1909:
634 —Scene with the Dolls
635 —Scene in Venice
   Lent by Bakrushin Theatre Museum, Moscow
AKIMOFF, Nicolai

636 THE WIFE, Troneff; model for setting, State Dramatic Theatre, Leningrad, 1926

637 ARMORED TRAIN 14.69, V. Ivanoff; model for setting, State Dramatic Theatre, Leningrad, 1927

Nos. 636 to 637 lent by the Museum of the State Dramatic Theatre, Leningrad

638-651 ROBESPIERRE, F. F. Raskolnikoff; fourteen drawings, State Theatre, Leningrad, 1931

652 LA BELLE HÉLÈNE, Offenbach; drawing, Little Opera, Leningrad, 1932

653 THE JUDGEMENT, V. Kirshon; drawing, State Theatre(?), Leningrad, 1932

654-655 FEAR (STRAKH), Afinogenoff; two drawings, State Theatre(?), Leningrad, 1933

HAMLET, Shakespeare; four drawings for costumes, Vakhtangoff Theatre, Moscow, 1933:

656 —Hamlet
657 —Hamlet
658 —Polonius
659 —Countryman

HAMLET, Shakespeare; two drawings for settings, Vakhtangoff Theatre, Moscow, 1933:

660 —House of Polonius
661 —Act II

BORIS GODUNOFF, Moussorgsky; drawing for setting, not yet produced, 1933:

662 —The Inn

Nos. 638 to 662 lent by the Artist

DMITRIEFF, A. I.

664 THE MEISTERSINGERS, Wagner; drawing, Opera, Leningrad

Lent by the Opera Museum, Leningrad

DMITRIEFF, A. I.: See also VYESNINE

KODOSEVITCH, Valentin

665-668 —OTHELLO, Shakespeare; four drawings

Lent by the Artist

KRUMMER

669 THE BATH, Mayakovsky; model for settings, State Dramatic Theatre, Leningrad, 1930

Lent by the Museum of the State Dramatic Theatre, Leningrad

KUSHNER

670 THE FLEA, Mayakovsky; model for setting, State Dramatic Theatre, Leningrad, 1928

Lent by the Museum of the State Dramatic Theatre, Leningrad

LEBEDEFF

671 THE JEST, Sem Benelli; model for setting, State Dramatic Theatre, Leningrad, 1923

Lent by the Museum of the State Dramatic Theatre, Leningrad

LEVINE, Moisei

672-675 WOZZEK, Alban Berg; four drawings for costumes, 1927

Seven drawings for costumes, Little Opera, Leningrad, 1932:

676 —Merchant
677 —Boyar
678 —Armed Boyar
679 —Tsar
680 —Tsarina
681 —Peasant
682 —Peasant

CHUPIATCh

663 THE LUCRATIVE POSITION, Ostrovsky; model for setting, State Dramatic Theatre, Leningrad, 1933

Lent by the Museum of the State Dramatic Theatre, Leningrad
683 THE FAIR AT SOROCHINSK, Mousorgsky; drawing for setting

THE FAIR AT SOROCHINSK, Mousorgsky; two drawings for costumes:

684 — Woman
685 — Woman

686 THE FRUITS OF EDUCATION, L. N. Tolstoi; eight drawings for costumes

Nos. 672 to 686 lent by the Artist

687-689 KAMARINSKY MUZHIK; three drawings for settings, Little Opera, Leningrad, 1933

Lent by the Little Opera Museum, Leningrad

690 ALL QUIET ON THE WESTERN FRONT, Remarque; model for setting, State Dramatic Theatre, Leningrad, 1932

691 JOY STREET, Zarchi; model for setting, State Dramatic Theatre, Leningrad, 1932

Nos. 690 to 691 lent by the Museum of the State Dramatic Theatre, Leningrad

LUTZE, V. V. Leningrad

692 BREAD, V. Kirshon; model for setting, State Dramatic Theatre, Leningrad, 1930

Lent by the Museum of the State Dramatic Theatre, Leningrad

MEDUNETSKY: See STENBERG

MAYERHOLD(?) Moscow

693 MANDATE, Nikolai Erdman; model for setting, Meyerhold Theatre, Moscow, 1925; K. A. Soste, technician

Lent by the Bakrushin Theatre Museum, Moscow

NIVINSKY, I. Moscow

PRINCESS TURANDOT, Carlo Gozzi (1722–1806), music by I. Sizzo; Third Studio of the Moscow Art Theatre (Vakhtangoff), Moscow, 1921; three color-lithographs from the book Princesa Turandot, Moscow, 1922:

694 — Setting for Scene III

695 — Setting for Scene VI

696 — Costume for the Caliph


SCHLEPIANOFF Moscow

697 POEM OF THE AX, N. Pogodin; model for setting, Theatre of the Revolution, Moscow, 1931

Lent by the Museum of the Theatre of the Revolution, Moscow

SHESTAKOFF Moscow

698 ECHO, Bill Belotserkovski; model for setting, Theatre of the Revolution, Moscow, 1924

699 SORROWS OF THE SPIRIT (GORE OF UMA), Guroboeoff; model for setting, Meyerhold Theatre, Moscow, 1928. Meyerhold changed the title to Sorrow to the Spirit (Gore Umu).

Nos. 698 to 699 lent by the Bakrushin Theatre Museum, Moscow

STENBERG Moscow

700 ALL GOD'S CHILLUN (NEGRI), Eugene O'Neill; model for setting, Kamerny (Tairolf) Theatre, Moscow, 1929

Lent by the Museum of the Kamerny Theatre, Moscow

STENBERG and MEDUNETSKY Moscow

701 THE STORM, Ostrovsky; model for setting, Kamerny (Tairolf) Theatre, Moscow, 1923–1924

Lent by the Bakrushin Theatre Museum, Moscow

VYESNINE, Alexander(?) or Moscow

DMITRIEFF, A. I.(?)

SERFS, P. P. Gnedich; two drawings for settings, Little Theatre, Moscow, 1921:

702 — Blue Interior

703 — Gold Interior

Lent by the Museum of the Little Theatre, Moscow
UNKNOWN Leningrad
704 UNCLE TOM'S CABIN, after Harriet Beecher Stowe; model for setting, Theatre of the Young Audience (Children’s Theatre), Leningrad(?)
Lent by the Museum of the Theatre of the Young Spectator, Leningrad (?)

UNKNOWN Leningrad
705 TOM SAWYER, after Mark Twain; Theatre of the Young Audience (Children’s Theatre), Leningrad(?)
Lent by the Museum of the Theatre of the Young Spectator, Leningrad (?)

UNKNOWN Moscow
706 THE RAILS ARE HUMMING, V. Kirshon; model for setting, Moscow Trade Union Theatre (M. O. S. P. S., formerly M. G. S. P. S.), Moscow, 1929
Lent by the Bakrushin Theatre Museum, Moscow

UNKNOWN Moscow
707 THE UNKNOWN SOLDIER, Paul Raynal; model for setting, Kamerny (Tairoff) Theatre, Moscow
Lent by the Museum of the Kamerny Theatre, Moscow