

CHECKLIST

Creating the Modern Stage: Set Designs for Theater and Opera
May 22 through August 16, 2009

Donald Oenslager (1902–1975)

Scenery Then and Now, New York: W.W. Norton & Co., 1936

Stage Design: Four Centuries of Scenic Invention, New York: Viking Press, 1975

Alexandra Exter

(Russian, Belostok, Russia [now Białystok, Poland] 1882–1949 Paris)

Costume for the Chancellor in La donna sullo scudo (The Woman on the Shield), 1927

Gouache and graphite

Signed at lower right, *A. Exter*.

Gift of Mrs. Donald M. Oenslager; 1982.75:205

Alexandra Exter

(Russian, Belostok, Russia [now Białystok, Poland] 1882–1949 Paris)

Costume for a Peasant Woman in La Dama duende (The Phantom Lady), 1924

Gouache, and orange paper, pasted on paper

Signed and dated at lower right, *A Экстер* (A Exter, 1924). Inscribed on verso, *Дама невидимка / Роль / Женищина из народа* (Phantom Lady / role / peasant woman).

Gift of Mrs. Donald M. Oenslager; 1982.75:207

ORIGINS OF MODERN SCENIC DESIGN

PHOTOGRAPH: Adolphe Appia, *Brünnhilde's Sleep for Wagner's Valkyrie*, 1892, charcoal with white heightening on light-blue paper, Stiftung Schweizerischen Theatersammlung

PHOTOGRAPH: *Edward Gordon Craig*, The New York Public Library for the Performing Arts

Edward Gordon Craig

(British, Stevenage 1872–1966 Vence, France)

A Hall in Capulet's House for Shakespeare's Romeo and Juliet, Act 1, Scene 5, 1904

Pen, black ink, and gray wash on tan board; ruled border in black ink

Initialed and dated at lower left, *EGC/1904*.

Gift of Mrs. Donald M. Oenslager; 1982.75:188

Edward Gordon Craig

(British, Stevenage 1872–1966 Vence, France)

Throne Hall for Shaw's Caesar and Cleopatra, Act 1, Scene 3, 1906

Colored chalk on tan board

Gift of Mrs. Donald M. Oenslager; 1982.75:190

Edward Gordon Craig
(British, Stevenage 1872–1966 Vence, France)
Frontispiece for Shakespeare's Macbeth, 1938
Colored pencil on brown paper
Initialed at lower left, *EGC*.
Gift of Mrs. Donald M. Oenslager; 1982.75:684

Edward Gordon Craig
(British, Stevenage 1872–1966 Vence, France)
“Behold where stands Th’Usurpers cursed head” for *Shakespeare's Macbeth*, Act 5, Scene 8, 1938
Colored pencil on tan paper
Gift of Mrs. Donald M. Oenslager; 1982.75:189:2

Edward Gordon Craig
(British, Stevenage 1872–1966 Vence, France)
“Lo you, here she comes” for *Shakespeare's Macbeth*, Act 5, Scene 1, 1938
Colored pencil on tan paper
Initialed and dated at lower right, *EGC 1938*, and numbered, 38.
Gift of Mrs. Donald M. Oenslager; 1982.75:674

Edward Gordon Craig
(British, Stevenage 1872–1966 Vence, France)
“Towards his design moves like a ghost” for *Shakespeare's Macbeth*, Act 2, Scene 1, 1938
Colored pencil on tan paper
Inscribed by the artist on a slip of white paper detached from mount, *Macbeth: Towards his design steals like a ghost*.
Gift of Mrs. Donald M. Oenslager; 1982.75:189:1

Edward Gordon Craig
(British, Stevenage 1872–1966 Vence, France)
“Thou hast it now: King, Cawdor, Glamis, all” for *Shakespeare's Macbeth*, Act 3, Scene 1, 1938
Colored pencil on tan paper
Inscribed at lower right, *Banquo Act 2* (an error by Craig).
Gift of Mrs. Donald M. Oenslager; 1982.75:675

Edward Gordon Craig (1872–1966)
The Art of the Theatre, together with an introduction by Edward Gordon Craig and a preface by R. Graham Robertson.
Edinburgh & London: T.N. Foulis, 1905.
Purchased on the Gordon N. Ray Fund, 2008; PML 195061

Adolphe Appia (1862–1928)
Die Musik und die Inszenierung, von Adolphe Appia, mit 18 Lichtdrucktafeln nach Originalskizzen des Verfassers.
Munich: F. Bruckmann A.-G., 1899. Translated from the French by Princess Elsa Cantacuzène.
Mary Flagler Cary Collection; PMC 2085

PHOTOGRAPH: Adolphe Appia, *The Sacred Forest for Wagner's Parsifal*, 1896, charcoal on light-brown paper, Schweizerischen Theatersammlung

William Shakespeare (1564–1616), illustrated by Edward Gordon Craig (1872–1966)
Die tragische Geschichte von Hamlet Prinzen von Dänemark in deutscher Sprache, neu übersetzt und eingerichtet von Gerhart Hauptmann; begleitet von Auszügen die den Geschichten von Saxo Grammaticus und François de Belleforest und der Hystorie of Hamblet entnommen sind; mit Figurinen und Holzschnitten gezeichnet und geschnitten von Edward Gordon Craig. . . . Weimar: Cranach Presse, 1928 [1929].
Bequest of Gordon N. Ray, 1987; PML 129689

DESTROYING TRADITIONS

PHOTOGRAPH: *Max Reinhardt*, 1903; The New York Public Library for the Performing Arts

PHOTOGRAPH: *Deutsches Theater, Berlin*, 1907, Archiv Deutsches Theater, Berlin

Karl Walser

(Swiss, Teufen 1877–1943 Zurich)

Verona: A Public Place, for Shakespeare's Romeo and Juliet, Act 1, Scene 1, 1907

Gouache and graphite

Inscribed at lower center, *Romeo u Julia*; signed at lower right, *Karl Walser*.

Gift of Mrs. Donald M. Oenslager; 1982.75:655:1

PHOTOGRAPH: *Verona: A Public Place, Romeo and Juliet*, 1907, Archiv Deutsches Theater, Berlin

Karl Walser

(Swiss, Teufen 1877–1943 Zurich)

Juliet's Balcony for Shakespeare's Romeo and Juliet, Act 2, Scene 2, 1907

Gouache and graphite

Signed at lower right, *K. Walser*.

Gift of Mrs. Donald M. Oenslager; 1982.75:655:2

PHOTOGRAPH: *Juliet's Balcony, Romeo and Juliet*, 1907, Archiv Deutsches Theater, Berlin

Alfred Roller

(Austrian, Brno 1864–1935 Vienna)

Before a Palace for Goethe's Faust, Part 2, Act 5, Scene 17, 1911

Pen and black ink, watercolor and gouache, on paper

Inscribed on column at left, *Goethe / Faust / II. Teil*; on column at right, *V. Akt / 17. Bild / vor dem / Palast / A / Siehe Er- / satz-skizze / B*, and monogrammed and dated, *AR / 11*.

Gift of Mrs. Donald M. Oenslager; 1982.75:547

PHOTOGRAPH: *Alfred Roller, rolling scenery drawing Part B, Faust, Part 2*, 1911, Binghamton University Libraries' Special Collections and University Archives

Ernst Stern

(Romanian, Bucharest 1876–1954 London)

Turandot's Chamber for Gozzi-Vollmoeller's Turandot, Scene 5, 1911

Watercolor

Signed at lower left, *Stern*.

Gift of Mrs. Donald M. Oenslager; 1982.75:627

PHOTOGRAPH: *Camilla Eibenschütz as Princess Turandot*, 1911, Archiv Deutsches Theater, Berlin

Emil Orlik

(Czech, Prague 1870–1932 Berlin)

A Forest in Bohemia for Schiller's Die Räuber (The Robbers), Act 2, Scene 3, 1908

(a) India ink on tracing paper. Inscribed at lower center, *Böhmische Wälder*.

(b) India ink and watercolor, with graphite, on board. Signed at lower right, *Orlik*.

Gift of Mrs. Donald M. Oenslager; 1982.75:447:1–2

PHOTOGRAPH: *Cast of Die Räuber, with Oscar Beregi (center) as Karl Moor*, 1908, Archiv Deutsches Theater, Berlin

PHOTOGRAPH: *Forest in Bohemia*, Die Räuber, 1908, University of Hamburg Theater Collection

Paul von Joukovsky (1845–1912)

Parsifal: Scenische Bilder nach den für die Bayreuther Aufführung gefertigten Decorations- und Costümskizzen [der Gbr. Brückner und P. Joukovsky]. Leipzig: Edwin Schloemp [1884]

Mary Flagler Cary Collection; PMC 1894

Richard Wagnertheater: Dekorationen aus Parsifal. Bayreuth: Hans Brand [1889].

James Fuld Collection

Richard Wagner (1813–1883)

Parsifal: ein Bühnenweihfestspiel. Mainz: B. Schott's Söhne [1882].

Mary Flagler Cary Collection; PMC 79

Ludwig Sievert

(German, Hanover 1887–1966 Munich)

Holy Forest near Monsalvat for Wagner's Parsifal, Act 1, Scene 1, 1913

Pastel, colored pencils, and gouache

Signed and dated at lower left, *Ludwig Sievert · 1913*.

Gift of Mrs. Donald M. Oenslager; 1982.75:623

Ludwig Sievert

(German, Hanover 1887–1966 Munich)

Besieged Fort from Kokoschka and Hindemith's Mörder, Hoffnung der Frauen (Murderer, Hope of Women), 1922

Watercolor, gouache, and charcoal

Signed and dated at lower right, *L. Sievert · 1922*.

Gift of Mrs. Donald M. Oenslager; 1982.75:622

Ernst Stern

(Romanian, Bucharest 1876–1954 London)

Cloister for Schiller's Don Carlos, Act 2, Scene 1, 1911

Watercolor, gouache, and graphite on light brown paper

Gift of Mrs. Donald M. Oenslager; 1982.75:628

PHOTOGRAPH: *Cloister*, Don Carlos, 1909, Institut für Theaterwissenschaft der Freien

Hanns Walter Lenneweit

(German, b. 1925)

Throne Room at Chinon for Shaw's Die Heilige Johanna (Saint Joan), Scene 2, 1962

Watercolor, gouache, and graphite on gray paper

Gift of Mrs. Donald M. Oenslager; 1982.75:394

Hein[rich] Heckroth

(German, Hesse 1901–1970 Amsterdam)

Set with Platform for Egk's Joan von Zarissa, 1964

Acrylic with gouache

Signed and dated at lower right, *Hein Heckroth XII · 64*; inscribed at lower margin, *Joan von Zarissa Ballet von Werner Egk. Coreographie: Tatyana*

Gsovsky. To Donald Oenslager HH Frankfurt, June 1, 1966.

Gift of Mrs. Donald M. Oenslager; 1982.75:299

PHOTOGRAPH: *Herzogin Isabeau as Joan Cadzow in Joan von Zarissa*, 1965

PHOTOGRAPH: *Heidemarie Theobald as Joan of Arc and Horst Bollmann as the Dauphin, Die Heilige Johanna*, 1962

Helmut Jürgens
(German, Munich 1902–1963 Munich)
Palace Courtyard for Strauss's Elektra, 1963
Tempera, acrylic, metallic paint, and pen and ink, on card
Gift of Mrs. Donald M. Oenslager; 1982.75:385

THE RUSSIAN AVANT-GARDE

PHOTOGRAPH: *Interior of the Moscow Art Theater*, ca. 1903, The New York Public Library for the Performing Arts

Alexandra Exter
(Russian, Belostok, Russia [now Białystok, Poland] 1882–1949 Paris)
Constructivist Setting for Gilbertini and Betti's La Donna sullo scudo (The Woman on the Shield), Act 1, 1927
Tempera over graphite on card
Signed at lower right, *A. Exter*.
Gift of Mrs. Donald M. Oenslager; 1982.75:209

Mstislav Valerianovich Dobuzhinskii
(Russian, Novgorod 1875–1957 New York)
Yslaev's Drawing Room for Turgenev's A Month in the Country, 1919
Watercolor and gouache over graphite, on paper laid down on card
Monogrammed and dated at lower right, *M* encircled by *D 1909/1919*.
Gift of Mrs. Donald M. Oenslager; 1982.75:201

PHOTOGRAPH: *Yslaev's Drawing Room, A Month in the Country*, 1919, The New York Public Library for the Performing Arts

Alexandre Benois
(Russian, St. Petersburg 1870–1960 Paris)
Argan's House for Molière's Le Malade imaginaire (The Hypochondriac), Act 1, 1911
Watercolor, gouache, and graphite on paper, laid down on board
Signed and dated at lower right, *А Бенуа—1911* (A Benois—1911).
Gift of Mrs. Donald M. Oenslager; 1982.75:76

Konstantin Alekseyevich Korovin
(Russian, Moscow 1861–1939 Paris)
Backdrop for Tchaikovsky's La Belle au bois dormant (The Sleeping Beauty), 1915
Gouache, watercolor, and crayon, on tan board
Signed and dated in black ink at lower left, *Константин Коровин 1915* (Konstantin Korovin 1915);
inscribed at upper right, *Спящая Красавица Панорама* (Sleeping Beauty Panorama).
Gift of Mrs. Donald M. Oenslager; 1982.75:389

Léon Bakst
(Russian, Grodno, Belarus, 1866–1924 Paris)
Prologue for Les Orientales, 1910
Watercolor
Signed at lower right, *Bakst*.
Gift of Mrs. Donald M. Oenslager; 1982.75:678

PHOTOGRAPH: *Vaslav Nijinsky in Les Orientales*, 1910, The New York Public Library for the Performing Arts

Alexandra Exter

(Russian, Belostok, Russia [now Białystok, Poland] 1882–1949 Paris)

Construction for a Tragedy, ca. 1925

Gouache, with graphite and pen and black ink, over graphite, on paper prepared with a blue-gray ground

Signed at lower right, *A Exter*.

Gift of Mrs. Donald M. Oenslager; 1982.75:208

PHOTOGRAPH: *Alexandra Exter in her studio, with Construction for a Tragedy visible*, The New York Public Library for the Performing Arts

Nikolaï Pavlovich Akimov

(Russian, Kharkiv 1901–1968 Moscow)

Satirical Constructivist Setting for Now for Hamlet, ca. 1930

Pen and black ink on paper

Gift of Mrs. Donald M. Oenslager; 1982.75:1

Nicolai Remisov

(Russian, St. Petersburg 1887–1975 Palm Springs, California)

A Mountain Gorge for Rimsky-Korsakov's Le Coq d'Or (The Golden Cockerel), Act 2, 1935

Gouache on paper

Signed at upper left, *N. Remisoff*.

Gift of Mrs. Donald M. Oenslager; 1982.75:532

PHOTOGRAPH: *Dancers from Le Coq D'Or*, 1935, Courtesy San Francisco Opera

Natalia Goncharova

(Russian, Negayevo, Tula Province, 1881–1962 Paris)

Battlements of a Castle for Balikirev's Thamar (Tamara), ca. 1915

Watercolor and graphite

Inscribed at lower right, [illegible] *Gontcharova*.

Gift of Mrs. Donald M. Oenslager; 1982.75:290

Mikhail Fedorovich Andreenko

(Russian, Herson, Ukraine, 1894–1982 Paris)

Design for an Acrobatic Performance, 1927

Gouache, graphite, and colored pencil

Signed and dated at lower left, *Andreenko 927*.

Gift of Mrs. Donald M. Oenslager; 1982.75:7

Alexandre Benois

(Russian, St. Petersburg 1870–1960 Paris)

The Temple of Wisdom for Le Festin de la Sagesse (The Feast of Wisdom), Part 4, 1937

Watercolor, and gouache over graphite with pen and brown ink on board

Signed and dated at the lower left, in pen and black ink, *Александр Бенуа 1937* (Alexandre Benois 1937);

at the lower right, *Дорогому другу Борису Романову на память от Бенуа* (In memory of good friendship from Benois to Mr. Boris Romanoff).

Gift of Mrs. Donald M. Oenslager; 1982.75:74

THE AMERICAN STAGE

PHOTOGRAPH: *Broadway north from 45th Street*, 1923, New York Public Library

Robert Edmond Jones
(American, Milton, NH, 1887–1954 Milton)
Setting for Schoenberg's Opera-Pantomime Die Glückliche Hand (The Hand of Fate), 1930
Pen and brush and black ink, graphite, with white gouache
Gift of Mrs. Donald M. Oenslager; 1982.75:680

PHOTOGRAPH: *Die Glückliche Hand set*, 1930, The New York Public Library for Performing Arts

Serge Soudeikine
(Russian, Smolensk 1882–1946 Nyack, New York)
Backdrop for Le Chauve-Souris (The Bat), ca. 1922
Watercolor, gouache, and graphite on paper
Inscribed at lower right, *Soudeikine*.
Gift of Mrs. Donald M. Oenslager; 1982.75:625

PHOTOGRAPH: *Le Chauve-Souris program cover by Soudekine*, The New York Public Library

Erté (Romain de Tiroff)
(Russian, St. Petersburg 1892–1990 Paris)
Maid of Gold Tableau for the Ziegfeld Follies, 1923
Gouache and metallic paint
Gift of Mrs. Donald M. Oenslager; 1982.75:204

Norman Bel Geddes
(American, Adrian, MI, 1893–1958 New York)
Two Settings for Modern Dance, ca. 1917
(a) Gouache over graphite
(b) Gouache
Gift of Mrs. Donald M. Oenslager; 1982.75:285–86

PHOTOGRAPH: *Ruth St. Denis in Radha*, 1906, The New York Public Library for Performing Arts

Claude Fayette Bragdon
(American, Oberlin, OH, 1866–1946 New York)
Castle Portico, Cyprus, for Shakespeare's Othello, 1924
Pen and black ink, on tracing paper; double framing lines
Signed and dated at lower right, *Claude Bragdon. Archt 8/14/24 333/5*; inscribed along lower edge, *Othello-Scene 5: Cyprus: Portico in the Castle: Daytime*.
Gift of Mrs. Donald M. Oenslager; 1982.75:167

PHOTOGRAPH: *Walter Hampden as Othello*, 1925, The New York Public Library

Woodman Thompson
(American, Pittsburgh 1888/1889–1955 New York)
Two Views of the Courtyard of the Duke's Palace for Mayer's Firebrand, Act 2, 1924
(a) India ink, gouache, and watercolor; varnished
(b) India ink, gouache, and watercolor; varnished
Gift of Mrs. Donald M. Oenslager; 1982.75:634:1–2

Robert Edmond Jones
(American, Milton, NH, 1887–1954 Milton)
The Millers' Dining Room for O'Neill's Ah, Wilderness! Act 2, 1933
Watercolor, with pen and black ink, graphite, and colored pencil
Gift of Mrs. Donald M. Oenslager; 1982.75:683

PHOTOGRAPH: *The Millers' Dining Room, Ah, Wilderness!*, 1933, The New York Public Library for the Performing Arts

Robert Edmond Jones
(American, Milton, NH, 1887–1954 Milton)
Sleepwalking Scene for Shakespeare's Macbeth, Act 5, Scene 1, 1938
Black wash
Inscribed on verso by the artist, *To be played by Jane Cowl*.
Gift of Mrs. Donald M. Oenslager; 1982.75:679

Robert Edmond Jones
(American, Milton, NH, 1887–1954 Milton)
Sleepwalking Scene for Shakespeare's Macbeth, Act 5, Scene 1, 1946
Brush and pen with black ink and white gouache, over graphite
Gift of Mrs. Donald M. Oenslager; 1982.75:672

PHOTOGRAPH: *Jane Cowl as Cleopatra*, 1924, The New York Public Library

Joseph Urban
(American, Vienna 1872–1933 New York)
Klingsor's Magic Garden for Wagner's Parsifal, Act 2, Scene 2, 1919
Gouache
Gift of Mrs. Donald M. Oenslager; 1982.75:639

Donald Oenslager
(American, Harrisburg, PA, 1902–1975 Bedford, NY)
Banks of the Salinas River for Steinbeck's Of Mice and Men, Act 1, Scene 1, 1937
Graphite, watercolor, and gouache on board
Gift of Mrs. Donald M. Oenslager; 1982.75:682

PHOTOGRAPH: *Banks of the Salinas River, Of Mice and Men*, 1937, Arts Library, Yale University

PHOTOGRAPH: *Donald Oenslager*, courtesy Eliot Nolen

Lee Simonson
(American, New York 1888–1967 Yonkers)
Street Scene for Molière's L'École des maris (The School for Husbands), 1933
Watercolor and graphite
Inscribed at upper edge, *Back Drop—School for Lovers*; signed along lower edge, *Lee Simonson*; annotated in pencil throughout.
Gift of Mrs. Donald M. Oenslager; 1982.75:624:1

PHOTOGRAPH: *Street Scene, The School for Husbands*, 1933, The Pierpont Morgan Library, New York

Joseph "Jo" Mielziner
(American, Paris 1901–1976 New York)
Beneath the Brooklyn Bridge for Anderson's Winterset, Act 3, Scene 1, 1935
Black and gray wash, with graphite
Signed with initials at lower right, *JM*.
Gift of Mrs. Donald M. Oenslager; 1982.75:407

PHOTOGRAPH: *Beneath the Brooklyn Bridge, Winterset*, 1935, Museum of the City of New York

Donald Oenslager
(American, Harrisburg, PA, 1902–1975 Bedford, NY)
Harbor Scene for Purcell's Dido and Aeneas, Act 2, Scene 5, 1953
Photostat, with gouache, laid down on board, with Photostat frame, with gouache, in a seagrass mat
Gift of Mrs. Donald M. Oenslager; 1982.75:685

PHOTOGRAPH: *Harbor Scene*, Dido and Aeneas, 1953, Yale University Library

Eugene Berman
(Russian, St. Petersburg 1899–1972 Rome)
Costume Design for Balthasar in Menotti's Amahl and the Night Visitors, 1952
Pen and India ink and gouache
Inscribed at upper right, *Amahl and the Night Visitors*; at lower right, *Balthasar*, initialed and dated at bottom, *E.B. 19 52*.
Bequest of Joseph R. McCrindle; 2009.30

Eugene Berman
(Russian, St. Petersburg 1899–1972 Rome)
Backdrop for Menotti's Amahl and the Night Visitors, 1952
Pen and black ink, with watercolor and gouache, heightened with white gouache, on board
Inscribed at upper left, *Backdrop*; at upper center, *Amahl and the Night Visitors*; dated at upper right, *New York. April 19[52]*; initialed and dated at upper center, *E.B. / 19 52*.
Purchase; 1989.42

Juozas Jankus
(Russian (now Lithuanian) Sereikoniai 1912–1999 Vilnius)
Catfish Row for Gershwin's Porgy and Bess, 1967
Gouache and metallic paint over graphite
Signed and dated at lower left, *Jankus 67*.
Gift of Mrs. Donald M. Oenslager; 1982.75:379

Oliver Smith
(American, Waupaun, WI, 1918–1994 New York)
Beneath the Brooklyn Bridge, for Lawrence and Charlap's Kelly, 1964
Pen and black ink, graphite, and watercolor, heightened with white, on board
Signed and dated at lower right, *Oliver Smith '64*.
Gift of Mrs. Jane Carroll; 1996.73

PHOTOGRAPH: *Cast photo*, Kelly, 1965

Ming Cho Lee
(American, b. Shanghai, 1930)
Split Set with the Houses of Wacholder and Würz for Lind's Ergo, 1968
Photograph, with graphite, pen and black ink, white pencil, and gouache, with photograph collage elements
Signed at lower right, *M C Lee*.
Gift of Mrs. Donald M. Oenslager; 1982.75:393

Robert Edmond Jones (1887–1954)
Drawings for the Theatre, introduction by Arthur Hopkins. New York: Theatre Arts, Inc., 1925.
The Theatre of Robert Edmond Jones, edited by Ralph Pendleton, inscribed by Stark Young to John Gielgud.
Middletown, CT: Wesleyan University Press, 1958.
The Carter Burden Collection of American Literature; PML 176014–15

PHOTOGRAPH: *Robert Edmond Jones*, ca. 1920, Archives of American Art, Smithsonian Institution

Lee Simonson (1888–1967)

The Art of Scenic Design: A Pictorial Analysis of Stage Setting and Its Relation to Theatrical Production. New York: Harper & Brothers Publishers, 1950.

PHOTOGRAPH: *Lee Simonson*, The New York Public Library for the Performing Arts

DuBose Heyward (1885–1940), George Gershwin (1898–1937), Ira Gershwin (1896–1983)

Ephemera related to the original production of Porgy and Bess, Alvin Theater, New York, 1935: Program; limited first edition score, hand-numbered 66/250 and autographed by G. Gershwin (music), Heyward (libretto/lyrics), I. Gershwin (lyrics), and Rouben Mamoulian (director).

James Fuld Collection

PHOTOGRAPH: *Catfish Row set, Porgy and Bess, 1935*

Gian Carlo Menotti (1911–2007)

Ephemera related to the original production of Amahl and the Night Visitors: Souvenir program for the first televised performance (NBC Television Opera Theatre, 1951), signed by Menotti and Eugene Berman; program for the first stage performance (New York City Opera, 9 April 1952)

James Fuld Collection

Gian Carlo Menotti (1911–2007)

Amahl and the Night Visitors (vocal score). G. Schirmer [1952].

Mary Flagler Cary Collection; PMC 1698

John Steinbeck (1902–1968)

Ephemera related to the original production of Steinbeck's Of Mice and Men, Music Box Theatre, New York, 1937–38: Playbill; typescript for the role of Curley's Wife, played by Clare Luce, with her notes in pink pencil; letter from Donald Oenslager, dated 23 October 1970, describing his meeting with the producer, director, and John Steinbeck; tickets to the invitation performance, 22 November 1937; tickets to the opening night, 23 November 1937.

Purchased as the gift of Theodore D. Ticken, Jr., 1970; MA 3663

PHOTOGRAPH: *Clare Luce*, The New York Public Library for the Performing Arts