

INTERNATIONAL EXHIBITION OF  
THEATRE ART

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THE MUSEUM OF MODERN ART  
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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 QUINQUE, Venice, 1569

Lent by Mrs. 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 Cithar 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  
 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 XVIIIth 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)

Studied with his father, Ferdinando, and succeeded him in the service of the Archduke of Vienna. Active principally in Aus-

tria 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. Kyrle Fletcher, Ltd., Newport, England*

# DE LAJOUE, 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 (1709–1790) 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*

CHALLE, Michelange Charles (1718-1778)

FRENCH

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 (?), Glück; 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

XAVERY, C. J.

DUTCH

63A HET ITALIAANSCH TOONEEL (The Italian Stage); ca. 1770

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

DESPRÉZ, Louis Jean (1743-1804) FRENCH

Born in Auxerre, worked as painter and architect in Paris and Lyon. While travelling in Italy he met King Gustavus III and returned with him to Stockholm where he was employed until his death as architect, sculptor, painter and designer for plays and festivals.

\*64 QUEEN CHRISTINE; drawing for setting, Act I, Gripsholm, 1784

65-71 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

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 COSTRUZIONE 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

### SAXE-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 Masetto 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

90A —Skirmish in woods

90B —Joan captured

Lent by the Civic Museum, Meiningen

91 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, uniden-  
tified play

Lent by the Cologne Theatre Museum

HERMANNSSCHLACHT; two drawings  
for settings:

94 —Without actors

\*95 —With actors

Lent by the Civic Museum, Meiningen

APPJA, 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 set-  
ting, 1924:

115 —Act II

IPHIGENIA IN AULIS, Glück; 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:



120 —Acts I and II

121 —Act III

ORPHEUS, Glück; drawing for setting,  
1926:

122 —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

Born near London, 1872; has worked  
chiefly in London and Florence.

\*123-\*134 Settings for an Ideal Theatre, twelve  
etchings, 1907

"These etchings were made by the artist in  
the Spring of 1907 at Florence and represent  
his most serious work. Connected as they are  
with his dream of an Ideal Theatre, they in  
no way have anything in common with the  
modern stage." (From the foreword to the  
portfolio in which these etchings were issued)

Lent by Alfred Stieglitz, New York

## AUSTRIA

BAHNER, Willi

VIENNA

TWELFTH NIGHT, Shakespeare; five  
drawings for settings, Civic Theatre,  
Vienna, 1929:

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, Irmgard DRESDEN, VIENNA

141 MEASURE FOR MEASURE, Shakes-  
peare; drawing for setting of Act V

142-144 —, O'Neill (?); three draw-  
ings 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 draw-  
ings for settings, People's Theatre,  
Vienna, 1922

\*150-155 DANTON'S DEATH, Georg Büch-  
ner; 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, 1925, director  
K. Dostal

THE GREAT GOD BROWN, O'Neill;  
two drawings for settings, State Na-  
tional Theatre, Prague, 1928, director K.  
Dostal:

\*170 —Brown's Office

\*171 —Scene by the Sea

MERCHANT OF VENICE Shakes-  
peare; 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 Na-  
tional Theatre, Prague, 1925, director  
Hilar

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

\*184-\*185 HAMLET, Shakespeare; four draw-  
ings for settings, State National Thea-  
tre, Prague, 1926, director Hilar

\*188 THE DICTATOR, Romain; drawing for  
setting, State National Theatre, Prague,  
1927, director Hilar

189-191 THE DEMON, Dostoievski; three  
drawings for settings, State National  
Theatre, Prague, 1929, director K. Dos-  
tal

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 Kodíak

195-196 MARCO MILLIONS, O'Neill; two  
drawings for settings, Municipal Thea-  
tre, Prague, 1930, director J. Bor

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

198A-198B OEDIPUS, Sophocles; two draw-  
ings for settings, State National Theatre,  
Prague, 1931-1932, director Hilar

199A-199B EMPEROR JONES, O'Neill; two  
drawings for settings, Municipal Thea-  
tre, Prague, director Bor

Nos. 180 to 199 lent by the Artist

200 CRIME AND PUNISHMENT, Dos-  
toievski; 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 LONDON  
 203 AMPHITRYON, Molière; drawing for setting  
 AMPHITRYON, 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; Komisarzhovsky 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 LONDON

233A-B MACBETH, Shakespeare; two drawings for settings

Lent by Martin Birnbaum, New York

RUTHERSTON, Albert OXFORD

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 Keeble), 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

Lent by the Artist

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 Keeble), London

SHERINGHAM, George LONDON

242 THE TEMPEST, Shakespeare; drawing  
for backdrop

243 TWELFTH NIGHT, Shakespeare; drawing  
for curtain, 1932: Street Scene

Nos. 242, 243 lent by the Artist

WILKINSON, Norman LONDON

A MIDSUMMER NIGHT'S DREAM,  
Shakespeare; four drawings for costumes, 1913:

244 —Puck

245 —Flute as Thisbe

246 —Moonshine

247 —Attendant

Lent by the Artist

LOVE'S LABOUR'S LOST, Shakespeare;  
two drawings for costumes:

248 —Scene of Taking the Oath (34.41)

249 —Braggart and Page (34.42)

Lent by Mrs. Arthur Heaton, Birmingham, England

250 THE TROJAN WOMEN, Euripides;  
drawing for costume, 1915: Chorus

251 IPHIGENIA IN TAURIS, Euripides;  
drawing for costume, 1915: Men Temple Attendants

Nos. 250 to 251 lent by the Artist

ZINKEISEN, Doris LONDON

C. B. Cochran revue, 1929; three drawings  
for costumes of the period of 1900:

252 —Shiela Wilson

\*253 —Jane Welsh

254 —Iris Brown

Lent by the Artist

NYMPH ERRANT, James Laver; four  
drawings for costumes of the period of  
1830:

255 —Mrs. Jones

256 —Mrs. Huntington

257 —La Marchesa Bantalina

258 —Miss Corneille Marcon

Lent by C. B. Cochran, London

## FINLAND

WARÉN, Matti HELSINGFORS

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-Korsakoff, 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

LE MARTYRE 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-Korsakoff, Russian Ballet, Paris, 1910; drawing for setting

*Lent by George Blumenthal, New York*

BARSACQ, André

PARIS

\*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

PARIS

285 LES FACHEUX, Auric, Swedish Ballet, Paris, 1924; model for setting

*Lent by Paul Rosenberg, Paris*

de CHIRICO, Giorgio: see Italian section

DERAIN, André

PARIS

286 LA BOUTIQUE FANTASQUE; Rosini-Respighi, Russian Ballet, London, 1919; drawing for curtain

*Lent by Paul Rosenberg, Paris*

DOBUZHINSKY, Mstislav: see U. S. S. R. section

- FUERST, Walter René PARIS  
 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 PARIS  
 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. Bashkiroff, New York  
 300 COQ D'OR, Rimsky-Korsakoff, Russian Ballet, Paris, 1914; drawing  
 Lent by the Bakrushin Theatre Museum, Moscow
- LAGUT, Irène PARIS  
 301 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
- LARIONOFF, Michael PARIS  
 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 PARIS  
 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 PARIS  
 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 PARIS  
 Born in Spain; has worked in Paris since 1899.  
 \*309 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 $\frac{3}{4}$ x 54 inches  
*Lent by Les Fils de Léon Helft, Paris*

de SEGONZAC, André Dunoyer PARIS  
*LE MESSENGER*, 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

- 317 —House of Arnolphe, street side, House  
of Arnolphe, garden side  
*Lent by the Artist*

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*

## GERMANY

DANIEL, Heinz HAMBURG

- \*327 *FAUST*, Part I, Goethe; drawing for  
setting, 1931

*Lent by the Cologne Theatre Museum*

*PYGMALION*, Shaw; drawing for set-  
ting, 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 The-  
atre, Hamburg, 1933

*MACBETH*, Verdi; drawing for setting,  
State Opera, Hamburg, 1933, director  
Fritz Oskar Schüh:

- 330 —Act II: A Hall  
*Nos. 328 to 330 lent by the Artist*

GLIESE, Rochus ESSEN

*DER BLAUE BOLL*, Barlach; two draw-  
ings for settings, 1930:

- 331 —Scene 3  
332 —Scene 7

*THE PORTUGUESE BATTLE*, Peuzoldt;  
two drawings for settings, 1931:

- 333 —Penamakor  
334 —The Widow's Residence

*THE CROWD SEEKS*, Neumeyer; two  
drawings for settings, 1931:

- 335 —Setting for scenes 2, 3, 4, and 10  
336 —Setting, Scene 7

- 337-339 *THE CROWD SEEKS*, Neumeyer;  
three photographs of settings, 1931

*KING CUCKOLD*, Kaiser; two drawings  
for settings, 1931:

- 340 —Setting for scenes 6, 7, 8, and 9  
341 —Scene 11

*Nos. 331 to 341 lent by the Artist*

- GRETE, Heinz NUREMBERG  
 342 EURYANTHE, Weber; drawing for setting  
 THE MEISTERSINGERS, Wagner; drawing for setting:  
 343 —Festival grounds  
 344 TANNHAÜSER, 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
- HELM DACH, 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  
 357 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  
 361 DON GIOVANNI, Mozart; drawing for setting  
 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 photograph, 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 draw-  
 ings for settings, Municipal Theatre,  
 Berlin:

369 —Scene 1

370 —Scene 3

*THE NIBELUNGEN*, Wagner; two draw-  
 ings 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 Thea-  
 tre, 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 BERLIN

376 *DON GIOVANNI*, Mozart; drawing for  
 setting

377 *HAMLET*, Shakespeare; drawing for set-  
 ting

*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, Kam-  
 merspiele, Munich, 1926

383 *THE DEATH OF DANTON*, Georg  
 Büchner; drawing for setting, Kammer-  
 spiele, 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 photo-  
 graphs 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 sec-  
 tion *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



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*, Glück; 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 I: 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; draw-  
ing 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 set-  
ting, State Theatre, Karlsruhe, 1929

*THE FLYING DUTCHMAN*, Wagner;  
drawing for setting, Suomalain 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 draw-  
ing, 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 Thea-  
tre, 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; draw-  
ing for setting, Opera House, Breslau

419 *AMPHITRYON*, Heinrich von Kleist;  
drawing for setting, Municipal Thea-  
tre, Dortmund

*Nos. 414 to 419 lent by the  
Cologne Theatre Museum*

## HUNGARY

- FÜLÖP, Zoltán BUDAPEST three drawings for settings; Belvarosi Theatre, Budapest
- 420 IRJA HADNAGY, drawing for setting, 1932; Studio Theatre, Budapest  
*Lent by Charles Rosner, Budapest*
- 423 IT BEGINS WITH MARRIAGE, János Vaszary; two drawings for settings, 1932; Belvarosi Theatre, Budapest  
*Nos. 421-423 lent by the Artist*
- MEDGYES, Ladislás PARIS AND BUDAPEST
- 421 THE SEVEN SONGS, Malipiero; model for setting; Théâtre des Mathurins, Paris, 1925
- OLÁH, Gustave BUDAPEST
- 424-425 MINUTE OPERA, Darius Milhaud; two drawings for settings  
*Lent by Charles Rosner, Budapest*
- 422 CAESAR AND CLEOPATRA, Shaw;

## ITALY

- de CHIRICO, Giorgio FLORENCE *Lent by Les Archives Internationales de la Danse, Paris*
- 426 LAJARRE, Swedish Ballet, Rolf de Maré, producer, Paris, 1924; drawing for setting
- For other Italian designers see section Theatre Art of the Renaissance and Baroque Periods

## LATVIA

- MUNCIS, Jan RIGA
- PEER GYNT, Ibsen; drawing for setting, National Theatre, Riga, 1933:
- THE BLUE BIRD, Maeterlinck; drawing for setting, National Theatre, Riga, 1933:
- 428 —In the Mountains  
*Nos. 427 to 428 lent by the Artist*
- 427 —The Kingdom of the Future

## SWEDEN

- ÅHRÉN, Uno STOCKHOLM
- \*432 —Bourgognino
- STRANGE INTERLUDE, O'Neill; two drawings for settings, Royal Dramatic Theatre, Stockholm:
- 433 —Bourgognino
- 434 —Calcagno
- \*435 —Dorio
- 429 —Act VII
- 436 —Leonora
- 437 —Lomellino
- 438 —Male character
- 439 —Male character
- 440 —Male character
- 441 —Female character
- Lent by the Royal Dramatic Theatre, Stockholm*
- GRÜNEWALD, Isaac STOCKHOLM
- \*442-448 FIESCO, Schiller; seven drawings for settings, Royal Dramatic Theatre, Stockholm:
- 431 —Asserato

ANTONY AND CLEOPATRA, Shakes-  
peare; 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 —CAVALLERIA RUSTICANA, Mas-  
cagni; drawing for setting, Royal Dra-  
matic Theatre, Stockholm

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

462-464 SAKUNTALA, Reyer; three draw-  
ings for settings, Royal Dramatic Thea-  
tre, Stockholm

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

MOLANDER, Olov and  
SKAWONIUS Sven-Erik STOCKHOLM

465-467 GREEN PASTURES, Marc Con-  
nelly; three drawings for Frieze of Pro-  
menade, Royal Dramatic Theatre, Stock-  
holm

468 GREEN PASTURES Marc Connelly;  
model for setting, Royal Dramatic The-  
atre, Stockholm

\*469-471 MASTER OLOF, August Strind-  
berg; three drawings for settings, Royal  
Dramatic Theatre, Stockholm

*Nos. 465 to 471 lent by the Royal Dramatic  
Theatre, Stockholm*

SJÖBERG, Alf STOCKHOLM

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

*Lent by the Royal Dramatic Theatre,  
Stockholm*

SKÖLD, Otte STOCKHOLM

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

MEDEA, Euripides; six costume draw-  
ings, Royal Dramatic Theatre, Stock-  
holm:

- 475 —Jason
- 476 —Jason's Escort
- 477 —Aegeus' 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 NEW YORK

483 THE PORCELAIN PALACE, scenario  
from Hans Anderson's story "The  
Nightingale;" model of setting, 1933

\*484-488 THE PORCELAIN PALACE, sce-  
nario from Hans Anderson's story "The  
Nightingale;" five costume drawings, 1933

*Nos. 483 to 488 lent by the Artist*



BRAGDON, Claude

NEW YORK

- \*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

NEW YORK

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

Lent by the Artist

ENTERS, Angna

NEW YORK

- 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

NEW YORK

- 500 *TWILIGHT IMPERIALISM*, Robert Medloe; 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

NEW YORK

*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. Wickes, New York

564 CAMILLE, Dumas; drawing for setting, 1932; Act V, Marguerite's Bedroom

Lent by Miss Lillian Gish, New York

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

61

560a Skyscrapers - John Alden Carpenter  
560b .. ballet at Met.

JORGULESCO, Jonel                      NEW YORK  
*THE TEMPEST*, Shakespeare; three draw-  
 ings 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 —Racketeer's Jail Cell
- 574 —Mussolini's Office

*THE COLOR BOX*, Ben Oakland and  
 Milton Drake; three drawings for set-  
 tings, 1933:

- 575 —Act I, finale, *The Red Dawn*, first move-  
 ment
- \*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*

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

- 587 —Side Street, Petrograd
- 588 —Meeting in Winter Palace
- 589 —Scene 4
- 590 —War Zone

*Nos. 583 to 590 lent by the Artist*

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

596-597 *THE BIRDS*, Aristophanes; two  
 drawings for settings for a modern ver-  
 sion done as a satire on aviation, 1927

*THE FLYING DUTCHMAN*, Wagner;  
 two drawings for settings, 1930:

- 598 —Act I
- 599 —Act II

*THE EMPEROR JONES*, Eugene  
 O'Neill; two drawings for settings, 1931:

- 600 —Before the Voodoo Altar
- 601 —Convict Scene

602 *CASINA*, Plautus; drawing for setting,  
 1932

*Nos. 591 to 602 lent by the Artist*

PETERS, Rollo                              NEW YORK  
 603 *STEPHEN FOSTER*, Mary Ward and  
 Arthur Henry; drawing for setting,  
 1933

604-605 *STEPHEN FOSTER*, Mary Ward  
 and Arthur Henry; two costume draw-  
 ings, 1933

*Nos. 603 to 605 lent by the Artist*

REYNOLDS, James                              NEW YORK  
 606 *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

THOMPSON, Woodman NEW YORK

612-613 IPHIGENIA IN TAURIS, Euripides; two drawings for settings, 1933

614-616 IPHIGENIA IN TAURIS, Euripi-

des; three costume drawings, 1933

Nos. 612 to 616 lent by the Artist

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, Gontcharova, Larionoff, Surville, 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.

DOBUZHINSKY, Mstislaff Moscow

626-629 SORROWS OF THE SPIRIT (GORE OT UMA), Griboiedoff; 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

MASKED BALL, Lermontoff; two drawings for settings, 1917:

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

## POST-REVOLUTIONARY PERIOD

- AKIMOFF, Nicolai Leningrad  
 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 JUDGMENT*, 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
- CHUPIATCH Leningrad  
 663 *THE LUCRATIVE POSITION*, Ostrovsky; model for setting, State Dramatic Theatre, Leningrad, 1933  
 Lent by the Museum of the State Dramatic Theatre, Leningrad
- DMITRIEFF, A. I. Leningrad  
 664 *THE MEISTERSINGERS*, Wagner; drawing, Opera, Leningrad  
 Lent by the Opera Museum, Leningrad
- DMITRIEFF, A. I.: See also VYESNINE  
 KODOSEVITCH, Valentin Leningrad  
 665-668 —*OTHELLO*, Shakespeare; four drawings  
 Lent by the Artist
- KRUMMER Leningrad  
 669 *THE BATH*, Mayakovsky; model for settings, State Dramatic Theatre, Leningrad, 1930  
 Lent by the Museum of the State Dramatic Theatre, Leningrad
- KUSHNER Leningrad  
 670 *THE FLEA*, Mayakovsky; model for setting, State Dramatic Theatre, Leningrad, 1928  
 Lent by the Museum of the State Dramatic Theatre, Leningrad
- LEBEDEFF Leningrad  
 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 Leningrad  
 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

683 THE FAIR AT SOROCHINSK, Mous-  
sorgsky; drawing for setting

THE FAIR AT SOROCHINSK, Mous-  
sorgsky; 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 MUZHNIK; three  
drawings for settings, Little Opera, Len-  
ingrad, 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

MEYERHOLD(?) MOSCOW

693 MANDATE, Nicolai 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. Sizoff; Third  
Studio of the Moscow Art Theatre  
(Vakhtangoff), Moscow, 1921; three  
color-lithographs from the book Prin-  
tessa Turandot, Moscow, 1922:

694 —Setting for Scene III *Barr*

695 —Setting for Scene VI *h s*

696 —Costume for the Caliph *Wood*

Books lent by Mrs. Richard C. Wood, Lee  
Simonson, Alfred H. Barr, Jr.

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 set-  
ting, Theatre of the Revolution, Mos-  
cow, 1924

699 SORROWS OF THE SPIRIT (GORE  
OT UMA), Griboiedoff; model for set-  
ting, 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 (NEGR), Eugene  
O'Neill; model for setting, Kamerny  
(Tairoff) Theatre, Moscow, 1929

Lent by the Museum of the Kamerny  
Theatre, Moscow

STENBERG and MEDUNETSKY MOSCOW

701 THE STORM, Ostrovsky; model for set-  
ting, Kamerny (Tairoff) Theatre, Mos-  
cow, 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*