# Finding aid for the Italian theater prints, ca. 1550-1983 P980004

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Special Collections

1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
Business Number: (310) 440-7390
Fax Number: (310) 440-7780
reference@getty.edu
URL: http://hdl.handle.net/10020/askref

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## Summary Information


**Repository:** Special Collections

**Title:** Italian theater prints

**ID:** P980004

**Dates:** circa 1550-1983

**Extent:** 21 box(es) 21 boxes, 40 flat file folders ca. 677 items (623 prints, 13 drawings, 23 broadsides, 16 cutouts, 1 pamphlet, 1 score)

**Request Materials:** Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

**Language:** Italian



**Abstract:** The Italian theater prints collection documents the development of stage design, or scenography, the architecture of theaters, and the iconography of *commedia dell'arte* characters and masks.


### Preferred Citation

Italian theater prints, ca. 1550-1983, Getty Research Institute, Research Library, Accession no. P980004.

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## Scope and Content of Collection

The Italian theater prints collection forms part of the Italian theater collection, acquired in 1998. It documents the development of stage design, or scenography, the architecture of theaters, and the iconography of *commedia dell'arte* characters and masks.The collection is comprised of prints and several drawings of sets and architectural plans by Italian Renaissance and Baroque scenographers, such as Bernardo Buontalenti, Giulio Parigi, Giacomo Torelli, Ferdinando Tacca, and members of the Bibiena family. The collection also focuses on a specific theatrical genre: the *commedia dell'arte*. *Commedia dell'arte* characters and masks, performances, and roles played by well-known actors are represented. Included are etchings of *commedia dell'arte* characters by prominent printmakers Jacques Callot, Henri and Nicolas Bonnart, and Charles-Nicolas Cochin. Reproductive prints illustrate the reception of the

œuvre of Claude Gillot, Antoine Watteau, and François de Troy. Printed ephemera also shed light on the variety of uses of *commedia dell'arte* imagery, and its social and historical context.

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## Arrangement note

The prints are organized in seven series: Series I. Stage and theater design, ca. 1550-ca. 1860 Series II. Festivals, 1570-ca. 1759 Series III. Portraits of actors, ca. 1599-ca. 1900 Series IV. Commedia dell'arte, ca. 1560-ca. 1954 Series V. Playbills, 1805-1983 Series VI. Miscellaneous, ca. 1620-1815 Series VII. Oversize materials, ca. 1685-1983

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## Administrative Information

### Access

Open for use by qualified researchers.

### Publication Rights

Contact Library Reproductions and Permissions.

### Acquisition Information

Acquired in 1998.

### Processing History

The Italian theater prints collection was first processed in 1998 by Rose Lachman. Karen Meyer-Roux completed the processing of the collection and wrote the present finding aid in 2004.

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# Related Materials

## Separated Materials

All of the approximately 4380 secondary sources from the Italian theater collection were separated to the library. In addition, ca. 1500 rare books, some of which are illustrated with prints, have also been separately housed, processed and cataloged. A search using the term "Italian Theater Collection" while selecting the index "Provenance" from the pull-down menu in the Research Library catalog will retrieve a list of these separated materials, in addition to the Italian theater prints collection-level record and the full records for a number of suites of prints, described more briefly in this finding aid. A search in the Builder Search pull down menu using the term "Italian Theater Collection" while selecting the index "Provenance" and using the term "Prints collection" while selecting the index "Title" will retrieve the suites of prints inventoried in this finding aid that are described more fully in individual records.

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# Controlled Access Headings

**Subjects - People**

- Andreini, Francesco, approximately 1548-1624
- Bibiena, Ferdinando Galli, 1657-1743
- Bonnart, Henri, 1642-1711
- Bonnart, Nicolas, 1637-1718
- Buontalenti, Bernardo, 1536-1608
- Callot, Jacques, 1592-1635
- Carducci, Alessandro
- Carracci, Agostino, 1557-1602
- Carter, Frederic
- Chiavistelli, Jacopo, 1621-1698
- Cochin, Charles Nicolas, 1688-1754
- Costantini, Angelo, -1729 or 1730
- Dal Re, Marc'Antonio, 1697-1766
- Della Bella, Stefano, 1610-1664
- Ferretti, Giovanni Domenico, 1692-1768
- Galli Bibiena, Giuseppe, 1696-1757
- Galliari, Gaspare, 1761-1823
- Gillot, Claude, 1673-1722
- Grimaldi, J. S. (Joseph S.), -1863
- Huquier, Gabriel, 1695-1772

- Jollain, François, 1641-1704
- Magnani, Girolamo, 1815-1889
- Parigi, Alfonso, -1656
- Parigi, Giulio, 1571-1635
- Pasetti, Carlo, active 1639-1695
- Poisson, Raymond, -1690
- Reiniger, Lotte
- Ristori, Adelaide, 1822-1906
- Romagnesi, Marc'Antonio
- Schenk, Peter, 1661-1711
- Spada, Valerio, 1613-1688
- Tacca, Ferdinando, 1619-1686
- Torelli, Giacomo, 1608-1678
- Toscano, Angelica
- Trouvain, Antoine, 1656-1708
- Troy, François de, 1645-1730
- Vredeman de Vries, Hans, 1527-approximately 1604
- Watteau, Antoine, 1684-1721
- Xavery, Gerard Jozeph

**Subjects - Corporate Bodies**

- Comédie-Italienne (Paris, France)
- Teatro Farnese (Parma, Italy)
- Teatro della Pergola
- Teatro mediceo degli Uffizi (Florence, Italy)
- Teatro regio (Parma, Italy)
- Théâtre-Italien (Paris, France)

**Subjects - Topics**

- Actors -- Portraits
- Ballet -- Stage-setting and scenery
- Commedia dell'arte
- Festivals -- Italy
- Improvisation (Acting)
- Opera -- 17th century
- Opera -- 18th century
- Opera -- Stage-setting and scenery
- Pantomimes
- Stage machinery
- Theater -- History -- 16th century
- Theater -- History -- 17th century
- Theater -- History -- 18th century
- Theaters -- Designs and plans
- Theaters -- Stage-setting and scenery

**Genres and Forms of Materials**

- Cutouts -- Germany -- 18th century

- Cutouts -- Germany -- 20th century
- Drawings -- Italy -- 19th century
- Playbills -- Europe -- 19th century
- Prints (visual works) -- France -- 17th century
- Prints (visual works) -- France -- 18th century
- Prints (visual works) -- Italy -- 16th century
- Prints (visual works) -- Italy -- 17th century
- Prints (visual works) -- Italy -- 18th century
- Prints (visual works) -- Italy -- 19th century
- broadsides (notices) -- Italy -- 19th century

## Key to Entries

Abbreviations include: s.l. = sine loco, s.n. = sine nomine, s.d. = sine datum, Im. = image, Pl. = plate mark, Sh. = sheet, Mt. = mount.

Measurements are in centimeters. For suites of prints, only one, usually the title leaf or the first print, has been measured.

Frequently quoted reference sources include the following:

- Bartsch = Bartsch, Adam von, *Le peintre graveur* (Vienne : J. V. Degen, 1803-1821)
- Duchartre = Duchartre, Pierre-Louis, *La comédie italienne* (Paris : Librairie de France, 1925)
- Guardenti = Guardenti, Renzo, *Gli Italiani a Parigi : la Comédie Italienne (1660-1697) : storia, pratica scenica, iconografia* (Rome : Bulzoni, 1990)
- Hollstein = Hollstein, F. W. H., et al., *Dutch and Flemish etchings, engravings, and woodcuts, ca. 1450-1700* (Amsterdam, M. Hertzberger, 1949- )
- Lieure = Lieure, Jules, *Jacques Callot* (New York : Collectors Editions, 1969)
- Weigert = *Inventaire du fonds français: graveurs du XVIIe siècle*, par Roger-Armand Weigert et Maxime Préaud (Paris, Bibliothèque nationale, 1939- )

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## Collection Inventory

### Series I. Stage and theater design, ca. 1550-ca. 1860 5 boxes, 13 flat file folders 174 prints, 13 drawings

*Scope and Contents note*: The series comprises prints and drawings of sets, scenography, and designs for theaters by Italian Renaissance and Baroque scenographers and architects. The series sheds light on the commissions that Bernardo Buontalenti, Giulio Parigi, his son Alfonso Parigi, Jacopo Chiavistelli, and Ferdinando Tacca have received at the Medici court in Florence. It also documents the work accomplished by Giacomo Torelli, Giovan Battista Balbi, and members of the Bibiena family at

various European courts and cities, notably in Paris, Prague, and Vienna. The series features several prints after designs by Northern European artists. It is divided into two subseries: stage designs, and views, plans, and sections of theaters. For designs of pageants, tournaments, and other festivals by these artists, see Series II.

## Series I.A. Stage designs, ca. 1550-ca. 1860 4 boxes, 9 flat file folders 155 prints, 13 drawings

*Scope and Contents note*: The subseries includes complete suites of prints of stage designs for the performances of *Il giudizio di Parigi* (Giulio Parigi, Florence, 1608), *La regina sant'Orsola* (Giulio Parigi, Florence, 1625), *La flora* (Alfonso Parigi, Florence, 1628), *La finta pazza* (Giacomo Torelli, Paris, 1645), *Les noces de Pelée et de Thetis* (Giacomo Torelli, Paris, 1654), and *Ercole in Tebe* (Ferdinando Tacca, Florence, 1668). Northern European scenographers that are featured in this subseries include Hans Vredeman de Vries and Martin Engelbrecht. The subseries is arranged chronologically.

| Title/Description | Containers | |
|---|---|---|
| *[Perspectival stage set with townscape and statue of Marcus Aurelius]*, [15--] 1 print : engraving. Sh. 28 x 41.5<br><br>*Scope and Contents note*: Stage design with a townscape featuring a temple in the center. In the background, an artist seated on the steps of the central temple is drawing the equestrian statue of Marcus Aurelius. Inscription on pediment of building at right: SVNTVS CENSVM NONSVPERET.<br><br>Ref.: *The Renaissance from Brunelleschi to Michelangelo*, no. 169 | Oversize box 1 | Folder 1 |
| *Sciena o' uero prospetiva uol' dire scenographia …* Cartaro, Mario, designer, [15--] 1 print : engraving. Im. 17.5 x 11.7; Pl. 17.8 x 12.4; Sh. 26.7 x 18.8<br><br>*Scope and Contents note*: The stage design with a townscape is inscribed in the lower left: Marius Cartarius inuentor. Three-line inscription in the plate's lower margin, with below frame of image, three letters inscribed: P. / S. / F.<br><br>Not listed in Bartsch. | Oversize box 1 | Folder 2 |
| *[Small architectural perspective views]* Vredeman de Vries, Hans, designer; Cock, Hieronymus, publisher [Antwerp] : H. Cock excvdebat cvm privilegio regis, 1562., 1562 6 prints : etching. Sh. 14.7 x 20.4<br><br>*Scope and Contents note*: Six prints from a suite comprised of a dedication plate to Antoine Perrenot, Cardinal de Granvelle, and 28 etchings of architectural views. The impression of the prints is from the first state. The imprint is from the first print (Hollstein 78).<br><br>Ref.: Hollstein, vol. XLVII/pt. I, no. 78-79, 82, 85, 90, 96 | Oversize box 1 | Folder 3 |
| *[Apollo and the Python]* Carracci, Agostino, etcher; Buontalenti, Bernardo, designer, [ca. 1589-1592] 1 print : etching, engraving. Sh. 24.3 x 34.3<br><br>*Scope and Contents note*: Stage design for the third intermezzo of *La pellegrina* performed at the Teatro mediceo degli Uffizi in Florence on the evening of May 2, 1589 in celebration of the wedding of Ferdinand I de' Medici to Princess Christine of Lorraine.<br><br>State 1 (cf. De Grazia) Ref.: De Grazia, D. *Prints and related drawings*, no. 153 | Oversize box 1 | Folder 4 |

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| *[Intermezzi for La pellegrina in the Teatro mediceo degli Uffizi in Florence]* Carracci, Agostino, etcher; Buontalenti, Bernardo, designer , [ca. 1589-1592] 2 prints : etching, engraving. Pl. 24.7 x 34.8; Sh. 25.4 x 35.3<br><br>*Scope and Contents note*: Stage designs for the first and third intermezzi of *La pellegrina* performed at the Teatro mediceo degli Uffizi in Florence on the evening of May 2, 1589 in celebration of the wedding of Ferdinand de' Medici to Princess Christine of Lorraine. State 3 of *[Harmony of the spheres]* with imprint erased (cf. De Grazia); State 2 of *[Apollo and the Python]* with address: filippo Suchielli for Siena (cf. De Grazia)<br><br>Ref.: De Grazia, D. *Prints and related drawings*, no. 153-154 | Oversize box 1 | Folder 5 |
| *[Scene of hell, possibly of Orpheus in hell]* [ca. 1600?], 1 drawing : ink on paper. Sh. 28 x 20<br><br>*Scope and Contents note*: The drawing shows a figure leaving a cave built into the rocks. Flames are rising from the waterway and buildings are burning. The drawing was listed in the dealer's inventory as representing Orpheus in hell (Orfeo all'inferno) and possibly being related to a performance of *Euridice* in 1600. This opera by Jacopo Peri and Ottavio Rinuccini was performed at the Pitti Palace in Florence on Oct. 6, 1600 in celebration of the wedding of Maria de' Medici to Henry IV, King of France. In ink: … scacciate ogni / speranza / ch' / entrate. | Oversize box 1 | Folder 6 |
| *[Intermezzi for Il giudizio di Parigi at the Teatro mediceo degli Uffizi in Florence]* Cantagallina, Remigio, etcher; Parigi, Giulio, etcher; designer, 1608 7 prints : etching. Im. 17.3 x 26.4; Pl. 18.8 x 26.6; Sh. 27.5 x 40.2<br><br>*Scope and Contents note*: Complete suite of prints comprising six etchings after the stage designs for the six intermezzi performed on Oct. 25, 1608 at the Teatro mediceo degli Uffizi in Florence in celebration of the wedding of Prince Cosimo de' Medici to Maria Maddalena of Austria. Plate [7] titled *PROSPETTIVA DELLA SCENA IN CVI SI RAPPRESENTÒ Il GIVDITIO DI PARIDE* (Bartsch 19) shows a set for *Il giudizio di Parigi* or *The judgment of Paris*.<br><br>Watermark: animal [horse?] within sphere with letters AN.<br><br>Ref.: Bartsch 13-19; Bellini, P., Carter Keach, M. *Italian masters of the seventeenth century*, 44 [XX/pt. 1] of *The illustrated Bartsch*, p. 216-222; Blumenthal, A. *Theater art of the Medici*, no. 17-20, 22-25, p. 39-57 | Oversize box 1 | Folder 7 |
| *Primo intermedio della veglia della liberatione di Tirreno fatta nella sala delle comedie del ser.mo gran dvca de Toscana il carnovale del 1616 dove si rap.va il monte d'Ischia con il gigante Tifeo sotto* Callot, Jacques, etcher; Parigi, Giulio, designer, [ca. 1617] 1 print : etching. Im. 27.3 x 20; Pl. 28.6 x 20.6; Sh. 31.6 x 23.4<br><br>*Scope and Contents note*: A representation of the performance of the play La liberazione di Terreno e d'Arnea or The liberation of Tyrrhenus and Arnea held on Feb. 6, 1617 (1616 in "stile fiorentino") at the Sala delle commedie or Teatro grande known as the Teatro mediceo degli Uffizi in Florence.<br><br>Ref.: Blumenthal, A. *Theater art of the Medici*, no. 52, p. 111-112 | Oversize box 1 | Folder 8 |

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| *[La regina sant'Orsola]* Parigi, Alfonso, etcher; Parigi, Giulio, designer , 1625 6 prints : etching. Sh. 12.7 x 14.5<br><br>*Scope and Contents note*: Complete suite of prints issued with Andrea Salvadori's *La regina sant Orsola …* (In Firenze : Per Pietro Cecconcelli, 1625) illustrating stage designs for the opera *La regina sant'Orsola* or *Queen Saint Ursula* first performed on Oct. 6, 1624 at the Teatro mediceo degli Uffizi in Florence in celebration of the visit of Archduke Karl of Austria and again on Jan. 28, 1625 for the visit of Prince Ladislaus Sigismund of Poland.<br><br>Ref.: Bartsch 1-6; Bellini, P., Carter Keach, M. *Italian masters of the seventeenth century*, 44 [XX/pt. 1] of *The illustrated Bartsch*, p. 242-244; Blumenthal, A. *Theater art of the Medici*, no. 68, p. 135-138 | Oversize box 1 | Folder 9 |
| *[La flora]* Parigi, Alfonso, etcher; Rossi, Giovanni Giacomo de, publisher [Rome] : Gio: Iacomo de Rossi formis Romae alla Pace, [16--] 6 prints : etching. Im. 17 x 27.7; Pl. 20.5 x 28.6; Sh. 24.4 x 37<br><br>*Scope and Contents note*: Complete suite of prints illustrating the stage designs for the opera *La flora* or *The origin of flowers* performed on Oct. 14, 1628 at the Teatro mediceo degli Uffizi in Florence in celebration of the wedding of Duke Odoardo Farnese of Parma to Margherita de' Medici.<br><br>Imprint from plate [1].<br><br>Ref.: Bartsch 7-12; Bellini, P., Carter Keach, M. *Italian masters of the seventeenth century*, 44 [XX/pt. 1] of *The illustrated Bartsch*, p. 245-250; Blumenthal, A. *Theater art of the Medici*, no. 70, p. 145-149 | Oversize box 1 | Folder 10 |
| *Le temple de Bacchus dans l'isle de Naxos, c'est une decoration du premier acte de l'opera de Venus ialouse representé a Venise* Aveline, Pierre, etcher; Torelli, Giacomo, designer , [168-?] 1 print : etching. Im. 19.5 x 31.2; Pl. 21.6 x 31.8; Sh. 27.2 x 37.1<br><br>*Scope and Contents note*: Stage design for the first act of the opera *Venere gelosa* or *Jealous Venus* performed in 1643 at the Teatro novissimo in Venice. Inscription in the lower margin: ... . inventé par Jacques Torellj de Fano en Italie, et gravé par Aueline a Paris. Watermark: AT. | Oversize box 1 | Folder 11 |
| *Feste theatrali per La finta pazza drama del sig.r Givlio Strozzi rappresentate nel Piccolo Borbone in Parigi quest anno MDCXLV. et da Giacomo Torelli da Fano inuentore dedicate ad Anna d'Avstria regina di Francia regnante cum priuilegio* Cochin, Nicolas, etcher; Torelli, Giacomo, designer, [ca. 1645] 6 prints : etching. Im. 29.4 x 23.5; Pl. 31.1 x 24; Sh. 35.5 x 28<br><br>*Scope and Contents note*: Complete suite of plates comprising a title leaf and 5 etchings from *Feste theatrali per La finta pazza …* ([Paris, 1645]) illustrating stage designs for the Paris production of Giulio Strozzi's opera *La finta pazza* performed at the Théâtre du Petit-Bourbon in Paris on Dec. 14, 1645. The performance was dedicated to Queen Anne of Austria. Binding holes in lower or left margins; watermark: a wheel.<br><br>Ref.: Bjurström, P. *Giacomo Torelli*, p. 134-143 | Oversize box 1 | Folder 12 |

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| *[Balletti d'invenzione nella Finta pazza]* Spada, Valerio, etcher; Balbi, Giovan Battista, designer, [ca. 1645] 6 prints : etching. Im. 8.5 x 14.8; Mt. 12.5 x 24 or smaller<br><br>*Scope and Contents note*: Plates, numbered 1 to 6, depicting the ballet of ostriches staged as the second entr'acte of the opera *La finta pazza* performed on Dec. 14, 1645 at the Théâtre du Petit-Bourbon in Paris.<br><br>Ref.: Massar, P.D. "The prints of Valerio Spada-I", *Print quarterly*, Sept. 1986, p. 217-223, no. 10-15, fig. 135-140 | Oversize box 2 | Folder 1 |
| *Scene e machine preparate alle Nozze di Teti balletto reale representato nella sala del Piccolo Borbone et da Giacomo Torelli inuentore dedicate all eminen:tissimo prencipe cardinal Mazzarino* Silvestre, Israël, etcher; Francart, François, draftsman; Torelli, Giacomo, designer, 1654 10 prints : etching. Im. 32.6 x 23.3; Pl. 33.7 x 25.3; Sh. 35.6 x 27<br><br>*Scope and Contents note*: Complete suite composed of a title leaf and nine etchings illustrating stage designs for the opera and ballet *Les noces de Pelée et de Thetis* performed at the Théâtre du Petit-Bourbon in Paris on April 14, 1654.<br><br>Binding holes in lower or left margins; watermark: a wheel.<br><br>Ref.: Bjurström, P. *Giacomo Torelli*, p. 160-175 | Oversize box 2 | Folder 2 |
| *[Les noces de Pelée et de Thetis]* Silvestre, Israël, etcher; Francart, François, draftsman; Torelli, Giacomo, designer, [1654] 2 prints : etching. Sh. 22.7 x 30 and smaller<br><br>*Scope and Contents note*: Stage designs for the prologue and act II:1 of the opera and ballet *Les noces de Pelée et de Thetis* performed at the Hôtel du Petit Bourbon in Paris on April 14, 1654. The stage design for the prologue shows Mount Pierien (Parnassus) in the form of an arch on which Apollo is seated with nine Muses. In the foreground, the river gods Epidan and Onochone are attended by Nereids. The stage design for the second act shows Prometheus chained and tormented by an eagle.<br><br>Collection mark in red on verso: WW in oval.<br><br>Ref.: Bjurström, P. *Giacomo Torelli*, p. 160-175 | Oversize box 2 | Folder 3 |
| *[La vita humana overo Il trionfo della pietà]* Galestruzzi, Giovanni Battista, etcher; Grimaldi, Giovanni Francesco, designer, 1658 3 prints : etching. Sh. 30.3 x 39.3 and smaller<br><br>*Scope and Contents note*: Plates from *La vita hvmana overo Il trionfo della pietà dramma mvsicale …* (In Roma : Per il Mascardi, MDCLVIII) illustrating the proscenium arch, sipario and stage designs for the opera *La vita humana overo Il trionfo della pietà* performed at the Palazzo Barberini in Rome on Jan. 31, 1656 in honor of Queen Christina of Sweden. Plate 2 shows the stage design for the prologue and first act of the opera. Plate numbered 137 shows a stage design for the second act of the opera.<br><br>Ref.: Bjurström, P. *Feast and theatre in Queen Christina's Rome*, p. 23-30, no. 22 (1-3) | Oversize box 2 | Folder 4 |

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| *[Ercole in Tebe]* Spada, Valerio, etcher; Tacca, Ferdinando, designer; draftsman, [1661] 12 prints : etching. Pl. 21.5 x 29.1; Sh. 22.8 x 33<br><br>*Scope and Contents note*: Complete suite of plates after stage designs for the opera *Ercole in Tebe* or *Hercules in Thebes* performed on July 12, 1661 at the Teatro dell'accademia degli Immobili in Florence in celebration of the wedding of Cosimo de' Medici to Marguerite Luisa d'Orléans. The Teatro dell'accademia degli Immobili was subsequently known as the Teatro della Pergola.<br><br>Ref.: Blumenthal, A. *Theater art of the Medici*, no. 93 | Oversize box 2 | Folder 5 |
| *[Ercole in Tebe]* Spada, Valerio, etcher; Tacca, Ferdinando, designer; draftsman, [1661] 1 print : etching. Im. 42.4 x 54.2; Pl. 43.5 x 55; Sh. 44.7 x 57.3<br><br>*Scope and Contents note*: Stage design for the finale of the opera *Ercole in Tebe* or *Hercules in Thebes* performed on July 12, 1661 at the Teatro dell'accademia degli Immobili in Florence in celebration of the wedding of Cosimo de' Medici to Marguerite Luisa d'Orléans. The Teatro dell'accademia degli Immobili was subsequently known as the Teatro della Pergola. | Oversize box 2 | Folder 6 |
| *[Ercole in Tebe]* Spada, Valerio, etcher; Tacca, Ferdinando, designer; draftsman, [1661] 3 prints : etching. Im. 20.9 x 28; Pl. 21.6 x 29.1; Sh. 22.8 x 32.5 and smaller<br><br>*Scope and Contents note*: Three stage designs for the opera *Ercole in Tebe* or *Hercules in Thebes* performed on July 12, 1661 at the Teatro dell'accademia degli Immobili in Florence in celebration of the wedding of Cosimo de' Medici to Marguerite Luisa d'Orléans. The stage designs are for the prologue featuring Gods seated on clouds, the design showing Juno approaching the shore and scene with Hercules and Iole standing in front of monuments. | Oversize box 2 | Folder 7 |
| *[Fedra incoronata, Antiopa giustificata, Medea vendicativa]* Küsel, Matthäus, etcher; Amort, Caspar, draftsman; Santurini, Francesco, designer, [ca. 1662] 4 prints : etching. Sh. 24.3 x 32.3<br><br>*Scope and Contents note*: Plates from Pietro Paolo Bissari's libretti published on the occasion of the festivities in honor of the christening of Maximilian II Emanuel, son of Elector Ferdinand Maria of Bavaria and Princess Henriette Adélaïde of Savoy. One plate from the libretto Fedra incoronata illustrates a stage design for the opera featuring Iris, Hebe, and Lucina resting on clouds and announcing the birth of the new prince. Two plates show the floats and processioners for the tournament Antiopa giustificata. Watermak: coat of arms with crown surmounted by sphere and cross, flanked by letters M & inverted C.<br><br>Ref.: Hollstein 207-233; Watanabe-O'Kelly, H. *Triumphall shews*, p. 89-94 | Oversize box 2 | Folder 8 |
| *[Fedra incoronata, Antiopa giustificata, Medea vendicativa]*, [ca. 1662?] 1 print : etching. Sh. 25.4 x 32.5<br><br>*Scope and Contents note*: Plate possibly from Pietro Paolo Bissari's publications for the festivities staged in Munich in September 1662 in celebration of the christening of Maximilian II Emanuel, son of Elector Ferdinand Maria of Bavaria and Princess Henriette Adélaïde of Savoy.<br><br>Ref.: Hollstein 207-233; Watanabe-O'Kelly, H. *Triumphall shews*, p. 89-94 | Oversize box 2 | Folder 9 |

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| *Parte delle fiure del' balletto*, [1662?] 1 print : etching. Sh. 30 x 23<br><br>*Scope and Contents note*: Plan of figures of a horse ballet, possibly designed by Francesco Santurini. | Oversize box 2 | Folder 10 |
| *[Il fuoco eterno]* Küsel, Mathäus, etcher Burnacini, Lodovico Ottavio, designer, [ca. 1674] 6 prints : etching. Im. 29.6 x 41.2; Pl. 29.8 x 41.2; Sh. 29.8 x 43<br><br>*Scope and Contents note*: Plates from Antonio Draghi's *Il fvoco eterno cvstodito dalle vestali* … (In Vienna d'Avstria : Per Gio. Christoforo Cosmerovio …, 1674) illustrating stage designs for the opera *Il fuoco eterno* (Acts I: 9, II: 9, 17, III: 1, 14, 17) performed on Oct. 30, 1674 at the Hoftheater in Vienna in celebration of the birth of Princess Anna Maria, daughter of Leopold I, Holy Roman Emperor, and Claudia Felicitas. Unidentified collection stamp in red ink: WM intertwined within oval.<br><br>Ref.: Hollstein 234-246 | Oversize box 2 | Folder 11 |
| *[Il fuoco eterno]* Küsel, Mathäus, etcher Burnacini, Lodovico Ottavio, designer, [ca. 1674] 1 print : etching, hand col. Im. 25 x 40; Pl. 28.3 x 41.4; Sh. 32 x 43.7<br><br>*Scope and Contents note*: Plate from Antonio Draghi's *Il fvoco eterno cvstodito dalle vestali* … (In Vienna d'Avstria : Per Gio. Christoforo Cosmerovio …, 1674) illustrating a stage design for the opera *Il fuoco eterno* (Act I: 4) performed on Oct. 30, 1674 at the Hoftheater in Vienna in celebration of the birth of Princess Anna Maria, daughter of Leopold I, Holy Roman Emperor, and Claudia Felicitas. Ref.: Hollstein 234-246 | Oversize box 2 | Folder 12 |
| *[Influence of the seven planets]* Harms, Johann Oswald, etcher, [ca. 1680] 1 print : etching. Im. 34.2 x 48.4; Pl. 34.7 x 48.8; Sh. 37.7 x 51.5<br><br>*Scope and Contents note*: A representation of the finale of the opera and ballet *The influence of the seven planets* performed at the Comödien-Haus in Dresden on the evening of Feb. 3, 1678. It was commissioned by Johann Georg II, Elector of Saxony, in honor of the visit of his brothers Duke August of Saxony-Weissenfels, Duke Christian of Saxony-Merseburg and Duke Moritz of Saxony-Zeitz and their families. The print was issued in: Tzschimmer, Gabriel, *Die durchlauchtigste Zusammenkunfft, oder, Historische Erzehlung* …(Nürnberg : In Verlegung Johann Hoffmanns …, 1680). The printmaker Johann Oswald Harms, a set designer, was nominated court and principal theater painter at the court of Johann Georg II in 1677.<br><br>Ref.: Hollstein 12i; Watanabe-O' Kelly, H. *Triumphall shews*, p. 119-120 | Oversize box 2 | Folder 13 |
| *[Il Greco in Troia]* Westerhout, Arnold van, etcher Chiavistelli, Jacopo, designer, [ca. 1688] 3 prints : etching. Sh. 22 x 31.8; Mt. 23.1 x 33.2<br><br>*Scope and Contents note*: Plates from the libretto *Il Greco in Troia festa teatrale rappresentata in Firenze* … (In Firenze : Nella stamperia di S.A.S., 1688) illustrating stage designs for the opera *Il Greco in Troia* (Act II: 1; III: 19; IV: 23) performed on Jan. 29, 1689 at the Teatro dell'accademia degli Immobili in Florence in celebration of the wedding of Prince Ferdinando III de' Medici to Violante Beatrice, Princess of Bavaria. The Teatro dell'accademia degli Immobili was subsequently known as the Teatro della Pergola. | Oversize box 3 | Folder 1 |

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| *[Il Greco in Troia]* Westerhout, Arnold van, etcher Chiavistelli, Jacopo, designer, [ca. 1688] 1 print : etching. Im. 22.5 x 32.4; Pl. 23.2 x 33.2; Sh. 36.7 x 43.1<br>*Scope and Contents note*: Plate from the libretto *Il Greco in Troia festa teatrale rappresentata in Firenze …* (In Firenze : Nella stamperia di S.A.S., 1688) illustrating a stage design for the opera *Il Greco in Troia* (Act III: 23) performed on Jan. 29, 1689 at the Teatro dell'accademia degli Immobili in Florence in celebration of the wedding of Prince Ferdinando III de' Medici to Violante Beatrice, Princess of Bavaria. The Teatro dell'accademia degli Immobili was subsequently known as the Teatro della Pergola. | Oversize box 3 | Folder 2 |
| *[La caduta del regno delle Amazzoni]* Petrucci, Pietro Paolo, printmaker Bufalini, Francesco, printmaker; Specchi, Alessandro, printmaker; Fontana, Girolamo, designer, [ca. 1690] 4 prints : etching. Im. 23.1 x 33.4; Pl. 23.7 x 34.3; Sh. 26.5 x 38.3<br>*Scope and Contents note*: Plates (from a suite of 12) issued with Giuseppe Domenico de Totis, *La caduta del regno dell'Amazzoni …* (In Roma : Nella stamperia della Reuerenda Cam. Apost., 1690) and illustrating stage designs for the opera *La caduta del regno delle Amazzoni* performed on Jan. 15, 1690 at the Palazzo Colonna in Rome in celebration of the wedding of Duchess Maria Anna of Pfalz-Neuburg to King Carlos II of Spain. Ref.: Molinari, C. *Le nozze degli dèi*, no. 234 | Oversize box 3 | Folder 3 |
| *[La caduta del regno delle Amazzoni]* Petrucci, Pietro Paolo, printmaker; Fontana, Girolamo, designer , [ca. 1690] 1 print : engraving, watercolor and gouache. Sh. 26 x 36.1<br>*Scope and Contents note*: Plate (from a suite of 12) issued with Giuseppe Domenico de Totis, *La caduta del regno dell'Amazzoni …* (In Roma : Nella stamperia della reuerenda cam. apost., 1690) and illustrating a stage design for the opera *La caduta del regno delle Amazzoni* performed on Jan. 15, 1690 at the Palazzo Colonna in Rome in celebration of the wedding of Duchess Maria Anna of Pfalz-Neuburg to King Carlos II of Spain.<br>Ref.: Molinari, C. *Le nozze degli dèi*, no. 234 | Oversize box 3 | Folder 4 |
| *[Untitled]* Abbati, Pietro Giovanni, etcher; Bibiena, Ferdinando Galli, designer, [17--] 1 print : etching. Sh. 35 x 24.1<br>*Scope and Contents note*: A representation of the interior of a building decorated with sculptures of atlantes. Inscription in the lower margin: INV: FERDINANDO BIBIENA ARCH DEL:o / PIETRO GIOANI ABATI FECE. | Oversize box 3 | Folder 5 |
| *Veduta della prima scena auanti l'opera due templi l'uno della Virtù l'altro dell'Onore* Grado, Francesco de, etcher Del Po, Giacomo, designer In Napoli : P(er) Francesco Ricciardo stampatore di Sua Eminenza il sig.r vice ré, [172-] 1 print : etching. Pl. 35.2 x 44.6; Sh. 37.6 x 48.5<br>*Scope and Contents note*: Stage design for an opera commissioned by Graf Michael Friedrich von Althann, viceroy of the Kingdom of Naples, in celebration of the birthday of Empress Elisabeth Christine. | Oversize box 3 | Folder 6 |
| *[Medo]* Vezzani, Jacopo, etcher; Natali, Giovanni Battista, draftsman; Righini, Pietro, designer, [ca. 1728] 5 prints : etching. Im. 20.7 x 28.4; Sh. 21.3 x 28.4 | Oversize box 3 | Folder 7 |

*Scope and Contents note*: Five prints after stage designs for the opera Medo performed in 1728 at the Teatro ducale di Parma on the occasion of the wedding of Antonio Farnese to Enrichetta d'Este. The plates are titled: *Atrio della reggia*,*Bagni*, *Grotta d'incanti*, *Corpo di guardia reale*, *Reggia magnifica*.
Ref.: *Civiltà teatrale e settecento emiliano*, p. 223-238

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| *[Untitled]* Engelbrecht, Martin, publisher, [17--] 6 prints : etching, hand col. on paper and cardboard. Im. 7.3 x 9; Sh. 10.8 x 14.5<br>*Scope and Contents note*: Miniature theater composed of six prints with cutouts suggesting the perspective view of a room with people conversing, eating, and drinking coffee or tea. Inscribed and numbered in brown ink from 1 to 6. | Oversize box 3 | Folder 8 |
| *[Fortezza in mare]* Engelbrecht, Martin, publisher, [17--] 6 prints : etching, hand col. on paper and cardboard. Im. 9.5 x 14; Sh. 11 x 15.5<br>*Scope and Contents note*: Miniature theater composed of 6 prints with cutouts that suggest the perspective view of a port city with ships in a harbor. Inscribed in lower center of last print: 6. Title from annotation in brown ink on verso of etching no. 6. | Oversize box 3 | Folder 8 |
| *[Innocenti]* Engelbrecht, Martin, publisher [Augsburg] : Mart. Engelbrecht excud. A. V., [17--] 3 prints : etching, hand col. on paper and cardboard. Im. 9.3 x 14.1; Sh. 11.5 x 16<br>*Scope and Contents note*: Miniature theater composed of three prints with cutouts that suggest the scene of the Massacre of the Innocents. Inscribed on third print in lower center of image: 6. Annotations in brown ink on verso: Innocenti / … | Oversize box 3 | Folder 8 |
| *[Veduta dell'adorazie [?] de Remaggi]* Engelbrecht, Martin, publisher, [17--] 2 prints : etching, hand col. on paper and cardboard. Im. 9.1 x 14; Sh. 10.6 x 15.5<br>*Scope and Contents note*: Incomplete set (numbered "R") of miniature theater composed of two prints with cutouts that suggest the perspective view of a road leading to a town with horses, cattle, and two figures in the foreground. Inscribed in lower center on second image: 6; in ink below both images: R. Annotated in brown ink on verso: Veduta dell'Adorazie [?] de Remaggi. | Oversize box 3 | Folder 8 |
| *[Untitled]* Engelbrecht, Martin, publisher [Augsburg] : Mart. Engelbrecht excud. A. V. , [17--] 2 prints : etching, hand col. on paper and cardboard. Im. 9.3 x14; Sh. 11 x 15.8<br>*Scope and Contents note*: Incomplete set of miniature theater numbered "6D" composed of two prints with cutouts that suggest the perspective view of a courtyard with figures gathered on a balcony. Inscribed in lower center of image: 6.D. Inscribed in lower margin: Cum Priv. Maj. | Oversize box 3 | Folder 8 |
| *[Untitled]* Kleiner, Salomon, etcher; Galli Bibiena, Giuseppe, designer, [ca. 1740] 1 print : etching. Im. 28.5 x 49.2; Sh. 34 x 50.5<br>*Scope and Contents note*: Plate from *Architetture e prospettive* … (1740) illustrating a stage design that features a piazza surrounded by buildings, with an obelisk and ruins in the foreground. Inscribed in lower right: 35. | Oversize box 3 | Folder 9 |

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| *Scena della festa teatrale in occasione delli sponsali del principe reale di Polonia ed elettorale di Sassonia* Galli Bibiena, Giuseppe, designer, [ca. 1740] 1 print : etching, engraving. Im. 30.5 x 46; Sh. 37 x 49.5; Mt. 42 x 57.2<br><br>*Scope and Contents note*: Plate from *Architetture e prospettive* … (1740) illustrating a set designed for an opera performed on Aug. 20, 1719 in Dresden in celebration of the wedding of Frederick Augustus III, Elector of Saxony, to Maria Josepha of Austria. The set represents a long hall that is lined by sculptures. Inscribed, lower left: 9; upper right: P.II. Inscribed in the lower margin: Joseph Galli Bibiena … / J.A. Pfeffel S. C. … | Oversize box 3 | Folder 10 |
| *[Untitled]* Pfeffel, Johann Andreas, etcher; Galli Bibiena, Giuseppe, designer, [ca. 1740] 1 print : engraving. Im. 32 x 49.4; Sh. 39 x 52<br><br>*Scope and Contents note*: Plate, numbered V and 8, from *Architetture e prospettive* … (1740) illustrating a stage design showing a garden in which two figures stand on either side of a fountain. Inscribed in the lower margin: Joseph Galli Bibiena Sac. Caes. … / J. A. Pfeffel S. C. M. … | Oversize box 3 | Folder 11 |
| *Scena d'inuenzione e disegno del caualier Bibiena rappresentante giardino reale con ringhiere* Galli Bibiena, Giuseppe, designer, [17--] 1 print : etching, engraving. Im. 31.5 x 48.7; Pl. 36.5 x 50.5; Sh. 42.5 x 57.7<br><br>*Scope and Contents note*: Stage design that features a garden with two figures standing on either side of a fountain. It is derived from a plate issued in: *Architetture e prospettive* (1740). Inscribed in the lower margin: J.G. Bibiena Inven. et delin. / A.O. sculp. The initials A.O. are possibly those of Anton Ospel (1677-1765), or more likely those of Ambrogio Orio (1737-1825). | Oversize box 3 | Folder 12 |
| *Scena d'inuenzione e disegno del caualier Bibiena rappresentante sala reale* Galli Bibiena, Giuseppe, designe, [17--] 1 print : etching, engraving. Im. 32.3 x 49; Pl. 36.7 x 51; Sh. 42.5 x 57.7<br><br>*Scope and Contents note*: Stage design possibly for an opera performed in celebration of the wedding of Charles Albert of Bavaria to Maria Amalia Josepha of Prague. Inscribed: AO. sculp: The initials are more likely those of Ambrogio Orio (1737-1825), or possibly those of Anton Ospel (1677-1765). | Oversize box 3 | Folder 13 |
| *Het treurspel Demophontes, vertoond op den Amsterdamschen Schouwburg voor hunne doorluchtige en koningklyke hoogheden, den eersten juny 1768* Fokke, Simon, etcher [Amsterdam] : J. Smit, excudit., [1768] 1 print : etching, engraving. Im. 26.7 x 37.8; Pl. 30.2 x 40.3; Sh. 40.9 x 54.4<br><br>*Scope and Contents note*: Scene from the tragedy Demophoon (Act IV: 3) performed on June 1, 1768 at the Amsterdamse Schouwburg. Inscribed in the lower margin: S. Fokke, ad viv. del et fecit./ J. Smit, Excudit. Impressions of the etching were issued with the festival book describing the entry into Amsterdam of William V, Prince of Orange: *'T Verheugd Amsterdam, ter gelegenheid van het plegtig bezoek hunner doorlugtige en koningklyke hoogheden, Willem, prinse van Oranje en Nassau …* (Amsterdam, Yntema en Tieboel, l768). | Oversize box 4 | Folder 1 |
| *Afbeelding der vorstelyke loge, opgericht in den Amsteldamschen Schouwburg, ter gelegenheid dat hunne doorb: en koningkl: hoogheden den zelven voor de eerste maal bezigtigden. den eersten juny, 1768* Fokke, Simon, etcher [Amsterdam] : J. Smit, | Oversize box 4 | Folder 1 |

excudit., [1768] 1 print : etching, engraving. Im. 27.5 x 39.5; Pl. 30.7 x 41; Sh. 38 x 47.6

*Scope and Contents note*: Auditorium of the Amsterdamse Schouwburg, seen from the stage, with a view of the royal loge for a performance held on June 1, 1768. Inscribed in the lower margin: S. Fokke, ad viv. del. et fecit./ J. Smit, Excudit. Impressions of the etching were issued with the festival book describing the entry into Amsterdam of William V, Prince of Orange: Jan Wagenaar, *'T Verheugd Amsterdam, ter gelegenheid van het plegtig bezoek hunner doorlugtige en koningklyke hoogheden, Willem, prinse van Oranje en Nassau* ... (Amsterdam, Yntema en Tieboel, l768).

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*Het bosch* te Amsterdam : By J. Smit, met privilegie, [17--] 1 print : etching. Im. 27.5 x 39.2; Pl. 28.8 x 41; Sh. 42.5 x 56.5 — Oversize box 4 — Folder 1

*Scope and Contents note*: Scene with Melpomene and Thalia performed at the Amsterdamse Schouwburg. It was printed from several plates: one for the inscription below the image, one for the auditorium and proscenium (Pl. 28.8 x 41), one with irregular contours for the stage performance itself (Pl. 14.6 x 27). Watermark: D & C BLAU / IV.

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*De berg van Parnas* te Amsterdam : By J. Smit, met privilegie, [17--] 1 print : etching. Im. 27.5 x 39; Pl. 29 x 41; Sh. 42 x 57 — Oversize box 4 — Folder 1

*Scope and Contents note*: Scene featuring Mount Parnassus performed at the Amsterdamse Schouwburg, printed from several plates: one for the inscription below the image, one for the proscenium and auditorium (Pl. 29 x 41), one with irregular contours for the stage performance itself (Pl. 14.7 x 27). Watermark: D & C BLAU / IV.

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*Het nieuwe hofportaal* te Amsterdam : By J. Smit, met privilegie, [17--] 1 print : etching. Im. 27.7 x 39; Pl. 29 x 41; Sh. 40.7 x 57.6 — Oversize box 4 — Folder 1

*Scope and Contents note*: Scene performed on stage at the Amsterdamse Schouwburg, printed from several plates: one for the inscription below the image, one for the proscenium and auditorium (Pl. 29 x 41), one with irregular contours for the stage performance itself (Pl. 14.6 x 27). Watermark: shield with letters D & C / B.

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*Gefængnis für die Schaubühne* Schlicht, Abel, aquatinter, 1786 1 print : etching, aquatint, brown ink. Im. 27.3 x 38.4; Sh. 32.3 x 41 — Oversize box 4 — Folder 2

*Scope and Contents note*: Stage design after a drawing by a member of the Bibiena family that represents the interior of a prison. Inscription in the lower margin: ... nach einer original Zeichnung von Bibiena durch A. Schlicht zu Mannheim in Maÿ 1786.

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*[L'alfabeto in prospettiva vale a dire composto dalle prime lettere delle denominazioni di venti uno abbozzetti scenografici d'architettura civile rappresentanti gli oggetti per ordine alfabetico …]* Peirolesi, Pietro, etcher; Rana, Carlo Amedeo, designer; draftsman, [17--] 5 prints : etching. Im. 25 x 33.9; Pl. 25.3 x 34.1; Sh. 30 x 38.8 — Oversize box 4 — Folder 3

*Scope and Contents note*: Five prints from a suite of 22 (title leaf and 21 prints) illustrating the letters A, B, H, M and P, and titled: *per la lettera A. ANFITEATRO. Col suo ATRIO, per la lettera B. BAGNI. O. BELVEDERE., per la lettera H. HIPPODROMO, o sia Maneggio de Caualli, per la Lettera M. MAUSOLEI., per la Lettera P. PIAZZA con PADIGLIONE Reale.*

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| *Tempio d'Apollo* Rocca, Giovanni, aquatinter Fontanesi, Francesco, designer; draftsman, 1812 1 print : aquatint, etching. Im. 34.5 x 45.5; Pl. 37 x 47.3; Sh. 40.5 x 52<br><br>*Scope and Contents note*: Set with a temple of Apollo designed for the second scene of *La morte d'Agamennone*, a ballet choreographed by Francesco Clerico and performed on April 29, 1794, at the Teatro del pubblico in Reggio Emilia. Inscribed below the image: Ca. F. Fontanesi in:, e di: / Gio. Rocca in:1812.<br><br>Ref.: Z. Davoli, *Le raccolte di stampe*, p. 28, no. 51 | Oversize box 4 | Folder 4 |
| *Parte interna di un edifizio egizio consacrato ai loro misteri* Inghirami, Francesco, etcher; Tasca, Luigi, designer; draftsman, [1814] 1 print : aquatint, etching. Im. 22.8 x 35; Pl. 25.7 x 38.9; Sh. 32.3 x 46.4<br><br>*Scope and Contents note*: Stage design of the interior of an Egyptian building decorated with hieroglyphics and atlantes.<br><br>Ref.: *Francesco Fontanesi*, p. 135, no. 188 | Oversize box 4 | Folder 5 |
| *Interno di una miniera* Inghirami, Francesco, etcher; Tasca, Luigi, designer; draftsman, [1814] 1 print : aquatint, etching. Im. 23.1 x 34.8; Pl. 27.9 x 38; Sh. 32.3 x 46<br><br>*Scope and Contents note*: Stage design with a cave or mine featuring a pulley, baskets, and a wheelbarrow that are connected to the outside by a ladder. | Oversize box 4 | Folder 5 |
| *Interno d'una casa rustica* Inghirami, Francesco, etcher; Tasca, Luigi, designer; draftsman, [1814] 1 print : aquatint, etching. Im. 22.8 x 34.7; Pl. 29.5 x 40; Sh. 32.3 x 46.7<br><br>*Scope and Contents note*: Stage design representing the interior of a house with a partially destroyed roof. Inscribed: Luigi Tasca pittore Teatrale inv. e dis. / Cav. Franco Inghirami incise.<br><br>Ref.: *Francesco Fontanesi*, p. 135, no. 189 | Oversize box 4 | Folder 5 |
| *Atrio semi-gotico* Pozzetti, Lodovico, designer; draftsman; aquatinter, [18--] 1 print : aquatint, etching. Im. 28.8 x 38.2; Sh. 34.7 x 42<br><br>*Scope and Contents note*: Inscriptions in the lower margin: Lodovico Pozzetti inv. dis. ed inc. / Atrio Semi-Gotico / schizzo presso l'Autore / All' Illmo Sig. Cavalier Giambatista Venturi Membro del Regio Cesareo Instituto di Scienze &. &.<br><br>Numbered in the upper right corner: A. IV.<br><br>Ref.: Z. Davoli, *Le raccolte di stampe*, p. 31, no. 77/2; *Mostra della incisione reggiana dal '400 all '800*, p. 96, no. 7 | Oversize box 4 | Folder 6 |
| *[Architectural designs]* Magnani, Girolamo, draftsman; designer, [18--] 12 drawings : pencil on paper. Sh. 25.7 x 32.7<br><br>*Scope and Contents note*: The drawings of sections and views of buildings are attributed to Girolamo Magnani, who was appointed director of scenography for the theaters in Parma in 1848. | Oversize box 4 | Folder 7 |

## Series I.B. Views, plans, and sections of theaters, 1550-ca. 1829 1 box, 4 flat file folders 19 prints

*Scope and Contents note*: Views and plans of theaters include those of the Teatro dell'accademia degli Immobili in Florence, the Teatro Farnese and Teatro regio in Parma, the Teatro di San Carlo in Naples, and the Teatro filarmonico in Verona. The subseries is arranged alphabetically by city, and within each city per date.

| Title/Description | Containers | |
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| Amsterdam | | |
| *Scope and Contents note*: For a representation of the Amsterdamse Schouwburg, see: Box 4, folder 1. | | |
| Antwerp | | |
| *Dramata theatri pacis* Borcht, Petrus van der, etcher, [ca. 1595] 1 print : etching, letterpress. Pl. 33 x 44.3; Sh. 39.2 x 48.5 | Oversize box 5 | Folder 1 |
| *Scope and Contents note*: Pages 85-88 from Johannes Bochius, *Descriptio pvblicae gratvlationis, spectacvlorvm et lvdorvm in adventv Sereniss. Principis Ernesti Archidvcis Avstriae* … (Antverpiae : Ex Officina Plantiniana [Apvd Vidvam Et Ioannem Moretvm], M.D.XCV [1595]), with a view of an amphitheater. | | |
| Florence | | |
| *[Teatro dell'accademia degli Immobili, Florence]* Degli Alli, Silvio, etcher; Tacca, Ferdinando, architect, [ca. 1658] 1 print : etching. Pl. 33 x 43.4; Im. 34.5 x 43.9; Mt. 38.3 x 47.7 | Oversize box 5 | Folder 2 |
| *Scope and Contents note*: Plate from Giovanni Andrea Moniglia's *L'Hipermestra festa teatrale rappresentata dal sereniss. principe cardinale Gio. Carlo di Toscana* … (In Firenze : Nella stamperia di S.A.S, 1658) depicting the Teatro dell'accademia degli Immobili in Florence, subsequently known as the Teatro della Pergola.<br><br>Ref.: Blumenthal, A. *Theater art of the Medici*, no. 90, p. 191-192<br><br>For a representation of the Teatro mediceo degli Uffizi, see: Box 1, folder 8. | | |
| Isola Bella (Lake Maggiore) | | |
| *Teatro massimo dell'Isola Bella = Grand théatre de l'isle Belle* Dal Re, Marc'Antonio, etcher; draftsman, [17--] 1 print : etching. Im. 29.7 x 40.2; Pl. 31.2 x 41; Sh. 44 x 58.5 | Oversize box 5 | Folder 3 |
| *Scope and Contents note*: The view of the Teatro massimo on Isola Bella differs from the one published in *Ville di delizia, o siano palagi camparecci nello stato di Milano* (Milan, 1726), reproduced in the facsimile reprint: Valsecchi, P. *Ville di delizia* (ill. XLIII). It is possibly an impression of the etching issued separately as a loose leaf. Inscribed in the lower center of plate: M. A. Dal Rè Sculp. C. P. S. CC M. | | |

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| | *Veduta a mezzo di del Isola Bella di Sua Ecc:za il sig. conte Boromeo Arese = Veüe du cote du midi de l'ill Belle de Son Exc: mons: le comte Charles Borromeo* Dal Re, Marc'Antonio, etcher; draftsman, [17--] 1 print : etching. Im. 30 x 42; Pl. 31.2 x 42.7; Sh. 44 x 58.2<br><br>*Scope and Contents note*: The panoramic view shows Isola Bella on Lago Maggiore, an island that was conceived as an outdoor theater. The print differs from the one of the same view published in *Ville di delizia, o siano palagi camparecci nello stato di Milano* (Milan, 1726), reproduced in the facsimile reprint: Valsecchi, P. *Ville di delizia* (ill. XLII). It is possibly an impression of the etching redesigned by the printmaker and issued separately as a loose leaf. Inscribed in the lower center of plate: Marc' Ant:' Dal Rè Sculp. C. P. S. CC M. | Oversize box 5 | Folder 3 |
| | *Veduta al naturale del Isola Bella di Sua Eccel:za il sig:r conte Carlo Borromeo Arese sul Lago Maggiore* Dal Re, Marc'Antonio, etcher; draftsman, [17--] 1 print : etching. Im. 30 x 42; Pl. 31.2 x 42.7; Sh. 44 x 58.2<br><br>*Scope and Contents note*: The view of Isola Bella shows the Teatro massimo and the palace of the Borromeo family. The etching may have been issued by the printmaker as a loose print. Inscribed in the lower right corner of plate: Marc Antonio Dal Rè del., e fece. Inscribed in the lower center: Cum P.S.G.M. Not illustrated in: Valsecchi, P. *Ville di delizia*. | Oversize box 5 | Folder 3 |
| | *Veduta del Isola Madre di Sua Eccza il sig: conte Carlo Borromeo Arese = Ueüe de l'isle Borromée dite l'isle Mere sur le Lac Majeur* Dal Re, Marc'Antonio, etcher; draftsman, [17--] 1 print : etching. Im. 28.7 x 39; Pl. 30 x 39.8; Sh. 43.7 x 59<br><br>*Scope and Contents note*: The view of Isola Madre on Lago Maggiore was issued as a loose leaf. Inscribed in the lower margin: M.A. Dal Rè Sculp. C. P. S. C.C. M.<br><br>Ref.: Valsecchi, P. *Ville di delizia*, pl. XLIV | Oversize box 5 | Folder 3 |
| Naples | | | |
| | *Veduta dell'interno del R.l teatro di S. Carlo, in Napoli, in tempo dei festini di ballo, nel carnevale, presa dal palco scenico*, [18--] 1 print : lithograph. Im. 23 x 30.5; Sh. 33 x 50<br><br>*Scope and Contents note*: A view of the Teatro di San Carlo in Naples during the carnival festivities. Several *commedia dell'arte* figures are shown among dancers. | Oversize box 5 | Folder 4 |
| Parma | | | |
| | *[Teatro regio in Parma]* Sottili, Pietro, printmaker; Costa, Antonio, printmaker; Naudin, L., printmaker; Dalcò, Antonio, printmaker; Biaggi, P., printmaker; Bettoli, Nicolò, architect, 1829 5 prints : line engraving. Pl. 47.8 x 32.8; Sh. 54.3 x 36<br><br>*Scope and Contents note*: Plates II-V and VIII from Paolo Toschi, *Il nuovo teatro di Parma* (Parma : Tipi Bodoniani, 1829) reproducing designs for the Teatro regio in Parma (1821-1829). A cross-section of the interior of the theater, an elevation of its facade, decoration of the vaults in the Salone and a ground-plan are included. Plate VIII, titled *SIPARIO* (A. Dalcò), illustrates a decoration by | Oversize box 5 | Folder 5 |

Borghesi for a theater curtain showing the triumph of Athena or Wisdom, and featuring Pegasus, nymphs, gods, and poet Dante.

*Teatro - ortografia interna pel lungo - facciata* Costa, Antonio, printmaker; Naudin, L., printmaker; Bettoli, Nicolò, architect, [ca. 1829] 1 print : line engraving. Pl. 35.7 x 45.9; Sh. 36 x 54.3 — Oversize box 5 — Folder 5

*Scope and Contents note*: Plate V from Paolo Toschi, *Il nuovo teatro di Parma* (Parma : Tipi Bodoniani, 1829) showing a cross-section of the interior of the Teatro regio in Parma (1821-1829) and an elevation of its facade. Inscribed in the lower part of image: N. Bettoli inv. / L. Naudin e A. Costa inc. nello Studio I. T. Inscribed in upper right corner: Tav. V.

See also: Series VII. Oversize materials, FF. 10-11

Prague

*Scope and Contents note*: See: Series VII. Oversize materials, FF. 12

Verona

*Theatrvm veronense: 1549*, [1550] 1 fol. (4 p.) : woodcut. Im. 20.2 x 36.4; Sh. 32 x 41.5 — Oversize box 5 — Folder 6

*Scope and Contents note*: Pages cccrj-cccriiii from Sebastian Münster's *Cosmografia* (1550) on Bononia (i.e. Bologna ), Luca (i.e. Lucca), and Verona, with a view by Hans Rudolf Manuel Deutsch and Meister Christoph in Strassburg of the amphitheater in Verona (p. cccrii-cccriii). Monograms in lower right of image: RMD / C.S.

Ref.: Peters, J. S. *German masters of the sixteenth century*, 19/pt. 2 of *The illustrated Bartsch*, p. 38

See also: Series VII. Oversize materials, FF. 13

Vienna

*Teatro* Galli Bibiena, Giuseppe, architect; draftsman, [17--] 1 print : etching. Im. 18 x 51.2; Sh. 20.2 x 51.3 — Oversize box 5 — Folder 7

*Scope and Contents note*: Ground plan of a theater with inscriptions specifying the roles of the *macchine* and of the different areas of the theater. Inscribed in lower margin: Joseph Galli Bibiena … / Van der Bruggen et J. H. Märtin Sculp: Viena.

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## Series II. Festivals, 1570-ca. 1759 2 boxes, 4 flat file folders 61 prints

*Scope and Contents note*: The series comprises prints that illustrate court celebrations, notably pageants, tournaments, horse ballets, and fireworks held in honor of royal births, marriages, entries, and state visits. Festivals that are represented include the *Guerra d'amore* and the *Guerra di bellezza* at the Medici court in Florence, the *Combat à la barrière* at the court of Lorraine in Nancy, and the tournament known as *La contesa dell'aria e dell'acqva* in Vienna. Etchers and engravers include Ambrogio

Brambilla, Jacques Callot, Stefano della Bella, and Teresa del Pò. Scenographers and designers include Giulio Parigi, Agniolo Ricci, Ferdinando Tacca, Alessandro Carducci, and Antonio Gherardi. The series is organized alphabetically by cities, and within each city per date. For sets designed as part of court celebrations, see Series I. For festivals that feature *commedia dell'arte* performances or representations of carnival celebrations, see Series IV.

| Title/Description | Containers | |
|---|---|---|
| Antwerp | | |
| *[Festivities in honor of the entry into Antwerp of Francis, Duke of Anjou and Alençon]* Plantin, Christophe, publisher, [1582] 1 print : etching. Im. 36.5 x 48.6; Sh. 38.4 x 49.9<br>*Scope and Contents note*: Plate XXI from *La ioyevse & magnifique entrée de Monseigneur Françoys, fils de France, et frere vnicqve dv Roy, par la grace de Dieu, Dvc de Brabant, d'Anjou, Alençon, Berri, en sa tres-renommée ville d'Anvers* (A Anvers : De l'imprimerie de Christophle Plantin, 1582) showing a feast on the Great Market before the city hall in honor of the entry into Antwerp on Feb. 19, 1582, of Francis, Duke of Anjou and Alençon, the brother of King Henry III of France. The plate, although not signed, has been attributed to the printmaker Abraham de Bruyn and the drawing to Crispin van den Broeck. Hans Vredeman de Vries was commissioned to design the triumphal arches and floats.<br>Ref.: Voet, Leon. *The Plantin press (1555-1589)*, no. 1211.; Landwehr, John. *Splendid ceremonies*, no. 38 | Oversize box 6 | Folder 1 |
| Bologna | | |
| *[Festa della Porchetta in Bologna]*, [ca. 1724] 1 print : etching. Im. 36.5 x 48.6; Sh. 38.4 x 49.9<br>*Scope and Contents note*: A representation of the temporary architectural structures erected for the festa della Porchetta in Bologna in 1724. The scene is enclosed within a frame displaying the insignia of the Gonfaloniere and eight Anziani.<br>Ref.: *Barocco romano e barocco italiano*, p. 171, ill. 18; *Magnifico apparato*, p. 152 | Oversize box 6 | Folder 2 |
| Dresden<br>*Scope and Contents note*: See: Box 2, folder 13; Box 3, folder 10. | | |
| Florence | | |
| *[Naval battle in the courtyard of the Palazzo Pitti, Florence]* Scarabelli, Orazio, etcher, [1592] 1 print : etching. Sh. 24 x 35.8; Mt. 26.7 x 39.8<br>*Scope and Contents note*: A representation of the mock naval battle performed on May 11, 1589 in the courtyard of the Palazzo Pitti in Florence in celebration of the wedding of Ferdinando I de' Medici to Christine of Lorraine.<br>Ref.: Blumenthal, A. *Theater art of the Medici*, no. 13, p. 26-27 | Oversize box 6 | Folder 3 |
| *[Les chars et les personnages]* Callot, Jacques, etcher; Parigi, Giulio, designer, [1615, i.e. 1616] 1 print : etching. Im. 22.3 x 30; Sh. 24.3 x 35<br>*Scope and Contents note*: A representation of the chariots and characters in costume for the horse ballet and tournament *Guerra d'amore* or the *War of love* performed in Piazza Santa Croce, Florence, on Feb. 12, 1616 [1615 in *stile fiorentino*] and dedicated to Archduchess Maria Maddalena of Austria. | Oversize box 6 | Folder 4 |

Title from: Lieure.

Ref.: Lieure 169; Blumenthal, A. *Theater art of the Medici*, no. 47, p. 97-101

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*[Les chars et les personnages]* Callot, Jacques, etcher; Parigi, Giulio, designer, [1615, i.e. 1616] 1 print : etching. Im. 22.6 x 30.4

Oversize box 6 | Folder 5

*Scope and Contents note*: A representation of the chariots and characters in costume for the horse ballet and tournament *Guerra d'amore* or the *War of Love* performed in Piazza Santa Croce, Florence, on Feb. 12, 1616 [1615 in *stile fiorentino*] and dedicated to Archduchess Maria Maddalena of Austria.

Title from: Lieure.

Ref.: Lieure 169; Blumenthal, A. *Theater art of the Medici*, no. 47, p. 97-101

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*Uno de gl'abbattimenti della guerra d amore festa del serenissimo gran duca di Toscana* Callot, Jacques, etcher Parigi, Giulio, designer Rossi, Giovanni Giacomo de, publisher [Rome] : Gio: Jacomo Rossi formis Romæ alla Pace all insegna di Parigi, [16--] 1 print : etching. Im. 21.3 x 29.7; Pl. 22.4 x 29.8; Sh. 27.5 x 36

Oversize box 6 | Folder 6

*Scope and Contents note*: A representation of the mock battle performed as part of the tournament *Guerra d'amore* or *War of love* in Piazza Santa Croce, Florence, on Feb. 12, 1616 [1615 in *stile fiorentino*].

State 3 (cf. Lieure)

Ref.: Lieure 171; Blumenthal, A. *Theater art of the Medici*, no. 47, p. 97-101

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*[Guerra di bellezza]* Callot, Jacques, etcher; Parigi, Giulio, designer, [ca. 1616] 5 prints : etching. Im. 21.5 x 30; Sh. 22.6 x 30.1

Oversize box 6 | Folder 7

*Scope and Contents note*: Complete suite of prints depicting the horse ballet *Guerra di bellezza* or *War of beauty* performed in Piazza Santa Croce, Florence, on the evening of Oct. 16, 1616 in honor of the visit of Federico Ubaldo della Rovere, Prince of Urbino, who was betrothed to Claudia de' Medici.

Ref.: Lieure 178-182; Blumenthal, A.*Theater art of the Medici*, no. 48-51, p. 103-109

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*Carro di Teti fatto in Firenze …* Callot, Jacques, etcher; Parigi, Giulio, designer; Rossi, Giovanni Giacomo de, publisher; [Rome] : Gio Iacomo Rossi formis Rome alla Pace all insegna di Parigi, [16--] 1 print : etching, engraving. Im. 15 x 22.8; Sh.15.8 x 23.5

Oversize box 6 | Folder 8

*Scope and Contents note*: A representation of the float of Thetis designed for the horse ballet *Guerra di bellezza* or the *War of beauty* performed in Piazza Santa Croce, Florence, on the evening of Oct. 16, 1616, in honor of the visit of Federico Ubaldo della Rovere, Prince of Urbino.

State 2 (cf. Lieure)

Ref.: Lieure 179; Blumenthal, A. *Theater art of the Medici*, no. 50, p. 103-109

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*Battaglia del re Tessi e del re Tinta festa rapresentata in Firenze nel fiume dArno il di XXV di luglio. 1.6.1.9.* Collignon, François, etcher, [16--] 1 print : etching. Sh. 21 x 29; Mt. 25 x 34.7

Oversize box 6 | Folder 9

*Scope and Contents note*: Copy of Jacques Callot's etching *L'éventail* depicting the mock naval battle between the weavers and dyers held on the Arno river in Florence on the evening of July 25, 1619. The print is trimmed in a fan-like shape and glued to a mount.

Copy of the type 3 (cf. Lieure).

Ref.: Lieure 302; Blumenthal, A. *Theater art of the Medici*, no. 63

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*Figure della festa a cavallo, rappresentata nel teatro del ser.mo granduca di Toscana il di. 15, luglio 1637* Della Bella, Stefano, etcher; Ricci, Agniolo, choreographer; draftsman; Gamberai, Felice, engineer, [ca. 1637] 1 print : etching. Im. 32.4 x 43.9

Oversize box 6 | Folder 10

*Scope and Contents note*: A representation of the horse ballet performed in the amphitheater of the Boboli gardens, Florence, on the evening of July 15, 1637 in celebration of the wedding of Ferdinand II de' Medici, Grand Duke of Tuscany, to Vittoria della Rovere.

Inscribed: Agno.l Ricci in. del ballo ; Felice Ganb.rai ing.re ; Ste. de.lla Be.lla del. e f.

Ref.: Blumenthal, A. *Theater art of the Medici*, no. 86, p.179

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*Naue del Colonbo gia trasformata da Nettunno in orca marina, et ora da Proteo ritornata nella prima sua forma con l'ordina.za de caualieri che deuano sopra essa andar al conquisto del Oriente per l'august.ma casa d'Austria* Della Bella, Stefano, etcher; Parigi, Alfonso, choreographer, [ca. 1652] 1 print : etching. Pl. 23.7 x 29.7; Sh. 32.7 x 40.6

Oversize box 6 | Folder 11

*Scope and Contents note*: A representation of the horse ballet ordered by the Grand Duke of Tuscany Ferdinando II in honor of the visit of Anna de' Medici, Ferdinand Karl of Austria and Sigmund Franz of Austria. The ballet was performed in the amphitheater of the Boboli gardens, Florence, on the evening of April 28, 1652.

Ref.: Blumenthal, A. *Theater art of the Medici*, no. 88, p.185

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*[Il mondo festeggiante]* Della Bella, Stefano, etcher; Tacca, Ferdinando, architect; Carducci, Alessandro, choreographer, [ca. 1661] 3 prints : etching. Sh. 29 x 44

Oversize box 6 | Folder 12

*Scope and Contents note*: Complete suite of prints depicting the horse ballet *Il mondo festeggiante* performed in the amphitheater of the Boboli gardens, Florence, on July 1, 1661 in celebration of the wedding of Prince Cosimo III to Princess Margherita Luisa of Orléans.

Ref.: *Il luogo teatrale a Firenze*, p. 154-157

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London

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*Here rests what was mortal of S.r Rob.t Clayton …* Kirkall, Elisha, etcher, [ca. 1707] 1 print : etching. Im. 31.4 x 21.7; Sh. 32 x 22

Oversize box 7 | Folder 1

*Scope and Contents note*: Funeral monument for Sir Robert Clayton (1629-1707), a merchant and Member of Parliament. Standing effigies of the deceased and of his wife Dame Martha Clayton (d. 1705) adorn the monument.

Inscribed in lower margin: J. Wrigglesworth delin. / E. Kirkall Sculp.

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|---|---|---|
| *A view of the rotundo house & gardens at Ranelagh, with an exact representation of the jubilee ball as it appeared May 24th. 1759 being the birth day of His Royal Highness George Prince of Wales* Sayer, Robert, publisher; [London] : Printed for Robert Sayer, Fleet Street, London, [ca. 1759] 1 print : etching, hand col. Im. 23.5 x 39; Pl. 26.3 x 40.5; Sh. 34.4 x 51<br><br>*Scope and Contents note*: A representation of the masked ball in front of the rotunda and gardens at Ranelagh in celebration of the birthday of George, Prince of Wales, May 24, 1759. | Oversize box 7 | Folder 2 |
| *A view of the canal, Chinese building, rotundo, &c. in Ranelagh gardens, with the masquerade - Vüe du canal, du bâtiment chinois, de la rotunda, &c. des jardins de Ranelagh un jour de masquarade* Grignion, Charles, etcher; Sayer, Robert, publisher; [London] : Printed for & sold by Rob.t Sayer at the Golden Back opposite Fetter Lanne Fleet Street, [17--] 1 print : etching. Pl. 26.5 x 40.5; Sh. 34.7 x 49.8<br><br>*Scope and Contents note*: Masked figures are shown strolling along the canal, with a view of the rotunda and the Ranelagh gardens in the background. Inscribed in the lower margin: Canalet delin.t ; C. Grignion sculp. ; Publish'd According to Act of Parliament. Numbered in brown ink in lower right corner: 444.<br>Ref.: Bruand, H. *Inventaire du fonds français: graveurs du XVIIIe siècle*, t. 11, p. 17, no. 46 | Oversize box 7 | Folder 3 |
| Nancy | | |
| *[Combat à la barrière]* Callot, Jacques, etcher; designer; Deruet, Claude, designer, [1627] 7 prints : etching. Pl. 15.2 x 24; Sh. 15.7 x 24.4; Mt. 23.4 x 32.2<br><br>*Scope and Contents note*: The prints depict the tournament performed in Nancy on Feb. 16, 1627, at the court of Charles IV, Duke of Lorraine. Impressions of the etchings were issued in: Henry Humbert's *Combat a la barriere* … (A Nancy : Par Sebastien Philippe, 1627, pl. [2-8]). The prints are glued on mounts bearing stamp (Ville de Genève Cabinet des Estampes) and have embossed seal in lower center of image.<br><br>Ref.: Lieure 576-583; *Jacques Callot : 1592-1635 : Musée historique lorrain, Nancy, 13 juin-14 septembre 1992*, p. 334-343 | Oversize box 7 | Folder 4 |
| *Entrée de Son Altesse a pied* Callot, Jacques, etcher Deruet, Claude, designer, [1627] 1 print : etching. Im. 15 x 23.9; Mt. 15.5 x 24.3<br><br>*Scope and Contents note*: The print depicts the tournament performed in Nancy on Feb. 16, 1627, at the court of Charles IV, Duke of Lorraine. Impressions of the etching were issued in: Henry Humbert's *Combat a la barriere* … (A Nancy : Par Sebastien Philippe, 1627, pl. [9]).<br><br>Ref.: Lieure 583; *Jacques Callot : 1592-1635 : Musée historique lorrain, Nancy, 13 juin-14 septembre 1992*, p. 334-343 | Oversize box 7 | Folder 5 |
| *[Arc de triomphe à la gloire de Charles V]* Jacquart, Claude, etcher; Demangeot, Sébastien, etcher, 1734 1 print : etching. Im. 45.5 x 34.4; Sh. 45.7 x 35.5<br><br>*Scope and Contents note*: A representation of the triumphal arch designed in Nancy in honor of Charles V, Duke of Lorraine (1643-1690), in commemoration of the | Oversize box 7 | Folder 6 |

fiftieth anniversary of the end of the Turkish siege of Vienna (1683). Inscription on arch: Carolus V. Lot … dux. Inscribed on stone in lower right corner: Jacquart et Mangeot / fec. 1734.

Naples

*[Festival apparatus]* Pò, Teresa del, etcher, [ca. 1683-ca. 1687] 1 print : etching. Im. 18.7 x 49.5; Pl. 37.8 x 50; Sh. 42.5 x 53.3 — Oversize box 7 — Folder 7

*Scope and Contents note*: A representation of a festival decoration designed for Gaspar Guzmán y Haro, viceroy of the Kingdom of Naples (1683-1687). Long inscription in the lower part of the image. Title from: Bellini.
Ref.: Bellini, P., Wallace, R. W. *Italian masters of the seventeenth century*, 44 [XX/ pt. 2] of *The illustrated Bartsch*, p. 329

Paris

*Le tournoy où le roy Henry II. fut blessé à mort le dernier de iuin 1559.* Perrissin, Jean, etcher, 1570 1 print : etching, letterpress. Pl. 31.3 x 49.6; Sh. 36.7 x 49.9 — Oversize box 7 — Folder 8

*Scope and Contents note*: Plate [3] from *Premier volume, contenant Qvarante tableavx ov histoires diuerses qui sont memorables touchant les guerres, massacres, & troubles aduenus en France en ces dernieres annees* … depicting the tournament at which King Henry II of France was fatally wounded on June 30, 1559. The tournament was held as part of the festivities celebrating the weddings in Paris of his daughter Elisabeth de Valois to Felipe II, King of Spain, and his sister Marguerite de Valois to Emanuel Philibert, Duke of Savoy. Inscribed: PERRISSIM FECIT 1570. Woodcut caption in the lower margin: LeRoy Henry ayant fait paix auecle Roy d'Espagne, celebrant / …
State 1 (cf. Adhémar)
Ref.: Robert-Dusménil, A. *Le peintre-graveur*, t. 6, p. 49-50, no. 3; Adhémar, J. *Inventaire du fonds français*, t. 2, p. 39, no. 3

*[Float at a festivity in honor of the birth of Louis, Duke of Burgundy]*, [1682] 1 print : etching, letterpress. Pl. 31.3 x 49.6; Sh. 36.7 x 49.9 — Oversize box 7 — Folder 9

*Scope and Contents note*: Plate from: *Mercure galant*, Nov. 1682, facing p. 284. The location of the festivity has not been identified; celebrations in honor of the Duke of Burgundy were held at Chambord, Fontainebleau, Versailles, and various cities in France.
Ref.: *Inventaire du fonds français: graveurs du XVIIe siècle. Antoine Lepautre, Jacques Lepautre*, t. 11, no. 46

Rome

*Castello S. Angelo con la girandola* Brambilla, Ambrogio, etcher [Rome] : Claudij Duchetti formis, 1579 1 print : etching. Pl. 50 x 38; Sh. 50.5 x 38.9 — Oversize box 7 — Folder 10

*Scope and Contents note*: A view of Castel Sant'Angelo in Rome with a fireworks display. Inscription in the lower margin: Segno d'allegrezza qual si fa in Roma … Inscribed in lower right corner: Io: Ambr. Bram. inuen: fe. / 1579.

Ref.: *Fochi d'allegrezza*, no. 74, fig. 74

See also: Series VII. Oversize materials, FF. 14-16

Venice

*Scope and Contents note*: See also: Series VII. Oversize materials, FF. 17

Vienna

| | | |
|---|---|---|
| *[La contesa dell'aria e dell'acqva ]* Ossenbeeck, Jan van, etcher Hoy, Nikolaus van, draftsman Pasetti, Carlo, designerCarducci, Alessandro, choreographer, [1667] 23 prints : etching. Sh. 28.5 x 42.3 or smaller | Oversize box 7 | Folder 11 |

*Scope and Contents note*: Plates from Francesco Barra's *La contesa dell'aria e dell'acqva* … ([Vienna] : Appresso Matteo Cosmerovio …, 1667) depicting the horse ballet and tournament performed in Vienna on Jan. 24, 1667 in celebration of the wedding of Leopold I, Holy Roman Emperor to Margarita Teresa, Spanish Infanta. Eight plates numbered 1 to 8 (Sh. 17.5 x 19.7 or smaller) illustrate the tournament or carrousel and include a title leaf with inscription: Parte delle Figure dei Caroselli … 13 plates (Sh. 27.1 x 17.8), also numbered (Prima - Dodecima, last plate unnumbered), illustrate the horse ballet and include a title leaf with inscription: Parte delle Figure del Balletto …Watermarks: cross with letters IHS; shield [?]

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## Series III. Portraits of actors, ca. 1599-ca. 1900 3 boxes, 4 flat file folders 66 prints

*Scope and Contents note*: The series comprises portrait prints of actors from the late 16th century to the early 20th century. There are several formal portraits, including the one of Giovanni Gabrielli engraved by Agostino Carracci, the one of Raffaello Menicucci etched by Ottavio Leoni, and the one based on a painting by Domenico Fetti, whose sitter is identified as Francesco Andreini, a *commedia dell'arte* actor from the Compagnia dei Gelosi. However, the actors are most often shown on stage or performing the roles for which they were famous. Often their faces are hidden behind masks; the print is a portrayal of their stage roles rather than of their physical features. The series documents *commedia dell'arte* actors who performed in Paris during the reign of Louis XIV, notably Angelo Constantini, Raymond Poisson, Giuseppe Tortoriti, and Angelica Toscano. Nine prints show Joseph Grimaldi, in the role of clown, performing a variety of pantomimes. Other portraits of actors playing *commedia dell'arte* characters are included in Subseries IVa. The series is organized alphabetically by the actors' last names.

| **Title/Description** | **Containers** | |
|---|---|---|

Andreini, Francesco

*Scope and Contents note*: See: Series VII. Oversize materials, FF. 18

Bedeau, Julien

See Box 12, folder 3.

Biancolelli, Marie-Catherine

| | | |
|---|---|---|
| *Catherine Biancolelli ditte Colombine* Mariette, Jean, publisher, etcher Picart, Bernard, draftsman [Paris] : Aux Colonnes d'Hercules, avec privil. du Roy, [ca. 1716-ca. 1742] 1 print : etching. Im. 10.1 x 6.8; Sh. 12.3 x 8; Mt. 20.9 x 10.3 | Oversize box 8 | Folder 1 |

*Scope and Contents note*: The full-length portrait is of Catherine or Marie-Catherine Biancolelli in costume for the role of Columbine, with head facing left. The daughter

of Dominique or Giuseppe Domenico Biancolelli, Marie-Catherine Biancolelli was a *commedia dell'arte* actress, member of the Comédie-Italienne in Paris, who played at the Hôtel du Bourgogne and specialized in the role of Columbine (or Colombine).
Ref.: Guardenti, no. 33

Brambilla, Teresina

*Ricordo della Luisa Miller primavera 1850. I Modenesi*, [ca. 1850] 1 print : chalk lithograph, hand col. Sh. ca. 46.5 x 30 — Oversize box 8 — Folder 2

*Scope and Contents note*: Italian soprano Teresina Brambilla is shown in the role of Luisa Miller, swooning in the arms of her father (i.e. Felice Varesi), as Settimio Malvezzi, playing Rodolfo, rises from a chair. Inscribed: Goldoni Lith.

Brasseur, Jules Victor Alexandre, also called Dumont

*Brasseur rôle d'Arlequin dans Les trois fils de cadet Roussel* Paris : M.on Martinet r. de Rivoli 172 et r. Vivienne 41, [ca. 1863?] 1 print : lithograph, hand col. Im. 19.5 x 14.5; Sh. 31.8 x 22.2 — Oversize box 8 — Folder 3

*Scope and Contents note*: The full-length portrait is of Jules Victor Alexandre Brasseur in costume for the role of Harlequin in a performance of Les trois fils de cadet Roussel at the Théâtre du Palais-Royal in Paris. The actor is shown wearing a mask, one hand on hip, the other holding a sword. Inscription above image: Théâtre du Palais Royal. Inscribed below image: Imp. Lemercier Paris / 866.
Dated ca. 1863 on verso.

Chudleigh, Elizabeth, Countess of Bristol

*Miss Chudleigh, in the character of Iphigenia, at the Venetian ambassador's masquerade.*, [17--] 1 print : engraving. Im. 16.1 x 10.1; Sh. 19.1 x 11.7; Mt. 32.5 x 25.7 — Oversize box 8 — Folder 4

*Scope and Contents note*: The full-length portrait is of Elizabeth Chudleigh, who is shown partially nude in the role of Iphigenia. Inscribed in the lower right: E R.

Constantini, Angelo

*Icy de Mezetin rare et nouveau Protée …* Trouvain, Antoine, publisher; [Paris] : Se vend a Paris chez Trouvain rüe St. Jacques au Grand Monarque auec priuilege du Roy, [16--] 1 print : etching. Im. 27.3 x 19.3; Pl. 31.3 x 21.3; Sh. 35.6 x 23.6 — Oversize box 8 — Folder 5

*Scope and Contents note*: The portrait is of Italian *commedia dell'arte* actor Angelo Constantini who, as a member of the Comédie-Italienne in Paris, played at the Hôtel du Bourgogne and specialized in the role of Mezzetino (or Mezzetin). The print is based on a painting by François de Troy showing Constantini in costume for the role of Mezzetino.

*Ange Constantin dit Mezetin* Mariette, Jean, publisher; A Paris : Chez J. Mariette rüe St. Jacques aux Colonnes d'Hercules avec priv. du Roy., [ca. 1716- ca. 1742] 1 print : etching. Im. 27.1 x 19; Pl. 29.6 x 19.7; Sh. 37.5 x 25.7 — Oversize box 8 — Folder 6

*Scope and Contents note*: The portrait is of Italian *commedia dell'arte* actor Angelo Constantini in costume for the role of Mezzetino, standing before a landscape.

Also see Box 12, folder 9, and FF. 19.

| | | |
|---|---|---|
| Deburau, Jean Gaspard | | |
| *Costume de Debureau, rôle de Pierrot, dans les 26 Infortunes de Pierrot.*, [18--] 1 print : etching, hand col. Im. 15.2 x 10.9; Sh. 17.2 x 12<br>*Scope and Contents note*: The portrait is of Jean Gaspard Debureau, a pantomimist born in Bohemia who was active in Paris. The actor is shown in the role of Pierrot in the play *Les 26 infortunes de Pierrot* at the Théâtre des Funambules in Paris. Inscription above image: Th. des Funambules. Numbered: No. 986. Inscribed below image: Maleuvre s. | Oversize box 8 | Folder 7 |
| *Willette - Deburau* Willette, Adolphe, draftsman, [18--] 1 print : lithograph, letterpress, col. Im. 34.6 x 24.7; Sh. 42 x 33<br>*Scope and Contents note*: The portrait is of pantomimist Jean Gaspard Debureau, or possibly of his son Charles, shown in the role of Pierrot, standing on his left foot and moving forward towards the right. The print was issued in a newspaper or periodical. | Oversize box 8 | Folder 8 |
| Dugazon, also called Henri Gourgaud | | |
| *Rôle de Scapin. Henry Gourgaud Dugazon.* Duplessi-Bertaux, Jean, engraver, [18--] 1 print : engraving. Im. 7.8 x 7; Pl. 10.9 x 8.5; Sh. 20 x 14<br>*Scope and Contents note*: The profile bust portrait is of Henri Gourgaud Dugazon shown facing left and in costume for the role of Scapin. Inscription: Pour l'interêt de l'art et des jeunes acteurs / …<br>Ref.: Béraldi, H. *Les graveurs du XIXe siècle*, t. VI, p. 72 | Oversize box 8 | Folder 9 |
| Dunstall, John<br>*Scope and Contents note*: See: Macklin, Charles | | |
| Duse, Eleonora | | |
| *Théatre Costanzi (Rome) Francesca da Rimini (acte V). Mme Eleonora Duse.- rôle de Francesca.* Cliché Alinari., [19--] 1 print : relief halftone. Im. 27.5 x 19.5; Sh. 35 x 26.5<br>*Scope and Contents note*: The full-length profile portrait is of Italian actress Eleonora Duse shown in the role of Francesca da Rimini at the Teatro Costanzi in Rome.<br>Issued in: *Le théâtre*. | Oversize box 8 | Folder 10 |
| *Signora Eleonora Duse as Paula in "The second Mrs. Tanqueray," at the Lyceum Theatre: scene from act IV*, 1900 1 print : relief halftone. Im. 31.8 x 24.5; Sh. 39.4 x 29.3<br>*Scope and Contents note*: Eleonora Duse is shown playing the role of Paula for a performance of Sir A. Pinero's play *Second Mrs Tanqueray* at the Lyceum Theatre in London.<br>Issued in: *The illustrated London news*, May 19, 1900 - p. 673 | Oversize box 8 | Folder 10 |
| *Signora Duse as Silvia Settala in "La gioconda" at the Lyceum* Craig, Frank, draftsman, 1900 1 print : relief halftone. Im. 30.5 x 21.5; Sh. 39.8 x 29.5 | Oversize box 8 | Folder 10 |

*Scope and Contents note*: Eleonora Duse plays the role of Silvia Settala in D'Annunzio's play *La gioconda* performed at the Lyceum Theater in London. She is seated on a sofa as a man kneels before her. Inscription: ... drawn by Frank Craig. Issued in: *The graphic*, May 26, 1900 - p. 764

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| *National Theatre Christiana - Rosmersholm - acte III* Photo L. Szacinski (Christiana), [19--] 1 print : relief halftone. Im. 23.2 x 21; Sh. 25.5 x 27.4<br><br>*Scope and Contents note*: Eleonora Duse is standing with eyes closed, enacting the role of Rebecca West for a performance of Henrik Johan Ibsen's play *Rosmersholm* at the National Theatre in Christiana (Oslo). Issued in: *Le théâtre*. | Oversize box 8 | Folder 10 |
| *Mme Eleonore Duse en Norvège - après la représentation* Photo L. Szacinski (Christiana), [19--] 1 print : relief halftone. Im. 21.8 x 21; Sh. 34.5 x 26.1<br><br>*Scope and Contents note*: Italian actress Eleonora Duse is shown seated with the three administrators Jacob Woxen, Lugné-Poe, and Helliesen after a performance held at the National Theatre in Christiana (Oslo). Issued in: *Le théâtre*. | Oversize box 8 | Folder 10 |
| Ellar, Thomas | | |
| *Mr. Eller as Harlequin (second position)* [London] : Published by M.& M Skelt. II. Swan St. Minories, London, [18--] 1 print : etching, hand col. Pl. 23.5 x 18.6; Sh. 37.2 x 31<br><br>*Scope and Contents note*: The portrait is of English actor Thomas Ellar in costume for the role of Harlequin: he wears a mask, one hand on a hat, the other on a sword. A landscape with a rotunda is depicted in the background. Inscribed: ... drawn and engraved under the superintendence of Tho.s Eller.<br><br>Also see Series V. | Oversize box 8 | Folder 11 |
| Elleviou, Jean | | |
| *Elleviou, rôle de Pierrot, dans Le tableau parlant.* A Paris : Chez Martinet, libraire, rue du Coq no. 13 et 15., [18--] 1 print : etching, hand col. Im. 16.9 x 10.1; Pl. 19.3 x 11.8; Sh. 20.2 x 12.6<br><br>*Scope and Contents note*: The full-length portrait is of French tenor Jean Elleviou, head facing left. He is in costume for the role of Pierrot in the play *Le tableau parlant* performed at the Théâtre de l'Opéra-Comique in Paris. Inscription below image: Hola! hé! … Lafleur, Jasmin, … Scapin, hola quelqu'un, n'y a t'il personne ici ? … Inscription above image: Th. de l'Opéra comique / … / No. 276. | Oversize box 8 | Folder 12 |
| Ferramonti, Antonio | | |
| *Antonius Feramons, venetus Pantaleonus* Ellys, John, etcher, [17--] 1 print : etching. Im. 23.5 x 18.7; Sh. 37.6 x 28.6<br><br>*Scope and Contents note*: The bust portrait in an oval frame is of Italian *commedia dell'arte* actor Antonio Ferramonti who played the role of Pantaloon or Pantalone. Inscription: Pro Suo Beneficio. Pencilled: ? Ticket for a benefit performance [c. 1745]. | Oversize box 9 | Folder 1 |
| Ferretti, Luigi | | |

*Scope and Contents note*: See Series VII. Oversize materials, FF. 20.

Fiorilli, Tiberio

*Scaramouche* Basset, André, publisher A Paris : Chez Basset rue St. Jacques a S.e Genevieve, [ca. 1750-ca. 1785] 1 print : etching, engraving. Im. 28.5 x 20.9; Sh. 32.6 x 21.7 — Oversize box 9 — Folder 2

*Scope and Contents note*: The portrait is of Italian *commedia dell'arte* actor Tiberio Fiorilli or Fiorillo, a member of the Comédie-Italienne in Paris, who performed at the Hôtel du Bourgogne and specialized in the role of Scaramouche (i.e. Scaramuccia). He is shown standing before a balustrade that overlooks a formal garden in the background. Inscribed in lower margin: Voicy l'Ornement du Theatre, / Celuy que vous voyez a charmé les Francois, / Il a fait le plaisir de plusieurs de nos Rois, / Par ce que des Louis il estoit Idolatre.

French, G.

*Mr. G. French as Harlequin* London : Pub. by J. Redington, 208 Hoxton Old Town …, [18--] 1 print : etching. Sh. 21.2 x 16.6 — Oversize box 9 — Folder 3

*Scope and Contents note*: The standing portrait is of an actor in costume for the role of Harlequin.

Gabrielli, Giovanni

*[Portrait of Giovanni Gabrielli, called Il Sivello]* Carracci, Agostino, engraver, [ca. 1599] 1 print : engraving. Im. 16.2 x 12.4; Mt. 20.4 x 14 — Oversize box 9 — Folder 4

*Scope and Contents note*: The bust portrait is of *commedia dell'arte* actor Giovanni Gabrielli who is shown holding a mask in his hands.
Inscription: AVG.F.
Ref.: DeGrazia, D. *Prints and related drawings*, no. 212

Garrick, David

*Mr. Garrick in the character of Tancred* [London] : Published by I. Wenman Aug.st 1: 1777 , 1777 1 print : etching. Pl. 12.5 x 9.4; Sh. 16.3 x 11.2; Mt. 16.3 x 11.2 — Oversize box 9 — Folder 5

*Scope and Contents note*: The portrait is of English actor and dramatist David Garrick, who was the manager of Drury Lane Theater in London from 1747 to 1776. He is shown in the role of Tancred in The tragedy of Tancred and Gismund. Inscription in lower center of image: Ah Sigismunda! / Thy rash credulity has done a deed … Act. IV Scene 2.

Gourgaud, Henri, also called Henri Gourgaud Dugazon

*Scope and Contents note*: See: Dugazon

Legrand, Henri, also called Belleville or Turlupin

*Henry Le Grand dit Turlupin* Lignon, Etienne-Frederic, etcher, [18--] 1 print : etching, hand col. Pl. 27 x 22.1; Sh. 32.4 x 25 — Oversize box 9 — Folder 6

*Scope and Contents note*: The full-length portrait is of Henri Legrand, a French actor, who as Belleville played in Turlupinades or farces. Facing left, he appears in the

role of Turlupin for a performance at the Hôtel de Bourgogne in Paris. Inscriptions: Galerie Théâtrale / N: 3.bis. / Theâtre de l'Hôtel de Bourgoigne. Année 1630. Inscribed below image: G. hunt, Pinxt. Chaumont Del. / / Ecrit par Sampier / Lignon Sculpt / Imprimé par Langlois.

Also see Box 12, folder 3.

Grimaldi, J. S. (Joseph S.)

*Mr. Grimaldi, as clown in "Harlequin & friar Bacon."* Cruikshank, Robert, etcher, [18--] 1 print : etching, hand col. Im. 17.6 x 10.2; Pl. 22.8 x 14.3; Sh. 27.8 x 18.4 — Oversize box 9 — Folder 7

*Scope and Contents note*: English clown and pantomimist Joseph Grimaldi is shown performing in the pantomime of *Harlequin and friar Bacon*. Inscribed: I.R. Cruikshank fecit.

*Mr. Grimaldi, as clown in the popular pantomine of Harlequin & Asmodeus now performing at the Theatre Royal Covent Garden, setting to with a grotesque figure which he makes up of a series of vegetables, fruit &c. and which becoming animated beats him off the stage.* Norman, Robert, draftsman [London] : Pub. Feb.ry 8th. 1811 by R. Ackermann no. 101 Strand., 1811 1 print : etching, hand col. Im. 22.8 x 31.1; Pl. 24.6 x 35; Sh. 27.5 x 43 — Oversize box 9 — Folder 7

*Scope and Contents note*: Joseph Grimaldi is shown playing the character of clown in the pantomime of *Harlequin and Asmodeus* performed at the Covent Garden Theatre in London. Holding large radishes, he boxes with a figure made of vegetables. Inscribed in lower right corner: Drawn by R. Norman.

*Grimaldis tandem in the comic pantomime of the Golden fish* Heath, William, etcher [London] : Pub. Feb. 11 1812 by T. Palser Bridge Road Lambeth, 1812 1 print : etching, hand col. Im. 20.8 x 32.4; Sh. 27.7 x 44.3 — Oversize box 9 — Folder 7

*Scope and Contents note*: Joseph Grimaldi, in the role of clown in the pantomime of the *Golden fish*, rides a cart drawn by two harnessed dogs whom he is whipping. Inscribed: Drawn and Etched by W Heath.
Pencilled in upper right corner: 4.

*Grimaldis tandem in the comic pantomime of the Golden fishGrimaldis tandem in the comic pantomime of the Golden fish* Heath, William, etcher [London] : Pub. Feb. 11 1812 by …, 1812 1 print : etching, hand col. Im. 20.5 x 31.3 — Oversize box 9 — Folder 7

*Scope and Contents note*: Joseph Grimaldi, in the character of clown in the pantomime of the *Golden fish*, rides a cart drawn by two harnessed whom he is whipping.

*Grimaldis leap frog, in the comic pantomime of the Golden fish* Heath, William, draftsman; etcher [London] : Pub. Jan.y 21st 1812 by T. Palser Bridge Road Lambeth, 1812 1 print : etching, hand col. Im. 19.8 x 31.7; Sh. 25.7 x 39.8 — Oversize box 9 — Folder 7

*Scope and Contents note*: Joseph Grimaldi, in the character of clown in the pantomime of the *Golden fish*, attempts to feed a frog from a bowl; the frog jumps over the crouching clown. Inscribed: Drawn and Etched by W Heath.

*Grimaldis bold dragoon in the popular pantomime of the Red dwarf,* [18--] 1 print : etching, hand col. Im. 21.5 x 31.7; Sh. 25.9 x 35.8

*Scope and Contents note*: Joseph Grimaldi, in the character of clown in the pantomime of the *Red dwarf*, wears black coal scuttles with spurs and horseshoes on his feet; he addresses a nobleman who possibly personifies England's Prince Regent.

Oversize box 9 | Folder 7

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*Grimaldi & the nondescript in the Red dwarf* Heath, William, etcher, [18--] 1 print : etching, hand col. Im. 20.4 x 32; Sh. 28.8 x 35.4

Oversize box 9 | Folder 7

*Scope and Contents note*: Joseph Grimaldi is shown playing the clown in the pantomime of the *Red dwarf*. Inscription in the plate's lower margin: the Clown kills the Pantaloon and afterwards Dresses him in the Skin of a Lion, the Head of an Ass Eagles Wings Cats feet & a Fishes tail

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*Mr. Grimaldi & Mr Norman in the Epping hunt from the popular pantomime of the Red dwarf*, [18--] 1 print : etching, hand col. Im. 21.9 x 32.5; Sh. 28.4 x 37.4

Oversize box 9 | Folder 7

*Scope and Contents note*: Joseph Grimaldi, in the character of clown in the pantomime of the Red dwarf, rides a horse and holds a large whip. Norman, as Pantaloon, rides a pony in front of Grimaldi.

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*Joe Grimaldi, as clown in the pantomime of Mother Goose.* Harris, John, etcher De Wilde, Samuel, draftsman London: Published by Richard Bentley, 1846, 1846 1 print : aquatint, hand col. Im. 12 x 8.1; Sh. 17.7 x 11.2

Oversize box 9 | Folder 7

*Scope and Contents note*: English clown and pantomimist Joseph Grimaldi is shown playing in the pantomime of Mother Goose. Inscription below image: Sir, I'll just trouble you with a line!
Inscribed: S. De Wilde del. / J. Harris sculp.

Also see: Series V.

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Guérin, Robert

*Scope and Contents note*: See Box 12, folder 3.

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Guéru, Hugues

*Scope and Contents note*: See Box 12, folder 3.

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Hardouin de Saint-Jacques, Bertrand

*Scope and Contents note*: See Box 12, folder 3.

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Howel

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*Costume de Howel rôle d'Arlequin, et de Miss Frood, rôle de Colombine, dans Arlequin (pantomime anglaise).* [Paris] : Publié par Hautecoeur-Martinet, rue du Coq, no. 15, à Paris., [18--] 1 print : etching, hand col. Im. 15.8 x 11; Pl. 19.2 x ca.12.4; Sh. 22.9 x 13.4

Oversize box 9 | Folder 8

*Scope and Contents note*: The actors Frood and Howel are in costumes for the roles of Columbine and Harlequin in a pantomime performed at the Théâtre des Variétés in Paris. Inscription above image: Th. des Variétés / No. 1546.

Laporte, Jacques, called Delaporte

*Costume de Laporte, rôle d'Arlequin, dans Les femmes rivaux Vaud.* A Paris : Chez Martinet, libraire, rue du Coq no. 13 et 15, [18--] 1 print : etching, hand col. Pl. 20.2 x 12; Sh. 23.3 x 14.1 — Oversize box 9 — Folder 9

*Scope and Contents note*: French actor Jacques Laporte is shown in costume for the role of Harlequin in a play performed at the Théâtre du Vaudeville in Paris. Inscription above image: Th. de Vaudeville. Numbered in ink above image: No. 141. Annotated in brown ink below image: Je crois que j'en devenois noir de colère. Scène 3.
Ref.: Lyonnet, H. *Dictionnaire des comédiens*, v. 2, p. 289

*Laporte, rôle de Dominique, dans Allez voir Dominique, Vaud. en I acte.* A Paris : Chez Martinet, libraire, rue du Coq no. 13 et 15, [18--] 1 print : etching, hand col. Pl. 19.1 x 12; Sh. 22 x 13.5 — Oversize box 9 — Folder 9

*Scope and Contents note*: The portrait is of French actor Jacques Laporte in costume for the role of Dominique in the play *Allez voir Dominique* performed at the Théâtre du Vaudeville in Paris. He is shown with a mask taken off. Inscription below image: Tu l'as nommé Docteur. Scene XI. Inscribed: Carle del. Numbered in upper left corner of image: No. 187.
Ref.: Lyonnet, H. *Dictionnaire des comédiens*, v. 2, p. 289, ill.

*Laporte, rôle d'Arlequin, dans Le nécessaire et le superflu. Vaudeville.* Joly, Adrien Jean Baptiste Muffat, draftsman A Paris : Chez Martinet, libraire, rue du Coq, no. 15, [18--] 1 print : etching, hand col. Pl. 19.3 x 10.7; Sh. 22.4 x 14.3 — Oversize box 9 — Folder 9

*Scope and Contents note*: French actor Jacques Laporte is shown in costume for the role of Harlequin in the play *Le nécessaire et le superflu* held at the Théâtre du Vaudeville in Paris. Inscription below image: Ah! bon genie regardez donc par là; ne trouvez-vous pas que cette mauvaise bicoque qui est la au bout du jardin, gêne la vue? Inscription above image: Th. du Vaudeville. Numbered in upper right corner of image: No. 424. Inscribed: Joly del.
Ref.: Lyonnet, H. *Dictionnaire des comédiens*, v. 2, p. 289

Macklin, Charles

*Mr. Macklin and Mr Dunstall, in the characters of Sr. Francis Wronghead and John Moody.* Reading, Burnet, etcher [London] : Published Dec.r 24 by T. Lowndes & partners, [18--] 1 print : etching, hand col. Im. 13.2 x 8.9; Sh. 17.1 x 9.8 — Oversize box 9 — Folder 10

*Scope and Contents note*: Irish-born actor Charles Macklin (MacLaughlin) plays the role of Francis Wronghead in Sir John Vanbrugh's comedy *The provoked husband*. He is shown addressing John Dunstall, who plays the role of John Moody. Inscribed below image: Dodd ad viv del. / Reading sculp. Inscription above image: PROVOKED HUSBAND. / Act. II. / Scene the last. Inscription below image: Sir Franc. Odsbud! if I take him in hand I'll play the Devil with him.

Malvezzi, Tommaso

*Scope and Contents note*: See: Brambilla, Teresina.

Marchetti, Angela

*Scope and Contents note*: See: Box 21, folder 7

Mendelys, Christiane

*Scope and Contents note*: See: Najac, Émile de

Menicucci, Raffaello

*Raphael Menicuccius celeberrimus in utroq. orbe terrarum* Leoni, Ottavio, etcher, 1625 1 print : etching. Sh. 14.1 x 11 — Oversize box 9 — Folder 11

*Scope and Contents note*: The bust portrait is of Raffaello Menicucci.
Ref.: Bartsch 31; Buffa, S. *Italian artists of the sixteenth century*, 38 [XVII/pt. 5] of *The illustrated Bartsch*, p. 189

Molière

*Levray portrait de Moliere en habit de Sganarelle* Simonin, etcher, [16--] 1 print : etching. Sh. 16.2 x 11.8; Mt. 44 x 30.6 — Oversize box 9 — Folder 12

*Scope and Contents note*: The full-length portrait is of French playwright and actor Jean Baptiste Poquelin, known under his stage name Molière. He is shown in costume for the role of Sganarelle in the comedy Le médecin malgré lui. Inscribed: Simonin Fecit.
Ref.: Thieme-Becker, v. 33, p. 74; Lyonnet, H. *Dictionnaire des comédiens*, v. 2, p. 447, no. 3

Najac, Émile de

*Peau d'âne*, [18--] 1 print : photogravure. Im. 27.3 x 21.2; Sh. 34.7 x 27.4 — Oversize box 9 — Folder 13

*Scope and Contents note*: The print depicts the two actors Christiane Mendelys and Émile de Najac, the latter dressed as Pierrot. Issued in: *Le théâtre*.
Caption below image: Photo Crémière / LA GARDEUSE D'OIE (Mlle Chr. Mendelys) / LE ROI PIERROT (M. de Najac)

Niccolini, G. B. (Giovanni Battista)

G. B. Niccolini: *[Florence] : Lit. A. Fedi Firenze.*, [18--] 1 print : lithograph. Im. 30.2 x 22.9; Sh. 41.7 x 32.1 — Oversize box 9 — Folder 14

*Scope and Contents note*: The seated bust portrait is of Italian playwright Giovanni Battista Niccolini. Signed: Vivaldi.

Poisson, Raymond

*Poisson, ancien acteur* Prud'hon, Jean, lithographer, [18--] 1 print : lithograph, hand col. Im. 20.2 x 14.9; Sh. 33.2 x 25.8 — Oversize box 10 — Folder 1

*Scope and Contents note*: The portrait is of French *commedia dell'arte* actor Raymond Poisson, founder of a family of actors and a member of the company at the Hôtel de Bourgogne in Paris, who specialized in the role of the valet Crispin.
Inscription above image: Galerie Théâtrale. Inscription below image: Favart del: / Déposé à la Direct.on … / Prud'hon Sculp.t.// (Théâtre Français) … (Dans l'emploi des Crispins).
Ref.: Béraldi, H. *Les graveurs du XIXe siècle*, t. XI, p. 53

Also see: Box 11, folder 10, and FF. 21.

Préville

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| *Pierre-Louis Dubus de Preville, comédien françois. Il a débuté le 20. 7.bre 1753. par Crispin du légataire, et a été reçu et pensionné du Roi à Fontainebleau le 20. 8.bre suivant, avant la fin de son début.* Michel, Jean-Baptiste, engraver A Paris : Chez Petit, rue du Petit Pont, à l'Image N.D., 1767 1 print : engraving, etching. Im. 31.2 x 23.2; Pl. 36.9 x 25.8; Sh. 49.9 x 35.4<br>*Scope and Contents note*: The bust portrait in an oval frame is of French *commedia dell'arte* actor Préville. Act I, scene 4 of the comedy *Les folies amoureuses* by Jean-François Régnard is depicted in the relief below the portrait. Inscription: J'ai fait tant de metiers d'après le naturel / Que je puis m'appeller un Homme universel. Inscribed on pedestal: Joan.Bap. Michel fecit 1767. | Oversize box 10 | Folder 2 |
| *Preville, comedien ordinaire du Roi dans Crispin des folies amoureuses.* Naudet, Caroline, engraver; publisher A Paris : Chez Naudet m.d d'estampes au Louvre, 1812 1 print : engraving. Im 13.3 x 8.8; Sh. 16.1 x 11<br>*Scope and Contents note*: The full-length portrait is of French *commedia dell'arte* actor Préville shown facing right and in costume for the role of Crispin. Inscribed: Caroline Naudet fecit 1812. | Oversize box 10 | Folder 2 |

Ristori, Adelaide

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| *Adelaide Ristori prima attrice l'autunno del 1842 in Roma,* [ca. 1842] 1 print : chalk lithograph. Sh. 46.6 x 34.8<br>*Scope and Contents note*: The three-quarter length portrait of Adelaide Ristori shows the Italian actress seated in front of a balustrade and holding a sprig of flowers. Inscription below image: Il Ciel la diede a noi in questa etade / … / Petr. Rime. Inscribed below image: Baldisseroni dis. / Danesi lit. | Oversize box 10 | Folder 3 |
| *Adelaide Ristori Bologna nel carnevale del 1845* Lith. Angiolini e C. , [ca. 1845] 1 print : lithograph. Im. 21 x 16.9; Sh. 43.3 x 29.4<br>*Scope and Contents note*: The three-quarter length portrait is of Italian actress Adelaide Ristori. It is signed: Frulli dis. | Oversize box 10 | Folder 3 |
| *L'étoile d'Italie. Polka de salon à Mme. Adélaïde Ristori composée pour piano par Camille Schubert.* Paris : C. Prilipp, éditeur boulevard des Italiens, 19, Londres, Schott & c.ie., [18--] 1 print : chalk lithograph. Sh. 25.7 x 34<br>*Scope and Contents note*: The print is a cover for a musical score of a polka composed by Camille Schubert, also named Prilipp. It incorporates in its center a portrait medallion of Adelaide Ristori. Inscribed: Victor Coindre / Lith. Bertauts r. Cadeth Paris. | Oversize box 10 | Folder 3 |
| *The Ristori valse by Adrien Talex* London : Boosey & Sons, 28, Holles Street., [18--] 1 print : chalk lithograph. Sh. 34 x 24.2<br>*Scope and Contents note*: The three-quarter length portrait of Adelaide Ristori shows the Italian actress in costume and wearing a laurel wreath. | Oversize box 10 | Folder 3 |

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| *Madame Ristori* Geoffroy, Charles, lithographer [Paris] : Marchant édit.r alliance des arts. Paris, [18--] 1 print : lithograph. Im. 20.3 x 15.8; Sh. 28.9 x 20.7<br>*Scope and Contents note*: The seated three-quarter length portrait is of Adelaide Ristori shown with head facing right. Inscribed below image: Geoffory Sculp. / Sarazin Imp. | Oversize box 10 | Folder 3 |
| *M.me Ristori dans Myrra* Geoffroy, Charles, lithographer Paris : Imp. F. Chardon a.é 30. r. Hautefeuille, [18--] 1 print : steel engraving, col. Pl. 25.2 x 18; Sh. 27 x 19<br>*Scope and Contents note*: The full-length portrait is of Italian actress Adelaide Ristori. Inscribed below image: Ch. Geoffroy pinx. et sc.<br>Ref.: Béraldi, H. *Les graveurs du XIXe siècle*, v. 7, p. 8<br>Included: article "Mme A. Ristori - A Charles Geoffroy". | Oversize box 10 | Folder 3 |
| *Madame Ristori* [London] : Judd & co. lith. Doctors' Commons, London E.C., 1882 1 print : lithograph, col. Im. 29. x 22; Sh. 37.3 x 27<br>*Scope and Contents note*: The bust portrait is of Italian actress Adelaide Ristori.<br>Issued in: *The Whitehall review*, March 30, 1882. | Oversize box 10 | Folder 3 |
| Romagnesi, Marc' Antonio | | |
| *Marc Antoine Romagnezi. dans le personnage du docteur Balouard.*, [18--] 1 print : chalk lithograph. Sh. 25.5 x 17.6<br>*Scope and Contents note*: The full-length portrait is of Italian poet and *commedia dell'arte* actor Marc'Antonio Romagnesi, who was active in Paris. He is shown facing right in costume for the role of Doctor Gratiano Baloardo. Numbered in upper right: 12. Inscription below image: I. lith. de Delpech. Inscription below image: (Comed.ie Italienne) (Année 1550).<br><br>Also see: Box 11, folder 8-10 | Oversize box 10 | Folder 4 |
| La Ruette, Jean-Louis | | |
| *Jean Louis La Ruette comedien italien ordinnaire du roi. reçu en 1762.* Elluin, François Roland, etcher A Paris : Chez l'auteur, rue St. Jacques vis à vis celle des Mathurins, [ca. 1762] 1 print : etching, hand col. Pl. 25.5 x 18.8; Sh. 31.2 x 28.2<br>*Scope and Contents note*: The oval bust portrait is of Jean-Louis La Ruette, a French composer and singer who joined the Opéra-Comique in Paris in 1752. Title in capital letters in frame and inscription appears on pedestal: Brillant dans mon employ / … / Le Marechal Scene XIV. Inscribed: le Clerc del. / Elluin Sculp. | Oversize box 10 | Folder 5 |
| Salvini, Tommaso | | |
| *Tommaso Salvini as Othello* Photogravure. Gebbie & Husson Co. Ltd., Copyrighted 1890 by Gebbie & Co. 1 print : photogravure. Im. 24 x 16; Sh. 41.6 x 27.7<br>*Scope and Contents note*: The profile bust portrait is of Italian actor Tommaso Salvini facing left and in costume for the role of Othello in Shakespeare's tragedy. | Oversize box 10 | Folder 6 |

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| *Othello* Pellegrini, Carlo, lithographer. Vincent Brooks Day & Son. Lith., 1875 1 print : lithograph, col. Im. 31.2 x 18.5; Sh. 38.3 x 26.5<br>*Scope and Contents note*: The full-length portrait is of Italian actor Tommaso Salvini in costume for the role of Othello in Shakespeare's tragedy. It was issued in: *Vanity fair*, May 22, 1875.<br>Included: "Men of the day. No. 104. Signor Tommaso Salvini" -- article issued in *Vanity fair*. | Oversize box 10 | Folder 6 |
| Saqui, Marguerite Antoinette Lalanne | | |
| *Madame Saqui the celebrated performer on the rope at Vauxhall*, [18--] 1 print : etching. Pl. 23.6 x 14.6; Sh. 24.7 x 16; Mt. 34.2 x 24.6<br>*Scope and Contents note*: Marguerite Antoinette Saqui, a funambulist or tightrope walker, who performed at Covent Garden and at Vauxhall Gardens in London, is shown in costume, performing on a rope above a landscape. Inscribed: ... engraved by Alais, from an original painting by Hutchisson of Bath. | Oversize box 10 | Folder 7 |
| Sarsalli, Laura<br>*Scope and Contents note*: See: Box 21, folder 7. | | |
| Thénard, also called Auguste Pierre Louis Chevalier Perrin | | |
| *Mr. Thénard, rôle de Sganarelle, dans le Medecin malgré lui*, [17--] 1 print : etching. Im. 5.8 x 8.3; Pl. 8.5 x 10.7; Sh. 19.8 x 24.8<br>*Scope and Contents note*: French actor Thénard is shown in costume for the role of Sganarelle or the doctor in the play *Le médecin malgré lui*. He stands in a landscape between two figures and holds a flask. | Oversize box 10 | Folder 8 |
| Tortoriti, Giuseppe | | |
| *Joseph Tortoriti faisant le personage de Scaramouche* Mariette, Jean, publisher A Paris : Chez J. Mariette rue St Jacques aux Colonnes d'Hercules. avec priv. du roy., [ca. 1716-ca. 1742] 1 print : etching. Im. 27.8 x 19.4; Sh. 30.5 x 20.4<br>*Scope and Contents note*: The portrait is of Italian *commedia dell'arte* actor Giuseppe Tortoriti who was a member of the Comédie-Italienne in Paris and who, after 1697, was at the head of a *commedia dell'arte* troupe active in various French cities. He is shown in costume for the role of Scaramuccia (Scaramouche), stepping to the right and holding a guitar in the left hand. | Oversize box 10 | Folder 9 |
| Toscano, Angelica | | |
| *Angelique Toscano ditte Marinette* Mariette, Jean, etcher Picart, Bernard, draftsman, [ca. 1716-ca. 1742] 1 print : etching. Im. 26.9 x 19.1; Sh. 28.5 x 19.5<br>*Scope and Contents note*: The full-length portrait is of Italian *commedia dell'arte* actress Angelica Toscano in costume for the role of Marinetta and standing in front a décor. The spouse of Giuseppe Tortoriti, Toscano performed in Paris and, after 1697, was active in various French cities.<br>Ref.: Guardenti, no. 25 | Oversize box 10 | Folder 10 |

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| *Angelique Toscano, ditte Marinette* Mariette, Jean, etcher Picart, Bernard, draftsman [Paris] : Colonnes d'Hercules avec privil. du roy., [ca. 1716-ca. 1742] 1 print : etching. Im. 10 x 6.4; Sh. 10.5 x 6.9; Mt. 20.2 x 9.4<br>*Scope and Contents note*: The full-length portrait is of Italian *commedia dell'arte* actress Angelica Toscano in costume for the role of Marinetta or Marinette. Ref.: Guardenti, no. 29 | Oversize box 10 | Folder 10 |
| *[Angelique Toscano, dite Marinette]*, [18--] 1 print : etching, hand col. Sh. 26.5 x 18.4; Mt. 30.1 x 21<br>*Scope and Contents note*: The full-length portrait is of Italian *commedia dell'arte* actress Angelica Toscano in costume for the role of Marinetta or Marinette. Annotated in brown ink: Angelique Toscano, dite Marinette. | Oversize box 10 | Folder 10 |

Varesi, Felice

*Scope and Contents note*: See: Brambilla, Teresina

Wood, Charles

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|---|---|---|
| *Mr. Charles Wood as Harlequin*, [18--] 1 print : etching. Pl. 19.3 x 13.7; Sh. 25.5 x 18.6<br>*Scope and Contents note*: The standing portrait of Charles Wood shows the actor in costume for the role of Harlequin, with one hand on hat, the other on a sword that is inscribed: LOVE. Pencilled below image: JHW [?] / BT Proof. | Oversize box 10 | Folder 11 |

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## Series IV. Commedia dell'arte, ca. 1560-ca. 1954 9 boxes, 16 flat file folders 295 prints, 1 pamphlet, 1 score, 16 cutouts

*Scope and Contents note*: The series documents the iconography of a specific theatrical genre, the *commedia dell'arte*, from the 16th to the 20th century. It comprises prints of *commedia dell'arte* characters and masks by prominent printmakers, such as the suite known as *Les trois Pantalons* or *The three Pantaloons* by Jacques Callot and the engraving *L'amour au théâtre italien* by Charles-Nicolas Cochin, which is based on Antoine Watteau's painting at the Staatliche Museen, Berlin. The series also comprises printed ephemera that shed light on the variety of uses of *commedia dell'arte* imagery, and its social and historical context. It is divided into three subseries: characters and masks, performances, and uses of *commedia dell'arte* imagery. Other *commedia dell'arte* images are featured in Series I (Box 5, folder 4), Series II (Box 7, folders 2-3), Series III, and Series V.

## Series IV.A. Characters and masks, ca. 1560-ca. 1954 5 boxes, 5 flat file folders 158 prints, 15 cutouts

*Scope and Contents note*: The subseries comprises prints of single and multiple *commedia dell'arte* characters and masks. A large number of the prints formed suites, some originally bound. In order to retain the coherence of these suites, the subseries has been organized chronologically by printmakers and publishers, rather than by character names. The subseries attests to the early interest in the *commedia dell'arte* in Italy. The reception of the genre in France is exemplified by Jacques Callot's œuvre and by prints engraved in Paris during the last decades of the 17th century when Italian companies were present in

Paris and benefited from royal support. The intensive publishing activity in the rue Saint-Jacques in Paris emerges as a foyer of great diffusion of the *commedia dell'arte* repertoire, as is shown in the prints issued by Jean Le Blond I, Henri and Nicolas Bonnart, François Jollain, and Antoine Trouvain. The subseries also illustrates the reception of the work of painters and draftsmen Claude Gillot, Antoine Watteau, Nicolas Lancret, and Cornelis Troost. The prints by Frederick Carter and the cutout silhouettes of Lotte Reiniger exemplify ways in which XXth century artists used a traditional repertoire to address new artistic concerns.

| Title/Description | Containers | |
|---|---|---|
| *[Pantaloon]* [S.l.] : Petri de Nobilibus formis, [15--] 1 print : etching. Pl. 21 x 14.7; Sh. 21.2 x 15.1; Mt. 35.4 x 26.5<br>*Scope and Contents note*: Pantalone or Pantaloon plays a stringed instrument, possibly a lute, an owl resting on his shoulder. He sings and plays to Franceschina, while looking down towards a puppy dog (i.e. cagnolino) that holds an open book containing musicscores.<br>Inscription in upper right: Tra la Ciuetta, é mi, é la Cagnolina / Cantiamo per rasón la franceschina. | Oversize box 11 | Folder 1 |
| *[Pulcinella; Zanni; Il Dottore]* , [16--] 3 prints : etching. Pl. 30 x 18.4; Sh. 37.9 x 21.7<br>*Scope and Contents note*: Three prints of *commedia dell'arte* characters Pulcinella (i.e. Punchinello), Zanni, and Il Dottore (i.e. The Doctor). Inscription in the plate's lower margin of *Pulcinella*: Io sono quel famoso Pulcinella / … Numbered in lower left corner of image: 696. Annotated in ink: 961 / 21. Inscription in the plate's lower margin of *Zanni*: A me non da fastidio la pigione / … Numbered in the lower right of plate: 963 / 23. Inscription in the plate's lower margin of *Il Dottore*: A suon di Campanacci addottorato / … Numbered in lower left corner of image: 699. The three prints are identified in Duchartre as etchings by Jacob de Gheyn II (1565-1629). | Oversize box 11 | Folder 2 |
| *[Les trois Pantalons]* Callot, Jacques, etcher, [ca. 1618-ca. 1620] 3 prints : etching, engraving. Pl. 24.2 x 15.3; Sh. 24.8 x 16.1<br>*Scope and Contents note*: Complete suite of *Les trois Pantalons* or *The three Pantaloons* representing three stock characters from the *commedia dell'arte*: Pantalone [i.e. Pantaloon], Il Capitano or L'Innamorato [i.e. The Captain or Lover], and Zanni or Scapin.<br>Ref.: Lieure 288-290 | Oversize box 11 | Folder 3 |
| *[Zanni, or Scapin]* Callot, Jacques, etcher, [ca. 1618-ca. 1620] 1 print : etching, engraving. Im. 21.5 x 14.5; Mt. 25 x 17.7<br>*Scope and Contents note*: The figure of Zanni or Scapin from the suite of *Les trois Pantalons* or *The three Pantaloons* is shown standing and holding a sword, while spectators watch a performance on stage in the background.<br>Annotated in ink: Callot fecit.<br>Ref.: Lieure 290 | Oversize box 11 | Folder 4 |
| *Balli di sfessania* Callot, Jacques, etcher, [ca. 1621] 24 prints : etching. Pl. 7.3 x 9.4; Sh. 7.6 x 9.7<br>*Scope and Contents note*: Complete suite comprising a title leaf and 23 etchings portraying dancers or performers identified by inscriptions. Several of these bear the names of *commedia dell'arte* characters: Mezzetino, Pulcinella, Scapino, and Scaramuccia. | Oversize box 14 | |

Ref.: Lieure 379-402; Posner, D. "Jacques Callot and the dances called Balli di sfessania," *Art bulletin* (June 1977), v. LIX/2, p. 203-216

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*[Commedia dell'arte characters]* Bonnart, Henri, publisher , [16--] 17 prints : etching, engraving. Pl. 15 x 10; Sh. 20.6 x 14.5

Oversize box 11 | Folder 5

*Scope and Contents note*: Each etching in this set of small prints depicts a single *commedia dell'arte* figure in a bare setting, identified by an inscription in the lower margin. Most of the prints are inscribed with the imprint of Henri Bonnart. The prints are titled: *Le capitan Spezzaferre* (i.e. The Captain),*Le Pantalon venitien* (i.e. Pantaloon or Pantalone), *Mesetin* (i.e. Mezzetino, Mezzetin), *Le comedien serieux*, *Gilotin*, *La comedienne*, *Arlequin* (i.e. Harlequin, Arlecchino), *Le Docteur* (i.e. The Doctor), *Briguelle*, *Diamantine*, *Triuelin* (i.e. Trivelin), *Scaramouche* (i.e. Scaramuccia), *Arlequin*, *Le vulcain de l'opera*, *L'opérateur Turpin*, *Polichinelle* (i.e. Punchinello, Pulcinella), *Scaramouche*. Watermarks. Numbered in red pencil in upper margin: 34, 55, 70, 71, 73, 74, 74, 75, 76, 77, 79, 80, 81, 82, 83, 83, 84, 85. The print titled *L'opérateur Turpin* bears the partially legible name of Gérard Scotin.
Ref.: Weigert, no. 577-602 (for complete suite)

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*Gilotin; Mezetin Boccale* Bonnart, Henri, publisher [Paris] : Chez HBonnart rüe S. Iacques au Coq avec priu., [16--] 2 prints : etching, engraving. Pl. 27 x 19; Sh. 36.4 x 23.5

Oversize box 11 | Folder 6

*Scope and Contents note*: The prints show the *commedia dell'arte* characters Gilotin and Mezzetino.
Ref.: Guardenti, no. 287; Weigert, no. 593

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*Mezetin Boccale* Bonnart, Henri, publisher [Paris] : Chez HBonnart vis a vis les Mathurins au Coq avec priuil., [16--] 1 print : etching, engraving. Im. 23 x 17.7; Sh. 26.6 x 18.7; Mt. 29.4 x 19.4

Oversize box 11 | Folder 7

*Scope and Contents note*: The masked figure of Mezzetino is shown holding a sword, standing besides a monkey that carries a scroll.
Ref.: Weigert, no. 593

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*[Costumes de Venise]* Bonnart, Nicolas, publisher, [16--] 6 prints : etching, engraving. Pl. 16.5 x 11.8; Sh. 20.6 x 14.5

Oversize box 11 | Folder 8

*Scope and Contents note*: Each etching in this set depicts a single *commedia dell'arte* figure standing in a landscape: *Pantalon, masque venitien* (i.e. Pantaloon or Pantalone), *Harlequin, comedien burlesque* (i.e. Arlequin, Arlecchino), *Pasquarel, comedien boufon d'Italie* (i.e. Pasquarelli), *Scaramouche, en colere* (i.e. Scaramuccia), *Le docteur Gratian Baloüard* (i.e. The Doctor), and *Polichinelle, masque burlesque* (i.e. Punchinello, Pulcinella). The imprint of Nicolas Bonnart is inscribed in the lower margin and below the image appears: Tiré du Cabinet de Mr. Chassebras de Cramailles. The print *Scaramouche, en colere* is a portrait of Marc'Antonio Romagnesi. Numbered in red pencil in upper part of image: 64; 65; 66; 67; 68; 69.
Ref.: Weigert, no. 346-347, 350-353

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*Le docteur Balouarde; Spezza Ferre* Bonnart, Nicolas, publisher, [16--] 2 prints : etching, engraving. Pl. 26.3 x 18.6; Sh. 33 x 24.1

Oversize box 11 | Folder 9

*Scope and Contents note*: Two prints of *commedia dell'arte* characters titled *Le docteur Balouarde* (i.e. The Doctor) and *Spezza Ferre*. The imprint of Nicolas

Bonnart is inscribed in the lower margin and a signature appears in the lower left corner of the image: Bonnart f. The Doctor is a portrait of Marc'Antonio Romagnesi.
Ref.: Weigert, no. 360, 370.

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| *[Commedia dell'arte characters]* Bonnart, Nicolas, publisher, [16--] 10 prints : etching, engraving. Pl. 26.7 x 18.7; Sh. 36.5 x 22.5<br><br>*Scope and Contents note*: The prints are: *Arlequin* (i.e. Harlequin, Arlecchino), *Arlequin au ventre de sa mere la Tonne*, *Arlequin, gentilhomme marchand de piereries*, *Crispin*, *Le docteur Balouarde* (i.e. The Doctor), *Polichinelle* (i.e. Pulcinella, Punchinello), *Scaramouche* (i.e. Scaramuccia), *Scaramouche entrant au theatre*, *Le vulcain de l'opera*, and *Le sabotier*. The characters Crispin and the Doctor are portraits of Raymond Poisson and Marc'Antonio Romagnesi.<br>Ref.: Weigert, no. 354-356, 359-360, 364, 366, 368, 370 | Oversize box 11 | Folder 10 |
| *Arlequin; Polichinelle; Scaramouche entrant au theatre* Bonnart, Nicolas, publisher, [16--] 3 prints : etching, engraving. Sh. 26 x 17.8<br><br>*Scope and Contents note*: The prints of *commedia dell'arte* characters are titled: *Arlequin* (i.e. Harlequin, Arlecchino), *Polichinelle* (i.e. Pulcinella, Punchinello), *Scaramouche entrant au theatre* (i.e. Scaramuccia). The imprint of Nicolas Bonnart appears in the lower margin. The signature of Bonnart is inscribed in the lower left corner of *Polichinelle* and *Scaramouche entrant au theatre*.<br>Ref.: Weigert, no. 354, 364, 368 | Oversize box 11 | Folder 11 |
| *[Harlequin, or Arlecchino]* Mitelli, Giuseppe Maria, etcher, [ca. 1675] 1 print : etching. Im. 27 x 19.5; Pl. 27.7 x 20.2; Sh. 34.4 x 25.5<br><br>*Scope and Contents note*: The plate from the suite *Le ventiquattr'hore dell'hvmana felicità* … (Bologna, 1675) shows Harlequin (i.e. Arlequin, Arlecchino) performing a dance step, with one hand on sword and other held high with palm up.<br>Inscription in the plate's lower margin: COMICO / Io uò uendendo altrui frottole e fole / … // MORTE / Dal Tarlo mio tù per sottrarti, i sali / …<br>Ref.: Varignana, F. Giuseppe Maria Mitelli. Le incisioni, no. 254 | Oversize box 12 | Folder 1 |
| *Gvillot Goriv; Gandolin* Falck, Jeremiasz, engraver, [16--] 2 prints : engraving. Im. 27.8 x 20.4; Sh. 31 x 20.5<br><br>*Scope and Contents note*: The prints depict the figures in profile of Gandolin and Guillot Goriu [i.e. Guillot Gorju] in an architectural setting. The imprint of Jean Le Blond at the sign of the *Cloche d'argent* on rue Saint-Jacques, Paris, appears in the lower margin of *Giullot Goriu*. | Oversize box 12 | Folder 2 |
| *[Commedia dell'arte characters]* Rousselet, Gilles, engraver Couvay, Jean, engraver Huret, Grégoire, designer Mariette, Jean, publisher Paris : Mariette excu. …, [16--] 6 prints : engraving. Im. 26.9 x 20.5; Sh. 31.5 x 21.2<br><br>*Scope and Contents note*: A suite featuring four prints engraved by Gilles Rousselet and two by Jean Couvay. Each print depicts a character from the *commedia dell'arte* and a well-known actor. The prints are titled: *Gaultier Garguille* (i.e. Hugues Guéru), *Gros Guillaume* (i.e. Robert Guérin), *Turlupin* (i.e. Henri Legrand), *Iodelet* (i.e. Jodelet, the actor Julien Bedeau), *Le capitan Matamore* (i.e. The Captain), and*Gvillot Goriv* (i.e. Guillot Gorju, Bertrand Hardouin de Saint-Jacques). Numbered in lower right corner: 1 to 6. | Oversize box 12 | Folder 3 |

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| | *[Commedia dell'arte characters]* Trouvain, Antoine, publisher, [16--] 8 prints : etching. Im. 15.5 x 11.3; Pl. 17.6 x 12.2; Sh. 20 x 15.8<br><br>*Scope and Contents note*: Each etching in this set of small prints is inscribed with the imprint of the publisher Antoine Trouvain at the sign of the *Grand monarque* on rue Saint-Jacques, Paris. The prints are titled: *Mezetin* (i.e. Mezzetino), *Arlequin* (i.e. Harlequin, Arlecchino), *Gilotin*, *Polichinelle* (i.e. Pulcinella), *Le sabotier*, *Scaramouche* (i.e. Scaramouche, Scaramuccia), *Spezza Ferre* (i.e. the Captain), and *Le vulcain de l'opera*. Watermarks. | Oversize box 12 | Folder 4 |
| | *[Scaramouche]; Dame Ragonde* Guérard, François, etcher, [16--] 1 print : etching, engraving. Pl. 16.4 x 11.5; Sh. 21 x 15.7<br><br>*Scope and Contents note*: Figure of Scaramouche (i.e. Scaramuccia) holding guitar while other hand is held out, palm open, and figure of Dame Ragonde in a landscape setting with trees in the background. Inscription in the lower margin of *[Scaramouche]*: Dans cette habit fantastique … Inscription in the lower margin of *Dame Ragonde* : Vous cherchez qui je suis … | Oversize box 12 | Folder 5 |
| | *[Commedia dell'arte characters]* Jollain, François, publisher, [16--] 10 prints : engraving. Im. 26.1 x 18.5; Pl. 20 x 18.9; Sh. 36.5 x 23<br><br>*Scope and Contents note*: Each engraving in this set of large prints depicts a standing figure from the *commedia dell'arte* with a scene performed on stage in the background. The imprint of François Jollain appears on most prints, while several engravings are inscribed with the signature: Leroux f. The prints are titled: *Voila le grand Polichinelle dit le pere aux autres* (i.e. Pulcinella, Punchinello), *Pascariele*, *Arlequin* (i.e. Harlequin, Arlecchino), *Crispin*, *Voila le drolle de Gille* (i.e. Gilles), *Le magister naso*, *Scaramouche* (i.e. Scaramuccia), *Pantalon* (i.e. Pantalone, Pantaloon), *Le sabotier*, *Le docteur Ballouard* (i.e. the Doctor). | Oversize box 12 | Folder 6 |
| | *Pantalon* Jollain, François, publisher, [16--] 1 print : etching, engraving. Im. 25.3 x 18.2; Pl. 27.8 x 18.6; Sh. 35.1 x 23.4<br><br>*Scope and Contents note*: The figure of Pantaloon (i.e. Pantalone) facing left is derived from an etching by Jacques Callot.<br>Ref.: Weigert, no. 343 | Oversize box 12 | Folder 7 |
| | *Le capiten Spezza Ferre*, [17--] 1 print : engraving, hand col. Im. 22.9 x 17.5; Sh. 26 x 18.2<br><br>*Scope and Contents note*: The figure of Spezza Ferre (i.e. the Captain) stands before a garden. Inscribed in the lower margin: Spezza ferre est rude a l'Espade / Mais ce n'est qu'en rodomontade. The print, although unsigned, is possibly by Jean-Baptiste Broebes (/Brebes). It is derived from the print titled *Le capitan Spezzaferre* issued by Henri Bonnart, but was printed in reverse direction. Numbered in lower right: 6.<br>Ref.: Guardenti, no. 261 | Oversize box 12 | Folder 8 |
| | *[Commedia dell'arte characters]*, [17--] 4 prints : etching. Im. 14.5 x 10; Sh. 19.4 x 10.8<br><br>*Scope and Contents note*: Four prints based on satires by Horace and Juvenal that show *commedia dell'arte* characters and masks: Mezzetin (i.e. Mezzetino), Pantaloon (i.e. Pantalone), Scaramouche (i.e. Scaramuccia), and Jean Gurgulo (i.e. | Oversize box 12 | Folder 9 |

Giangurgolo). The figure of Mezzetin is a standing portrait of Angelo Constantini, based on a painting by François de Troy. Each print is inscribed with a title and a reference to Horace or Juvenal. Ref.: Guardenti, no. 186, 194-196

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| *Het nieuw geopend Italiaans Toneel, vertonende de vonderlyke ziekte bezwangerkeid en baring van Arlequin benevens de opvoeding van des zelfs Jongen Zoon* Xavery, Gerard Jozeph, draftsman; designer Schenk, Peter, publisher T Amsterdam : By Petrus Schenk woor ann in de Warmoes Straat …, [17--] 16 prints : etching. Pl. 23.5 x 20.7; Sh. 24.4 x 21.3<br><br>*Scope and Contents note*: A set comprised of a hand-colored title leaf and 15 b&w etchings (pl. 1-3, 5-16) depicting the illness, pregnancy, and confinement of Harlequin, as well as the education of his son.<br>Ref.: Molinari, p. 166-172 | Oversize box 12 | Folder 10 |
| *Kolombine. Arlequin* Xavery, Gerard Jozeph, draftsman; designer Schenk, Peter, publisher, [17--] 1 print : etching. Pl. 22.7 x 20.7; Sh. 23.7 x 21.8<br><br>*Scope and Contents note*: The print depicts Harlequin whipping his son. It is numbered 14 and forms part of the suite *Het neiuw geopend Italiaans Toneel* …. | Oversize box 12 | Folder 11 |
| *Cette bouche si charmante* … Xavery, Gerard Jozeph, draftsman; designer, [17--] 1 print : etching. Pl. 23.1 x 20.6; Sh. 23.7 x 21.6<br><br>*Scope and Contents note*: The commedia dell'arte scene is inscribed in the lower margin: G. I. Xavery Inv. et Del. | Oversize box 12 | Folder 12 |
| *Le theatre italien* Schmidt, Georg Friedrich, etcher Lancret, Nicolas, designer; Larmessin, Nicolas de, publisher; A Paris : Chez N de Larmessin graveur du Roy rüe des Noyers a la 4e porte cocher adroite entrant par la rüe St. Jacques A.P.D.R., [17--] 1 print : etching. Pl. 31.6 x 23.2; Sh. 32.3 x 24.3<br><br>*Scope and Contents note*: The reproductive print after Nicolas Lancret's painting *Comédiens italiens* (Paris, musée du Louvre) features the Doctor, Harlequin, Gilotin, Columbine, and Brighella who stand in front of a wooded area.<br>Inscription in the lower margin: Ici les jeux badins et l'aimable folie … | Oversize box 13 | Folder 1 |
| *Arlequin toovenaar en barbier / Arlequin magicien & barbier* Tanjé, Pieter, etcher Troost, Cornelis, designer te Amsterdam : By P. Fouquet Junior 1758 , 1758 1 print : engraving. Im. 29.7 x 24.7; Pl. 36.6 x 26.7; Sh. 39.9 x 30<br><br>*Scope and Contents note*: The street scene shows Harlequin (i.e. Arlecchino, Arlequin) in the role of a barber (Niemeijer, J. W. Cornelis Troost, no. 282).<br>Dedicated to: Antoine Joseph de Bergk. | Oversize box 13 | Folder 2 |
| *[Sous un habit de Mezetin]* Watteau, Antoine, designer, [17--] 1 print : etching. Sh. 26.8 x 19.2<br><br>*Scope and Contents note*: The anonymous print after Antoine Watteau's painting at the Wallace Collection in London, also known as *Gilles and his family*, shows figures in front of an arch. Mezzetino is a portrait of Pierre Sirois.<br>Ref.: Le Blanc, C. *Manuel de l'amateur d'estampes*, vol. 4, p. 32, no. 51; Dacier, É., Vuaflart, A. *Jean de Jullienne*, no. 131 (with no inscriptions, in reverse from ill. 131) | Oversize box 13 | Folder 3 |

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| | *Balet italien; Consert italien* Watteau, Antoine, designer, [17--] 2 prints : etching. Im. 11.1 x 8; Pl. 12.6 x 8; Sh. 17.7 x 20.3<br><br>*Scope and Contents note*: Two anonymous prints after Antoine Watteau. *Balet italien*, a reduced copy of the etching *Les habits sont italiens* … published by Sirois, shows Pierrot (or Gilles?) and other figures standing in front of a curtain and landscape. Inscribed in the lower margin: Wateaux pinx. / et se vent a Pari[s]. Inscription in the lower margin: Les habits son Italiens … *Consert italien*, a reduced copy of the etching *Sous un habit de Mezetin* …, shows figures in front of an arch. Mezzetino playing the guitar is a portrait of Pierre Sirois. Inscribed in the lower margin: Wateaux pinx. / et se vent a Paris. Inscription in the lower margin: Sous un habit de Mezetin …<br>Ref.: Dacier, É., Vuaflart, A. Jean de Jullienne, no. 130b (in reverse from ill. 130); no. 131b (in reverse from ill. 131) | Oversize box 13 | Folder 4 |
| | *Belle n'écoutez rien, Arlequin est un traitre* … Cochin, Charles Nicolas , etcher Sirois, Pierre, publisher Watteau, Antoine, designer A Paris : Chez Sirois sur le Quai Neuf aux armes de France, [17--] 1 print : etching, hand col. Im. 20.6 x 26.9; Sh. 23.4 x 27.3<br><br>*Scope and Contents note*: An etching after Antoine Watteau showing Harlequin, Pierrot, and Mezzetino.<br>State 1 (cf. Dacier)<br>Ref.: Rosenberg, P. Antoine Watteau , v. 1, p. 144, fig. 92a; Dacier, É., Vuaflart, A. Jean de Jullienne, no. 82 | Oversize box 13 | Folder 5 |
| | *Pour garder l'honneur d'une belle* … Hartman, Daniel, engraver; Watteau, Antoine, designer; Engelbrecht, Martin, publisher [Augsburg] : Mart. Engelbrecht exc. A. V., [17--] 1 print : engraving, hand col. Im.20.3 x 26.8; Pl. 22.3 x 27.7; Sh. 24.5 x 30.6<br><br>*Scope and Contents note*: The engraving is copied after Charles-Nicolas Cochin's etching *Pour garder l'honneur d'une belle* …; it shows l'Innamorata playing the guitar, while Lelio sings. The Doctor, Pierrot, and Harlequin look on. Printed in the lower margin : N. 59. Numbered in upper left corner: 1. | Oversize box 13 | Folder 6 |
| | *Sangodemi!* A Paris : Chez Martinet, Libraire, rue du Coq No. 13 et 15, [18--] 1 print : engraving, col. Im. 17.8 x 10.9; Sh. 22 x 14<br><br>*Scope and Contents note*: Full-length figure of Harlequin (i.e. Arlequin, Arlecchino) in costume and mask with left hand holding hat. Printed, top right: 279 | Oversize box 13 | Folder 7 |
| | *Costume d'une Arlequine, dans Gustave III ou Le bal masque, opéra.* Maloeuvre, Pierre, engraver, [Paris] : Chez Hautecoeur-Martinet, Editeur, rue du Coq, No. 13 et 15, a Paris, [18--] 1 print : engraving, hand col. Pl. 19.5 x 12.6; Sh. 23.7 x 15.7<br><br>*Scope and Contents note*: Full-length female figure in Harlequin costume with both hands on sword. Printed, top left: Académie Royale de Musique; top right: No. 904. | Oversize box 13 | Folder 8 |
| | *Le capitan Matamore* Lecomte, Hippolyte, lithographer , [18--] 1 print : lithograph, col. Sh. 24.6 x 19.3<br><br>*Scope and Contents note*: Standing figure of Captain Matamore, wearing plumed hat and large spurs on shoes, one hand on hip and other pointing right, for a performance at the Hôtel de Bourgogne in Paris. Inscribed across bottom: (Th.tre de l'Hotel de | Oversize box 13 | Folder 9 |

Bourgogne) (Année 1648). Numbered in upper right: 4. Inscribed below image: I. lith. de Delpech.

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|---|---|---|
| *Le capitan Matamore* Ruotte, Louis Charles, engraver; Huret, Grégoire, draftsman; designer , [18--] 1 print : stipple engraving, hand col. Im. 19.9 x 14.6; Sh. 35.5 x 25.7<br>*Scope and Contents note*: A print showing the full-length figure of the Captain, wearing plumed hat and large spurs on shoes, one hand on hip and other pointing right. In pencil, lower right: 1873. Inscription at top of image: Galerie Théâtrale. | Oversize box 13 | Folder 10 |
| *[Commedia dell'arte scenes]* Carter, Frederic, etcher, [ca. 1908-ca. 1911] 14 prints : etching. Im. 18.2 x 12.1; Sh. 33.6 x 22.9 and smaller<br>*Scope and Contents note*: The fourteen prints are not part of a suite. They are titled: *The apotheosis of Colombine*,*The skipper*, *[Untitled]*, *Red hot gold - a little joke of the old gentleman's / Les dons du diable*, *The skeleton in the cupboard*, *Le fin d'Arlequin*, *A dance - : desire*, *A dance called "Jealousy"*, *Rose dance*, *The death of Colombine*,*[Untitled]*, *Prologue - puppets*, *L'envoi*, and*[Untitled]*. Several prints are inscribed with the name of the artist and a date, and have the artist's name pencilled below image. *Commedia dell'arte* characters include Pierrot, Harlequin, and Columbine.<br>Ref.: Furst, H. "Frederick Carter," *The print collector's quarterly*, v. 20/4, p. 346-361 | Oversize box 13 | Folder 11 |
| *[Commedia dell'arte characters]* Reiniger, Lotte, artist, [ca. 1930-ca. 1954] 1 box (15 cutout silhouettes): paper, cardboard, glass, leather, b&w and col.; 27.4 x 20.5 x 5 cm.<br>*Scope and Contents note*: The box contains 15 silhouette figures, notably of *commedia dell'arte* characters Harlequin, Columbine, the Captain, and Pantaloon. Each is pencilled with the artist's initials and is annotated with a title in pencil. | Oversize box 15 | |

## Series IV.B. Performances, ca. 1630-1909 2 boxes, 6 flat file folders 65 prints, 1 score

*Scope and Contents note*: The subseries comprises representations of performances of ballets and plays staged as part of court celebrations. Also featured are street performances during carnival and civic processions. The subseries illustrates the range of settings for *commedia dell'arte* performances and the range of activities enacted by *commedia dell'arte* actors, including acrobatics. Musical compositions that use the *commedia dell'arte* as a source of inspiration have also been included in this subseries. The subseries is organized by theme: acrobatics, plays, ballets, and pantomimes, street entertainment, musical compositions, and chronologically within each theme.

| Title/Description | Containers | |
|---|---|---|
| **Acrobatics** | | |
| *Aardige versaameling van koorde-danssers, springers en postuurmaakers* Xavery, Gerard Jozeph, designer; Schenk, Peter, publisher te Amsterdam : By Petrus Schenk …, [17--] 16 prints : etching. Pl. 16.5 x 24.4; Sh. 22.5 x 31.2<br>*Scope and Contents note*: Complete suite comprised of a title leaf and 15 etchings showing danseurs de cordes, tightrope acrobats, and acrobats performing somersaults, handstands, and acts of levitation. Several performers are dressed as *commedia dell'arte* characters.<br>Ref.: Hollstein, vol. XXV, p. 303 | Oversize box 16 | Folder 1 |

**Plays, ballets, and pantomimes**

| | | |
|---|---|---|
| *Io son el capitan Escarbonbardon de la papirotondo* Saint-Igny, Jean de, publisher A Paris : Chez I. de St. Igny, faubour St. German pres la porte de busy à lenseigne du Grand Turc, [16--] 1 print : etching, engraving. Im. 11.2 x 14.1; Pl. 12.8 x 14.5<br>*Scope and Contents note*: The close-up view of the busts of women and men in front of a scroll is inscribed: Io Son el Capitan Escarbonbardon … It possibly is the announcement of a *commedia dell'arte* play in which the Captain features. | Oversize box 16 | Folder 2 |
| *[Commedia dell'arte scene]*, [16--] 1 print : etching. Sh. 24.4 x 31.5; Mt. 27 x 39<br>*Scope and Contents note*: *Commedia dell'arte* characters and other figures are shown in a landscape setting. | Oversize box 16 | Folder 3 |
| *La baguette de Vvlcain* A Paris : Chez le Roux place aux Veaux au bout du pont Marie a ljmage Ste. Geneuieue auec priuilege du Roy, [16--] 1 print : etching, engraving. Pl. 30.7 x 20.5; Sh. 35.8 x 23.8<br>*Scope and Contents note*: The scene from Jean-François Regnard and Charles de la Rivière Dufresny's play *La baguette de Vulcain* (1693) features several *commedia dell'arte* characters, including Columbine, Harlequin, Marinette, and Pierrot. | Oversize box 16 | Folder 4 |
| *L'amour triomphant par les intrigues d'Harlequins. Pantomime comique produit par les enfans de sr. Sebastiani* Nilson, Johann Esaias, etcher [Augsburg/Paris] : Ce vend a Augsbourg chez l'auteur et à Paris chez Rosselin rue St. Jaques a l'hotel Saumur , [17--] 1 print : etching. Pl. 22 x 15.8; Sh. 22.5 x 16.2<br>*Scope and Contents note*: Children are shown acting the characters of Harlequin, Columbine, Pantaloon, the Doctor and Pierrot in Franz Sebastiani's pantomime *L'amour triomphant par les intrigues d'Harlequin*. Inscribed on pedestal: dessiné e gravé par J. E. Nilson Peintre. Numbered in upper right: No. XVI | Oversize box 16 | Folder 5 |
| *Theatre italien - Livre de scenes comiques inventées par Gillot* Huquier, Gabriel, engraver Gillot, Claude, designer A Paris : Chez Huquier vis avis le Grand Chatelet et chez la veuve Chereau rue St. Jaque aux Deux Pillier d'or, avec privil. du roi, [ca. 1729-ca. 1732] 12 prints : engraving, etching. Sh. 19.5 x 22.3<br>*Scope and Contents note*: Complete suite comprised of a title leaf and 11 prints depicting *commedia dell'arte* scenes titled: *Tombeau de maître André*, *Arlequin empereur dans la lune*, and*Arlequin grapignant*. The comedy *Arlequin grapignant* by Evaristo Gherardi and the comedy *Arlequin empereur dans la lune* by Nolant de Fatouvill were created at the Hôtel de Bourgogne in Paris. *Tombeau de maître André* is the name of a comedy by Brugière de Barante. | Oversize box 16 | Folder 6 |
| *Der italianische Schauplaz - Theatre italien - Comoedianten Aufzuge - Livre de scènes comiques* Gillot, Claude, designer[Augsburg] : Joh. Georg Merz. exc. Aug. Vind., [17--] 1 print : engraving, etching, hand col. Im 18.8 x 28.9; Pl. 19.4 x 29.8; Sh. 25.6 x 41.2<br>*Scope and Contents note*: Title leaf of suite of prints showing Fame sitting on a cloud addressed by Mezzetin; background stage with figures from the *commedia dell'arte*: Pantaloon or Pantalone, Pierrot, and Mezzetin or Mezzetino. | Oversize box 16 | Folder 7 |

Numbered in lower right corner: 1.

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|---|---|---|---|
| | *Der Schwätzer und der Leichtgläubige, eine Pantomime, …* Degmair, Philipp Andreas , mezzotinter Haid, Johann Philipp , mezzotinter Siller, Matthias, designer [Augsburg/Vienna] : Negotium Academia Cæs. … , [1764] 4 prints : mezzotint, hand col. Pl. 30.3 x 41.7; Mt. 33 x 45.1<br><br>*Scope and Contents note*: Title leaf and three prints (pl. 2, 8, 11) depicting scenes from P. Florian Reichssiegel's intermezzo *Der Schwätzer und der Leichtgläubige*, performed in celebration of the birthday of Prince Archbishop Siegmund Christoph von Schrattenbach of Salzburg. Stamped in upper left corners: 143, 144, 150, 153. | Oversize box 16 | Folder 8-11 |
| | *[Der Schwätzer und der Leichtgläubige, eine Pantomime, …]* Degmair, Philipp Andreas, mezzotinter Siller, Matthias, designer, [1764] 3 prints : mezzotint, hand col. Im. 25 x 39; Pl. 29.5 x 41; Sh. 39 x 48.9<br><br>*Scope and Contents note*: Plates 2, 8 and 11 from the suite *Der Schwätzer und der Leichtgläubige* are based on P. Florian Reichssiegel's intermezzo performed in celebration of the birthday of Prince Archbishop Siegmund Christoph von Schrattenbach of Salzburg. Numbered in lower right corners: 52, 58, 61. | Oversize box 16 | Folder 12-14 |
| | *[Der Schwätzer und der Leichtgläubige, eine Pantomime, …]* Degmair, Philipp Andreas, engraver; etcher Siller, Matthias, designer, [1764] 3 prints : engraving, etching, hand col. Im. 25 x 39; Pl. 29.5 x 41; Sh. 39 x 48.9<br><br>*Scope and Contents note*: Plates 4, 10 and 12 from the suite *Der Schwätzer und der Leichtgläubige* are based on P. Florian Reichssiegel's intermezzo performed in celebration of the birthday of Prince Archbishop Siegmund Christoph von Schrattenbach of Salzburg. Inscribed in upper margins: Collection des Prospects Theatrales pour servir aux Cameres Obscures et autres Machines Optiques. | Oversize box 17 | Folder 1 |
| | *[Der Schwätzer und der Leichtgläubige, eine Pantomime, …]* Degmair, Philipp Andreas, engraver; etcher Siller, Matthias, designer, [1764] 3 prints : engraving, etching, hand col. Im. 25 x 39; Pl. 29.5 x 41; Sh. 39 x 48.9<br><br>*Scope and Contents note*: Plates 7, 9, and 12 from the suite *Der Schwätzer und der Leichtgläubige*, are based on P. Florian Reichssiegel's intermezzo performed in celebration of the birthday of Prince Archbishop Siegmund Christoph von Schrattenbach of Salzburg. Inscribed in upper margins: Collection des Prospects Theatrales pour servir aux Cameres Obscures et autres Machines Optiques. | Oversize box 17 | Folder 2 |
| | *Der Schwätzer und der Leichtgläubige, eine Pantomime, …* Degmair, Philipp Andreas, mezzotinter Haid, Johann Philipp, etcher; engraver Siller, Matthias, designer [Augsburg/Vienna] : Negotium Academia Cæs. …, [1764] 3 prints : etching, engraving, hand col. Pl. 30.3 x 41.7; Mt. 33 x 45.1<br><br>*Scope and Contents note*: Plates 4, 5, 6, 7, 9 are from a suite of prints based on P. Florian Reichssiegel's intermezzo *Der Schwätzer und der Leichtgläubige*, performed in celebration of the birthday of Prince Archbishop Siegmund Christoph von Schrattenbach of Salzburg. Stamped in upper left corners: 146, 147, 148, 149, 151. | Oversize box 17 | Folder 3 |

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| | *Une soirée chez Ét. Carjat (30 juillet 1864). - Pierrot photographe, acte 1er* Linton, Henry Duff, wood engraver, [ca. 1864] 1 print : wood engraving. Im. 18 x 23.5; Sh. 21.3 x 27.1<br>*Scope and Contents note*: The print, issued in a periodical, depicts an audience watching the outdoor stage performance of the pantomime *Pierrot photographe*. The scene on stage shows Pierrot stabbing Harlequin. On verso are described the dignitaries who attended the performance and the role of the actor Coquelin. | Oversize box 17 | Folder 4 |
| | *Afterwards Columbine*, 1878 1 print : wood engraving with letterpress, col. Im. 30.2 x 22.5; Sh. 40.3 x 28.5<br>*Scope and Contents note*: Harlequin and Columbine are shown waiting backstage while a clown performs on stage with three dogs sitting on chairs. Issued in: *The graphic Christmas number*, 1878, p. 19, as illustration to Dutton Cook's pantomime *Afterwards Columbine* performed at Christmas. | Oversize box 17 | Folder 5 |
| | *Histoire d'un Pierrot. Pantomime en trois actes de Fernand Beissier, musique de P. Mario Costa* Georges-Sauvage, Auguste Albert, lithographer Paris : Choudens fils, éditeur, 30, boulevard des Capucines, …, 1893 1 portfolio (3 lithographs, col.) : Sh. 27.1 x 34.9<br>*Scope and Contents note*: The lithographs, signed by Auguste Albert Georges-Sauvage, also known as Georges Sauvage, depict a pantomime in three acts by Fernand Beissier with music by Pasquale Mario Costa. They are enclosed in a wrapper inscribed: Histoire d'un Pierrot … | Oversize box 17 | Folder 6 |
| | *The youthful work of a master : an unproduced Rostand play*, 1909 1 print : relief halftone, col. with letterpress. Im. 27.3 x 21.9; Sh. 39.3 x 27<br>*Scope and Contents note*: The print shows an audience watching the performance of Edmond Rostand's play *Pierrot qui pleure et Pierrot qui rit*, held at M. and Mme. Alexis Rostand's. Signed: ALelong. Issued in: *The illustrated London news*, April 3, 1909.<br>See also: Series VII. Oversize materials, FF. 27 | Oversize box 17 | Folder 7 |
| **Street entertainment** | | | |
| | *[Untitled]*, [18--] 1 print : relief halftone, col. Im. 17 x 12.5; Sh. 18 x 13.7<br>*Scope and Contents note*: The print shows an audience attending an outdoor performance on stage with *commedia dell'arte* figures, including Harlequin and Pierrot. In upper left corner: F. Boscher / 1821. | Oversize box 17 | Folder 8 |
| | *Foire du village*, [1893?] 1 print : lithograph, col. Im. 20.7 x 15.7; Sh. 33.2 x 24<br>*Scope and Contents note*: Harlequin and Pierrot perform on a makeshift stage in a landscape, watched by villagers. Pencilled: Theatre / La Foire du Village by Descourtis (1893).<br>See also: Series VII. Oversize materials, FF. 28-32 | Oversize box 17 | Folder 9 |
| **Musical compositions** | | | |

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|---|---|---|
| *Arlequin* Jeschko, Ludwig, composer Paris : Aymard Dignat et Cie éditeurs, rue Laffitte, no. 18 , [18--] 1 v. (6 p.) : chalk lithograph, col. Sh. 31.4 x 26.3<br>*Scope and Contents note*: The score comprises six pages of polka music composed by Ludwig Jeschko; its cover shows Harlequin, arms raised, holding a bent stick, with one foot raised to begin dancing. Inscriptions: ... polka composée par Ludwig Jeschko arrangée pour l'orchestre français par Strauss / Barbizet lith. | Oversize box 17 | Folder 10 |
| *La polka des Pierrots* Pasdeloup, Jules-Étienne, composer Coindre, Victor, designer Paris : Chez Alex.dre Grus aîné. , [188-] 1 print : lithograph. Sh. 32 x 24.5<br>*Scope and Contents note*: The print is the cover of a musical score for a polka composed by Pasdeloup; it shows several Pierrots and other figures dancing and merry-making in a theater.<br>Inscriptions: ... composée pour le piano par J. Pasdeloup / Bertauts Lith. | Oversize box 17 | Folder 11 |
| *Venant des noces belles chanson par Maurice Boukay* Boukay, Maurice, composer Steinlen, Théophile Alexandre, designer, [189-] 1 print : wood engraving, col. Sh. 40.4 x 28<br>*Scope and Contents note*: The poem and first stanza, which are set to music, are illustrated with a design showing Pierrot attempting to lift a girl's skirt. Issued in: Gil Blas illustré. | Oversize box 17 | Folder 12 |

## Series IV.C. Uses of commedia dell'arte imagery, ca. 1560-ca. 1890 2 boxes, 5 flat file folders 72 prints, 1 pamphlet, 1 cutout

*Scope and Contents note*: The subseries documents the variety of ways in which *commedia dell'arte* images have been used for interior decoration, to advertise commercial products, and as toys and games. Also featured are images of political and social satire that illustrate the *commedia dell'arte*'s tendency to satirize human folly and pretense. Allegorical images and vanities of earthly pleasure feature *commedia dell'arte* characters serving as moral exhortations or warnings. The subseries is arranged first thematically, and then chronologically within each theme. The following themes are featured: decorative designs, allegories, social satire, political caricatures, toys and games, toy theater, advertisements, ephemera.

| Title/Description | Containers | |
|---|---|---|
| **Decorative designs** | | |
| *[Arlequin debout]* Crépy, Louis, etcher Watteau, Antoine, designer [Paris] : Chez Surugue rue des Noyers, [ca. 1728] 1 print : etching. Im. 39.6 x 19.6; Sh. 39.8 x 20<br>*Scope and Contents note*: The etching reproduces a folding screen designed by Antoine Watteau, featuring a figure of Harlequin (i.e. Arlequin) standing on a carpet placed on a platform within an arabesque. It forms part of a suite of six prints titled *Paravent de six feuilles*, announced in the Mercure de France in 1727 and again in 1728. Inscribed in lower margin: Wateau pinx / L. Crepy filius Scup. / Chez Surugue / rue des Noyers / avec privilege du Roi.<br>State 2 (cf. Dacier)<br>Ref.: Dacier, É., Vuaflart, A. Jean de Jullienne, no. 162 | Oversize box 18 | Folder 1 |
| *Colombine et Arlequin* Moyreau, Jean, etcher Watteau, Antoine, designer A Paris : Chez Gersaint md. Pont Notre-Dame et chez Surugue ruë des Noyers, [ca. 1729] 1 print : etching. Im. 41.6 x 27.4 | Oversize box 18 | Folder 2 |

*Scope and Contents note*: The print after a design by Antoine Watteau shows the dancing figures of Columbine (i.e. Colombine) and Harlequin (i.e. Arlequin) within an arabesque design that was announced in the Mercure de France in 1729.
Inscription in the lower margin: ... gravés d'apres le dessein original inventé et colorie par A. Watteau peintre du Roy.
Ref.: Rosenberg, P. Antoine Watteau, vol. 3, p. 1404-1405 (G146); Dacier, É., Vuaflart, A. Jean de Jullienne, no. 64

| | | |
|---|---|---|
| *[Untitled]* Watteau, Antoine, designer Leopold, Johann Christian, publisher [Augsburg] : Iohann Christian Leopold excudit Aug. Vind., [17--] 4 prints : etching, hand col. Pl. 25.7 x 18.5; Sh. 33.7 x 21<br>*Scope and Contents note*: Four prints numbered 152 to 155 that include two etchings after the designs by Antoine Watteau for folding screens, which were also reproduced by Louis Crépy in the suite*Paravent de six feuilles*. Two prints give instructions on the reproduction of the design. | Oversize box 18 | Folder 3 |

**Allegories**

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|---|---|---|
| *Crapvla et lascivia*, Sadeler, Johann, engraver Vos, Maarten de, draftsman, [15--] 1 print : engraving. Im. 19.3 x 26.2 ; Pl. 20.5 x 26.7; Sh. 20.6 x 27<br>*Scope and Contents note*: Also known as *Scene of banquet*, the print from the suite *Sorrows of the world* shows figures around a banquet table with three masked figures on the left.<br>Ref.: Hollstein, vol. 41, no. 558; vol. 44, no.1274 | Oversize box 18 | Folder 4 |
| *[Figures in landscape]*, [17--] 1 print : etching, engraving. Sh. 17 x 29<br>*Scope and Contents note*: Figures that feature *commedia dell'arte* characters are shown in a landscape setting, drinking, eating, and playing music. Venus and Cupid appear in the sky. | Oversize box 18 | Folder 5 |
| *[The five senses]* Lottes, Christoph Friedrich, etcher Hofer, Andreas, etcher Decker, Paul, designer Engelbrecht, Martin, publisher [Augsburg] : Martin Engelbrecht excud. A. V., [17--] 5 prints : etching. Im. 29.2 x 19; Pl. 30.3 x 20.4; Sh. 36.4 x 23.8<br>*Scope and Contents note*: Complete suite of prints of allegories of the five senses featuring *commedia dell'arte* characters. The prints are titled: *Auditus. Das Gehör. L'ouie, Tactus. Das Fühlen. Le touchement, Odor. Der Geruch. L'odorat, Visus. Das Gesicht. La veüe,Gustus. Der Geschmack. Le gout.*<br>Ref.: Schott, F. *Der Augsburger Kupferstecher und Kunstverleger Martin Engelbrecht*, no. 2600-2604 | Oversize box 18 | Folder 6 |

**Social satire**

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|---|---|---|
| *Gaming*, [ca. 1733] 1 print : etching. Im. 31 x 18.5; Pl. 32.5 x 19.8; Sh. 37.2 x 23.5<br>*Scope and Contents note*: The *commedia dell'arte* scene shows Scaramouche and Harlequin quarelling while playing cards. Moralizing verses are inscribed on the playing cards and dice ("… All Cheats at Cards …"). Inscription: Here Scaramouche and Harlequin at Gaming can't agree … / …. Signed: John Bickham Scrip. | Oversize box 18 | Folder 7 |

Numbered in upper right: 87.

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|---|---|---|---|
| | *Baal of de Waereld in maskerade - The world in masquerade*, [17--] 1 print : etching, hand col. Im. 17.5 x 38.8; Pl. 25.8 x 39.7; Sh. 34 x 46.3<br>*Scope and Contents note*: The print shows a masked ball featuring Harlequin, Pantaloon, Brighella, and the Captain with figures conversing and dancing. An inscription in the lower margin describes the identity that each figure is trying to hide behind the masks. | Oversize box 18 | Folder 8 |
| | *La mascarade*, [17--] 1 print : etching. Sh. 15.4 x 15.9; Mt. 20.4 x 31.4<br>*Scope and Contents note*: Masked figures parade, some in a carriage, greeting the passers-by. Satirical verses comment upon the image, indicating that one can hide one's intentions under a costume, but many lose at the game: Pour s'enrichir on se déguise / on prend un masque à sa guise … / Malgré l'hyver en Carnaval / Que de gens sortent nus du bal. The number "2" appears in a garland at top center. | Oversize box 18 | Folder 9 |
| | *Masquerade ticket* Hogarth, William, draftsman, [1727] 1 print : etching. Im. 16 x 25.5; Sh. 24.9 x 32.2<br>*Scope and Contents note*: The print is a parody of the painting *Masquerade on the stage of the Haymarket theatre*, 1724, attributed to Giuseppe Grisoni (cf. Krysmanski). Masked figures featuring Harlequin and other characters congregate in a large room, where a sacrifice is performed at an altar below a sculpture of Priapos. A clock, inscribed with the words "Impertinence", "Wit", and "Nonsense" is suspended from the ceiling.<br>State without legend in lower margin.<br>Ref.: Krysmanski, B. *Hogarth's enthusiasm delineated*, vol. 1, p. 33-34, vol. 2, ill. 14 | Oversize box 18 | Folder 10 |
| | *Les amis de la joie - Scènes de carnaval*, A Paris : Chez Basset rue St. Jacques no. 64, [17--] 1 print : etching, hand col. Sh. 39.5 x 28.5<br>*Scope and Contents note*: Three rows of characters and caricatures are represented, featuring several *commedia dell'arte* characters: Harlequin, Pierrot, and the Doctor. | Oversize box 18 | Folder 11 |
| | *De vervallen actionisten hersteld door den triompheerden Arlequin*, [17--] 1 print : etching. Im. 23.2 x 34; Pl. 28 x 35; Sh. 30.2 x 35.8<br>*Scope and Contents note*: Harlequin, seated in a horse-drawn chariot, is distributing letters inscribed with different jobs on them. Figures try to reach for the letters. The city of Vianen is seen across the river in the background. | Oversize box 18 | Folder 12 |
| | *Allons donc! allons donc! faisons le saut périlleux!*, [183-] 1 print : chalk lithograph, col. Sh. 35.2 x 26.8<br>*Scope and Contents note*: Plate 141 from the journal *La caricature*, no. 70, showing Harlequin turning away from a figure walking on a tightrope. Signed: Delaporte. | Oversize box 18 | Folder 13 |
| | *Le juste milieu se crotte*, Traviès de Villers, Charles Joseph, draftsman, [183-] 1 print : chalk lithograph, col. Sh. 35.4 x 27.5 | Oversize box 18 | Folder 14 |

*Scope and Contents note*: Plate 144 from the journal *La caricature*, no. 71, showing people lined up along a street where Harlequin and a clown are carrying a large pear.

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*La bosse aux bêtises de Polichinelle*, [Paris] : Ratier, gendre et successeur …, [ca. 1874] 1 v. (8 p.) : wood engraving. Sh. 17.9 x 11.2 — Oversize box 18 — Folder 15

*Scope and Contents note*: A pamphlet of puns collated by Halbert, with poems by Victor Gaucher. The cover shows Punchinello in profile with a humpback. Inked postmark, lower right: SEINE / 1874.

See also: Series VII. Oversize materials, FF. 33-34

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**Political caricatures**

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*Frederick impiously assuming the character of the devil, at a masquerade* [London] : [Prin]ted for & Sold by Carington Bowles, [London] : Published as the Act directs, 31 August 1787 1 print : etching. Im. 14.9 x 24.8; Sh. 17 x 25.5 — Oversize box 19 — Folder 1

*Scope and Contents note*: Masked figures including Harlequin, Punchinello, Pierrot, the Doctor, and Pantaloon congregate in front of a building at a masquerade in which Frederick is disguised at the devil.

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*Die Maskerade im Theater, grosses Divertissement von Henry. (Letzte Scene)* Geiger, Andreas, etcher Schoeller, Johann Christian, designer, [18--] 1 print : etching, hand col. Im. 18.4 x 24.6; Pl. 22.6 x 28; Sh. 27 x 37.3 — Oversize box 19 — Folder 2

*Scope and Contents note*: The etching from the suite: *Galerie interessanter u. drolliger Szenen der Wiener Bühnen* shows a kingly figure standing at the center of a theater with Harlequin and other masked figures performing on stage in the background.
Inscribed in lower left corner of plate: Theatralische Bilder Gallerie No. 12.

Also see: Series VII. Oversize materials, FF. 35-36

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**Toys and games**

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*Het vermakelijk Harlikein-spel*, [18--] 1 print : wood engraving. Im. 38.9 x 29.8; Sh. 50.3 x 32.8 — Oversize box 19 — Folder 3

*Scope and Contents note*: The print is a board game, titled the Harlequin game, that is to be played with dice. Instructions for the game are printed below the image.
Ref.: Van Heurck, É. Histoire de l'imagerie populaire flamande, p. 524, no. 95

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*Nieuw Colombine-spel of Pantalon vervolger - Le nouveau jeu de Colombine.* te Amsterdam : By Gebroeders van arum. bockverkoopers, bezyden het Paleis No. 2., [18--] 1 print : etching, hand col. Sh. 26 x 34.2 — Oversize box 19 — Folder 4

*Scope and Contents note*: The print is a board game played with dice. It follows the path taken by Columbine during her elopment and marriage to Harlequin.
Signed: J. Plugger.

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*Imagerie Pellerin Arlequin - Imagerie d'épinal, no. 1342; Imagerie Pellerin pantins, Polichinelle & Arlequin. Imagerie d'épinal, no. 1351; Imagerie Pellerin*

| | | |
|---|---|---|
| *pantins, Pierrot & Colombine Imagerie d'épinal, no. 1353* Imagerie Pellerin (Epinal, France), publisher, [18--] 3 prints : wood engraving, col. Sh. 40.2 x 29.4 and smaller<br>*Scope and Contents note*: Three prints, one showing parts of a Harlequin puppet, the second parts of a Harlequin and Punchinello, and the third a Pierrot and a Columbine puppet. The *commedia dell'arte* figures are numbered for possible cutout and assemblage. | Oversize box 19 | Folder 5 |
| *These beautiful scraps - only one penny per sheet,* [18--] 1 cutout : col. Sh. 18.1 x 24.5<br>*Scope and Contents note*: The cutout figures feature Harlequin and a ballet dancer.<br>Also see: Series VII. Oversize materials, FF. 37 | Oversize box 19 | Folder 6 |
| **Toy theater** | | |
| *Webb's new pantomime characters.* Webb, William G., publisher London : Pub. by W. Webb, 146 Old Street St. Lukes, [not after 1890] 1 print : etching, hand col. Sh. 17 x 21.7<br>*Scope and Contents note*: Two rows of masked figures, including Harlequin, for possible cutout, and to be assembled for a toy theater. | Oversize box 19 | Folder 7 |
| *Pollock's new pantomime characters* Pollock, Benjamin, publisher London : Published by B. Pollock, 73 Hoxton Street, Hoxton, [18--] 5 prints : etching. Sh. 17.1 x 21.5<br>*Scope and Contents note*: Five prints, numbered 5, 5, 6, 7, and 8, each showing two rows of masked figures, including Harlequin, for possible cutout and to be assembled for a toy theater. | Oversize box 19 | Folder 8 |
| **Advertisements** | | |
| *Chocolat Jacquin frères* , [ca. 1867-ca. 1878] 2 prints : wood engraving, col. Im. 6.5 x 9.7<br>*Scope and Contents note*: Two cards advertising the chocolate produced by the Jacquin frères firm in Paris. The first card shows Harlequin and Pierrot, the second card shows Harlequin, Pierrot, and the Doctor. On the verso of each card is inscribed: HORS CONCOURS AUX EXPOSITIONS UNIVERSELLES / de 1867 et 1878 / CHOCOLATS DE QUALITÉ SUPÉRIEURE / Jacquin Frères / 12, Rue Pernelle. / Paris | Oversize box 19 | Folder 9 |
| *Friandises du Pierrot gourmand. Exigez le nom,* [18--] 1 print : wood engraving. Im. 12.9 x 8; Sh. 18 x 13.5<br>*Scope and Contents note*: The print is an advertisement for candies called "Friandises du Pierrot gourmand." Pierrot is shown holding a fruit basket on one arm and a cornucopia on the other. On verso: portrait of Mlle France ELLYS. Ph. Henri Manuel | Oversize box 19 | Folder 10 |

| | | |
|---|---|---|
| *Liebig Company's Fleisch-Extract; Der Carneval von Rom - Liebig Company's Fleisch-Extract*, [18--] 12 prints : wood engraving, col. Im. 10.5 x 7.2; Mt. 27.5 x 28.7<br>*Scope and Contents note*: Twelve cards advertising a German meat extract and illustrated with *commedia dell'arte* figures. The first set of six cards shows: Brighella, Doctor Balanzone, Tartaglia, Punchinello, Pantaloon, and Bepe Napa. The second set of six cards shows *commedia dell'arte* figures at the carnival in Rome. The cards are titled: *Die Moccoletti, Der Saltarello Tanz, Wettlauf der Berber Rosse, Maskenball im Theater, Blumenwerfen, Corso*. | Oversize box 19 | Folder 11 |

**Ephemera**

| | | |
|---|---|---|
| *The theatrical candidates*, [17--] 1 print : etching. Im. 9.2 x 8.6; Sh. 10 x 9<br>*Scope and Contents note*: A group of figures is shown featuring Harlequin and elegantly dressed women. | Oversize box 19 | Folder 12 |
| *[Commedia dell'arte figures]*, [17--] 1 print : etching. Im. 7.8 x 11.5; Pl. 8.5 x 12; Sh. 10.3 x 15.4<br>*Scope and Contents note*: Various masked figures. | Oversize box 19 | Folder 13 |
| *Salon de 1861.- Le Mercredi des cendres, tableau de M. A. Lambron* Verdeil, Pierre, engraver Lambron des Piltieres, Albert Anatole Martin Ernest, designer, [18--] 1 print : wood engraving. Im. 17.7 x 22.1; Sh. 21.2 x 24.5<br>*Scope and Contents note*: The wood engraving, issued in a magazine, shows Harlequin bowing to a man and children as Pierrot watches. It is based on a painting by Albert Anatole Lambron des Piltières. | Oversize box 19 | Folder 14 |
| *Au clair de la lune, mon ami Pierrot*, [18--] 1 print : wood engraving, col. Sh. 39.3 x 29.5<br>*Scope and Contents note*: The wood engraving is the back cover of a magazine or newspaper that shows Pierrot laughing with a guitar slung over his shoulder and holding a sheet inscribed: Au Clair de la lune … | Oversize box 19 | Folder 15 |
| *Capitano Coviello; Re Bomba; Florindo Bosaura; [Untitled]*, [18--] 4 prints : lithograph, hand col. Sh. 16.5 x 10.6 and smaller<br>*Scope and Contents note*: Four prints showing costumed figures, including a standing figure of Capitano Coviello in profile wearing helmet, carrying shield and sword. | Oversize box 19 | Folder 16 |
| *Maschere del teatro italiano dei secoli XVII e XVIII - Tavola 1a; Maschere del teatro italiano dei secoli XVII e XVIII - Tavola II.a.*, [18--] 2 prints : chalk lithograph, hand col. Im. 15.6 x 24.7; Sh. 19.6 x 29.1<br>*Scope and Contents note*: Plate 1a shows a challenge to a duel in a piazza, involving Pantaloon, with other *commedia dell'arte* figures looking on: Harlequin, Brighella, the Captain, and the Doctor. Plate II.a. shows Zanni and Harlequin in conversation as other figures look on. There is a figure drawing on verso of plate IIa. | Oversize box 19 | Folder 17 |

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# Series V. Playbills, 1805-1983 1 box, 3 flat file folders 4 prints (posters), 18 broadsides

*Scope and Contents note*: The series is comprised of broadsides and posters advertising play performances at various European theaters. There is a special emphasis on *commedia dell'arte* pantomimes in England and Scotland from 1805 to 1851, notably at the Theatre Royal in Drury Lane (2), and in Covent Garden (11) in London, with mentions of actors Joseph Grimaldi and Thomas Ellar, and at the Theater Royal in Edinburgh. Other theaters include the Schauspielhaus in Frankfurt am Main for a performance by Eleonora Duse (1908), and the Teatro Carcano in Milan (1923). Four posters are featured, notably two advertising the first *commedia dell'arte* festival in Villejuif, outside of Paris (1983). Playwrights that are mentioned include Shakespeare, Henrik Ibsen, and Ettore Petrolini.

| Title/Description | Containers | |
|---|---|---|
| Edinburgh | | |
| *Theatre-Royal, Edinburgh. Last night of Harlequin's Olio this present evening, Saturday, January 3. 1824, will be performed Shakespeare's comedy of the Merchant of Venice …*, 1824 1 sheet ([1] p.). Sh. 27.2 x 20.1<br>*Scope and Contents note*: The playbill announces the performance of Shakespeare's comedy the *Merchant of Venice*, as well as the pantomime *Harlequin's olio, or Christmas gambols* at the Theatre Royal in Edinburgh. The name of the actor Vandenhoff in the role of Shylock has been underlined in purple crayon. | Oversize box 20 | Folder 1 |
| *Theatre-Royal, Edinburgh. This present evening Monday, January 5. 1824, will be performed the tragedy of Coriolanus …*, 1824 1 sheet ([1] p.). Sh. 27.2 x 20.1; Mt. 30 x 23.4<br>*Scope and Contents note*: The playbill announces the performance of *Coriolanus* and of the pantomime *Harlequin's olio, or Christmas gambols* at the Theatre Royal in Edinburgh. The name of the actor Vandenhoff in the role of Coriolanus has been underlined in purple crayon. | Oversize box 20 | Folder 1 |
| *Theatre-Royal, Edinburgh. For the benefit of Miss Laura Addison … This present evening, Saturday, December 23, 1848, will be performed, for the last time this season, Shakspeare's tragedy, in five acts, entitled Romeo & Juliet …* [Edinburgh] : James Brydone, printer, 17 South Hanover Street , 1848 1 sheet ([1] p.). Sh. 33.8 x 20.2; Mt. 28.9 x 23.2<br>*Scope and Contents note*: The playbill announces the performance of Shakespeare's tragedy *Romeo and Juliet*, a polka titled *The sisters*, and the comedy *Day after the wedding* at the Theatre Royal in Edinburgh. | Oversize box 20 | Folder 1 |
| *Theatre-Royal, Edinburgh. … This present evening, Monday, January 27th, 1851, will be performed, for the second time these three years, Shakspeare's tragedy, in five acts, called Richard III. …* , 1851 1 sheet ([1] p.). Sh. 43 x 22.5; Mt. 44.7 x 24.2<br>*Scope and Contents note*: The playbill announces the performance of Shakespeare's tragedy *Richard The Third*, as well as the pantomime *Harlequin Christmas, or The fairy of the Missletoe Bough*. | Oversize box 20 | Folder 1 |

Frankfurt am Main

*Frankfurter Schauspielhaus. Freitag den 27. November 1908. Abends halb 8 Uhr: Zweites und letztes Gastspiel von Eleonora Duse mit ihrer italienischen Gesellschaft. (Impresario A. Braff, London) Gian Gabriele Borkman …* [Frankfurt-am-Main] : Verlag der A. Neumann'schen Buchhandlung, Goethestrasse 33. , 1908 1 sheet ([1] p.). Sh. 47.8 x 25.8

Oversize box 20 | Folder 2

*Scope and Contents note*: The playbill announces Eleonora Duse's second and last performance as Ella Rentheim in Henrik Ibsen's drama *Gian Gabriele Borkman* at the Frankfurter Schauspielhaus.

London

*Theatre Royal, Drury-Lane, this present Wednesday, January 9, 1805. their Majesties' servants will act the comedy of The West Indian … after which (for the 12th time) the new pantomimic ballet of Old Harlequin's Fire-Side …*, 1805 1 sheet ([1] p.). Sh. 29.8 x 21.7

Oversize box 20 | Folder 3

*Scope and Contents note*: The playbill printed on blue paper lists the actors Powell, Elliston, and Grimaldi.

*Theatre Royal, Drury-Lane. This evening Wednesday, January 28, 1818, their Majesties' servants will perform (17th time) a dramatick romance, called Lilliput. … after which, a new melo-drama, in two acts, to be called the Turret clock …*, 1818 1 sheet ([1] p.). Sh. 31.9 x 20

Oversize box 20 | Folder 3

*Scope and Contents note*: The playbill announces the performance of *Lilliput, Turret clock*, and *Harlequin's vision*.

*Theatre Royal, Covent Garden, this present Tuesday, Jan. 7, 1812 will be revived the tragedy of Percy. … after which will be performed, for the 11th time, a new pantomime, called Harlequin & Padmanaba or, The Golden fish. …* [London] : Printed by E. Macleish …, 1812 1 sheet ([1] p.). Sh. 24 x 17.6

Oversize box 20 | Folder 4

*Scope and Contents note*: The playbill announces the performance of plays *Percy* and Shakespeare's *Comedy of errors*. Among the actors listed for the pantomime *The golden fish* is Joseph Grimaldi.

*Theatre Royal […] This present Tuesday, January 16, 1816, will be acted the dramatick romance of Cymon. … after which (21st time) a new melo-drama, called The magpie or the maid? … to which will be added, for the 19th time, a new grand pantomime, called Harlequin & Fortunio; …* [London] : Printed by E. Macleish …, 1816 1 sheet ([1] p.). Sh. 31.4 x 19.4

Oversize box 20 | Folder 4

*Scope and Contents note*: The playbill also announces the performance of Shakespeare's comedy *A midsummer night's dream*. Among the actors listed for the pantomime *Harlequin and Fortunio* is Joseph Grimaldi.
Numbered in brown ink: 97.

*Theatre Royal. Covent-Garden, this present Thursday, Jan. 9, 1817, will be acted the melo-drama of The broken sword … to which will be added, … , a grand pantomime, called Harlequin and the sylph of the oak: Or, the Blind Beggar of Bethnal Green …* [London] : E. Macleish …, 1817 1 sheet ([1] p.). Sh. 32.2 x 19.2

Oversize box 20 | Folder 4

*Scope and Contents note*: Among the actors listed for the pantomime *Harlequin and the sylph of the oak* is Joseph Grimaldi.

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*Theatre Royal. Covent-Garden, this present Monday, July 19, 1819, will be performed the tragedy of Hamlet, … after which, by the special desire of Their Royal Highnesses the Duke and Duchess of Kent, (with its original picturesque scenery) the popular pantomime of Mother Goose …* [London] : E. Macleish …, 1819 1 sheet ([1] p.). Sh. 31.7 x 19

Oversize box 20 | Folder 4

*Scope and Contents note*: Among the actors listed, several have been underlined in red ink: Young, Thomas Ellar, and Joseph Grimaldi.
Numbered in brown ink: 229.

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*Theatre Royal. Covent-Garden this present Wednesday, January 9, 1822, will be acted Shakspeare's Comedy of errors … after which will be produced for the 13th time, a new pantomime, called Harlequin and mother bunch ; or, The yellow dwarf …* [London] : Printed by E. Macleish … , 1822 1 sheet ([1] p.). Sh. 32.7 x 21

Oversize box 20 | Folder 4

*Scope and Contents note*: Among the actors listed for the pantomime *Harlequin and mother bunch; or, The yellow dwarf* is Joseph Grimaldi.

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*Theatre Royal. Covent-Garden. This present Monday, January 28, 1822, will be acted Shakspeare's tragedy of Romeo and Juliet. … after which will be produced, for the 29th time, a new pantomime, called Harlequin and mother bunch …* [London] : Printed by E. Macleish … , 1822 1 sheet ([1] p.). Sh. 32.7 x 19.3; Mt. 28.7 x 20.6

Oversize box 20 | Folder 4

*Scope and Contents note*: Among the actors listed, Macready in the role of Romeo has been underlined in red ink.

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*Theatre Royal. Covent-Garden. This present Thursday, December 30, 1824, will be acted the comedy of Merchant of Venice. … after which (fourth time) a new grand comick pantomime, called Harlequin and the dragon of Wantly; or, More, of more hall …* [London] : Printed by W. Reynolds … , 1824 1 sheet ([1] p.). Sh. 34.7 x 19.3

Oversize box 20 | Folder 4

*Scope and Contents note*: Among the actors listed for the pantomime *Harlequin and the dragon of Wantly* is Joseph Grimaldi.

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*Theatre Royal, Covent-Garden, this present Monday, Jan. 9, 1826, will be acted Shakspeare's tragedy of Macbeth … to which will be added (for the 13th time) a new grand & comick pantomime (founded on a popular fairy tale) called Harlequin and the magick rose: or, Beauty & the beast. …* [London] : Printed by W. Reynolds … , 1826 1 sheet ([1] p.). Sh. 33.5 x 19.3

Oversize box 20 | Folder 4

*Scope and Contents note*: Among the actors listed for the pantomime *Harlequin and the magick rose* is Joseph Grimaldi.

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*Theatre Royal, Covent-Garden, this present Monday, January 14, 1828, will be acted the tragedy of King Richard the Third … after which will be produced (for the 17th time) a new comic grand pantomime, called Harlequin and number nip, of the giant mountain …* [London] : Printed by W. Reynolds … , 1828 1 sheet ([1] p.). Sh. 34.9 x 18.7; Mt. 34.9 x 19.6

Oversize box 20 | Folder 4

*Scope and Contents note*: Among the actors listed for the pantomime *Harlequin and number nip, of the giant mountain* is Joseph Grimaldi.

| | | |
|---|---|---|
| *Theatre Royal, Covent Garden, this evening, Monday, January 5, 1835, will be performed the tragedy of Richard III … to conclude with (9th time) a new grand comic Christmas pantomime called Harlequin and Queen Mab: or, The three glass distaffs!* … [London] : Printed by W. Reynolds … , 1835 2 sheets ([2] p.). Sh. 34 x 20.5 (each)<br>*Scope and Contents note*: Among the actors listed for the pantomime *Harlequin and Queen Mab, or The three glass distaffs* is Thomas Ellar in the role of Harlequin. | Oversize box 20 | Folder 4 |
| *Theatre Royal, Covent Garden. … this evening, Monday, March 15th, 1841, will be presented, (39th time) Shakspere's comedy, (with music) called The merry wives of Windsor. to conclude with (for the 55th and last time) … Castle of Otranto or Harlequin and the giant helmet* …, 1841 2 sheets ([2] p.). Sh. 49.8 x 23.8 (each)<br>*Scope and Contents note*: The playbill announces the performance of Shakespeare's comedy *The merry wives of Windsor* and the pantomime *Castle of Otranto, or Harlequin and the giant helmet*. | Oversize box 20 | Folder 4 |

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## Series VI. Miscellaneous, ca. 1620-1815 1 box 23 prints, 5 broadsides

*Scope and Contents note*: The series is comprised of etchings of costume studies, broadsides issued to publicize theater and academic regulations, poems dedicated to actresses, and a group of unidentified prints of stage designs and perspective views. Are featured prints by Jacques Callot and Nicolas Larmessin of costumes, notably etchings from Callot's suite known as *Les fantaisies*. Two broadsides document theater regulations in Italy: one, issued by the Comune of Bologna, details the regulations governing Bolognese theaters, the other is an academic document issued in Messina. Three broadsides of sonnets or madrigals are dedicated to actresses Angela Marchetti and Laura Sarsali.

| Title/Description | Containers | |
|---|---|---|
| Costume studies | | |
| *[La dame au masque* Callot, Jacques, etcher , [ca. 1620-1623] 1 print : etching. Im. 14.5 x 9.4; Mt. 35.1 x 23.8<br>*Scope and Contents note*: The print from the untitled suite known as *The nobility of Lorraine* shows a standing figure facing the viewer, wearing a mask and holding a rose in the right hand. Title from Lieure.<br>Ref.: Lieure 560 | Oversize box 21 | Folder 1 |
| *[Les fantaisies]* Callot, Jacques, etcher Henriet, Israel, publisher [Paris] : Cum priuile reg. Israel excudi, [1635] 11 prints : etching. Im. 6.5 x 8.5; Mt. 14.6 x 16.6<br>*Scope and Contents note*: The prints from a suite of 14 titled *LES FANTAISIES De Noble I. CALLOT …* (1635) are from the first state with Israël Henriet's imprint. They are glued to sheets with blind embossed stamp and with stamp: Ville de Genève Cabinet des Estampes.<br>Ref.: Lieure 1373-1381, 1383-1384 | Oversize box 21 | Folder 2 |
| *[La dame au vêtement ample]*, [16--] 1 print : etching. Im. 6 x 8.8; Mt. 8.1 x 10.5 | Oversize box 21 | Folder 3 |

*Scope and Contents note*: The print from the suite *Capricci di varie figure …* (Lieure 447) is glued on a sheet bearing the stamp: Ville de Genève Cabinet des Estampes. State or copy with inscription "Gosse" in lower right corner not mentioned by Lieure.

*Habit de fripier* Larmessin, Nicolas de, engraver, [ca. 1695] 1 print : engraving. Im. 25.1 x 18.6; Pl. 27 x 19; Sh. 41.8 x 26.4 — Oversize box 21 — Folder 4

*Scope and Contents note*: The print from the suite *Costumes grotesques* shows a figure holding a Harlequin outfit up on a stick.
Ref.: Weigert, no. 43

Regulations

*Regolamento teatrale per la comune di Bologna - Il prefetto del dipartimento del Reno* In Bologna : Per le stampe del Sassi, 1806 1 sheet ([1] p.). Sh. 42.5 x 30.5 — Oversize box 21 — Folder 5

*Scope and Contents note*: Regulations, numbered 1 to 30, printed in 2 columns, governing the management and the number of theaters in Bologna. Issued Nov. 15, 1806. Signed: ZECCHINI, Segretario Generale

*Princeps, et promotores Regiæ peloritanæ academiæ periclitantium urbis Messanæ*, 1815 1 sheet ([1] p.). Sh. 36.2 x 51 — Oversize box 21 — Folder 6

*Scope and Contents note*: Broadside issued by the Reale accademia peloritana dei pericolanti, Messina, possibly a certificate of admittance to the academy. Inscribed in ink: "Nicolai Fucile". Dated Feb. 18, 1815 in ink and signed. Watermark. The wood engraving is illustrated with an etching (Im. 13.2 x 17; Pl. 13.9 x 17.7) signed: Catarae. Ant. Zacco incidit.

Poems

*Alle impareggiabili virtù, bellezze, e merito della signora Angela Marchetti comica insigne sopra le scene d'Italia …*, [18--] 1 sheet ([1] p.). Sh. 31.7 x 21.4 — Oversize box 21 — Folder 7

*Scope and Contents note*: Sonnet addressed to Angela Marchetti for her role as Laureno, signed: "L'Accademico lo sterile". Woodcut initial and ornamental border.

*Per gli occhi della signora Lvcinda rappresentante Adamira nella statva dell'honore …* In Milano : Per Ioseffo Gariboldo., [18--] 1 sheet ([1] p.). Sh. 26 x 18 — Oversize box 21 — Folder 7

*Scope and Contents note*: Madrigal addressed to Laura Sarsali for her role as Adamira. Woodcut initial, ornamental border. Watermark: circle with scroll work.

*Per la signora Lavra Sarsali detta Lvcinda comica celebratissima rappresentando Adamira nella statua dell'Onore*, [18--] 1 sheet ([1] p.). Sh. 21.1 x 31.6 — Oversize box 21 — Folder 7

*Scope and Contents note*: Madrigal addressed to Laura Sarsali for her role as Adamira. Woodcut initial, ornamental border.

Unidentified

*[Untitled]*, [15--?] 1 print : engraving. Sh. 26 x 35 — Oversize box 21 — Folder 8

*Scope and Contents note*: Stage design with central float & 2 grottoes in background; 7 figures on float, possibly Venus, Nereids or sea-nymphs in human form, adorned

with scallop shells. Coat of arms: shield tower, ensigned with a cardinal hat.
Inscription: A M D G [i.e. Ad Maiorem Dei Gloriam ?]

| | | |
|---|---|---|
| *[Untitled]*, [15--?] 1 print : engraving, etching. Sh. 24.6 x 31.7; Mt. 28.5 x 39.<br>*Scope and Contents note*: Unidentified stage design with figures in a clearing. | Oversize box 21 | Folder 8 |
| *[View of street]*, [16--?] 1 print : etching. Pl. 20.8 x 17.5; Sh. 21.2 x 17.8<br>*Scope and Contents note*: Possibly stage design of an urban setting with ancient ruins, soldiers on foot and horseman; Virgin and Child seated on cloud above city. | Oversize box 21 | Folder 8 |
| *[Arena for military exercices]*, [ca. 1679?] 1 print : etching/engraving. Sh. 10.7 x 14.6<br>*Scope and Contents note*: Related to plate from *Le Amazzoni dell'isole fortunate* ... (In Padova : Per Pietro Frambotto) illustrating stage design by Francesco Santurini (cf. Molinari, C. Le nozze degli dèi, no. 200). | Oversize box 21 | Folder 8 |
| *[Terrasse with 2 figures]*, [17--?] 1 print : etching. Sh. 18.3 x 13.7<br>*Scope and Contents note*: Oval leaf possibly related to perspective view by Carlo Antonio Buffagnotti or design by Ferdinando Galli Bibiena. | Oversize box 21 | Folder 8 |
| *[Sea vessels]*, [ca. 17--?] 2 prints : etching. Sh. 9.7 x 13 | Oversize box 21 | Folder 8 |
| *[Landscape with ancient ruins]*, [16--?] 2 prints : etching. Sh. 15.5 (diameter)<br>*Scope and Contents note*: Circular etchings. Watermark. | Oversize box 21 | Folder 8 |

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# Series VII. Oversize materials, ca. 1685-1983 40 flat file folders

*Scope and Contents note*: The series is divided into subseries that reflect the major subdivisions of the finding aid.

## Series VII.A. Stage and theater design, 1691-1803

| Title/Description | Containers |
|---|---|
| Stage designs | |
| *[Atrio]* Buffagnotti, Carlo Antonio, etcher Bibiena, Ferdinando Galli, designer, [17--] 1 print : etching. Pl. 67 x 42.5; Sh. 72 x 47.4; Mt. 78.7 x 47.4<br>*Scope and Contents note*: Within image in ink in lower right: Bibbiena; within image in upper right,in ink: 114; on mount, in ink, top center: Ferdinando Galli Bibbiena; on mount, in ink, upper right: 70. Bound with *[Atrio]* (Ricci, no. 18) and *PIAZZA DEL PALLAZZO REALE CON SONTVOSO APPARECCHIO …* (Ricci, no. 17).<br>Ref.: Ricci, C. *I Bibiena, architetti teatrali*, no. 19 | Flatfile 1 |

*[Atrio]* Buffagnotti, Carlo Antonio, etcher Bibiena, Ferdinando Galli, designer, [17--] 1 print : etching. Pl. 67.5 x 44.8; Sh. 72 x 49; Mt. 78 x 49

Flatfile 1

*Scope and Contents note*: On mount, in ink, bottom center: Bibbiena; on mount, in ink, top center: Ferdinando Galli Bibbiena; on mount, in ink, upper right: HS 71. Bound with *[Atrio]* (Ricci, no. 19) and *PIAZZA DEL PALLAZZO REALE CON SONTVOSO APPARECCHIO …* (Ricci, no. 17).
Ref.: Ricci, C. *I Bibiena, architetti teatrali*, no. 18

*Piazza del pallazzo reale con sontvoso apparecchio di pvblica festa per la pace stabilita fra Tolomeo e Selevco* Buffagnotti, Carlo Antonio, etcher Bibiena, Ferdinando Galli, designer, [17--] 1 print : etching. Im. 47.8 x 60.3; Sh. 50 x 66.5; Mt. 50 x 78.5

Flatfile 1

*Scope and Contents note*: Set for the peace between Tolomeo and Seleuco, performed at the Teatro ducale nuovo in Piacenza in 1691. Annotated in ink on image, lower left: Bibbiena; ink annotation on mount: Ferdinando Galli / Bibbiena // H(G?) 72. Bound with *[Atrio]* (Ricci, no. 18) and *[Atrio]* (Ricci, no. 19).
Ref.: Ricci, C. *I Bibiena, architetti teatrali*, no. 17

*[Catafalque]* Bibiena, Ferdinando Galli, designer, [17--] 1 print : etching. Im. 67 x 47.5; Sh. 79 x 50

Flatfile 2

*Scope and Contents note*: The print from *Varie architetture e prospettive* shows the design for an elaborate catafalque.
On sheet, in ink at top: Fedinando Galli Bibbiena; at right: 412, 15. On sheet, in ink at bottom: Bibiena Invent.

*[Untitled]* Chamant, Joseph, designer; etcher , [17--] 1 print : etching. Im. 46 x 61.2; Sh. 47.8 x 68.2

Flatfile 3

*Scope and Contents note*: Stage design of an urban setting by a waterfront adorned with sculpture, an equestrian statue and an arch. Inscribed in lower part of image: A Son Ex:ce M:r le Comte de Richecourt & / Joseph Chamant Architecte Theatral et Peintre de S. A. R. Grand Duc de Toscane inv., et Sculp. Condition: binding holes along top margin. In ink at top and bottom: Giuseppe Scamant Architetto …; lower right: 113, 46.

*Numero XXIV invenzioni teatrali di Gaspare Galliari pubblicate in Milano nel MDCCCIII* Rados, Luigi, etcher Galliari, Gaspare, designer, 1803 1 print : aquatint, etching, brown ink. Im. 34.3 x 43.7; Pl. 38.4 x 47.8; Sh. 45.3 x 59.9

Flatfile 4

*Scope and Contents note*: Title leaf of the suite of prints after the theatrical designs published in Milan in 1803.

*[Logge sotteranee]* Rados, Luigi, etcher; Galliari, Gaspare, designer, 1803 1 print : aquatint, etching, mezzotint, black ink. Im. 34.5 x 44; Pl. 38.5 x 47.5; Sh. 42.2 x 54.5

Flatfile 5

*Scope and Contents note*: Plate II from the suite *Numero XXIV invenzioni teatrali* … illustrating a nocturnal architectural design. Inscribed in the lower margin: Gasparo Galliari in:, et pinx: / Luigi Rados sculp:

*[Untitled]* Rados, Luigi, etcher; Galliari, Gaspare, designer, 1803 1 print : aquatint, etching, brown ink. Im. 34 x 43.5; Sh. 36.9 x 51 — Flatfile 6

*Scope and Contents note*: Plate XI from the suite *Numero XXIV invenzioni teatrali* … showing a Gothic architectural set, possibly a prison in which a woman stabs herself, while a slain man lies on the ground, and two figures approach. Inscribed in the lower margin: Gaspare Galliari in, et pinx: / Luigi Rados sculp:

*[Luoghi sotterranei]* Rados, Luigi, etcher Galliari, Gaspare, designer , 1803 1 print : aquatint, etching, brown ink. Im. 34.3 x 43.1; Sh. 36.7 x 50.5 — Flatfile 7

*Scope and Contents note*: Plate XVI from the suite *Numero XXIV invenzioni teatrali* …illustrating a Gothic architectural design. Inscribed in the lower margin: Gaspare Galliari in:, et pinx: / L: Rados sculp:

*[Luoghi sotterranei]* Rados, Luigi, etcher Galliari, Gaspare, designer , 1803 1 print : aquatint, etching, brown ink. Im. 34.2 x 43.4; Pl. 38.5 x 48; Sh. 47.9 x 62.8 — Flatfile 8

*Scope and Contents note*: Plate XVI from the suite *Numero XXIV invenzioni teatrali* …showing a Gothic architectural design. Inscribed in the lower margin: Gaspare Galliari in:, et pinx: / L: Rados sculp:

*[Untitled]* Rados, Luigi, etcher Galliari, Gaspare, designer, 1803 1 print : aquatint, etching, black ink. Im. 34.5 x 43.5; Pl. 39 x 48; Sh. 40 x 49.2 — Flatfile 9

*Scope and Contents note*: Plate XX from the suite *Numero XXIV invenzioni teatrali* … showing a group of figures, probably a family, within an architectural setting suggesting the interior of a prison. Inscribed in the lower margin: G:re Galliari in:, et pinx: / L: Rados sculp:

Views, plans, and sections of theaters

**Parma**

*Bellonae ac mvsis teatrvm Rainvtivs Farn[e]sivs Parma, et Placenti dux IV castri V Avgvsta … MDCXVIII.* Draghi, Carlo Vincenzo, draftsman; Aleotti, Giambattista, architect, [16--] 1 print : etching. Im. 67.7 x 77.5; Sh. 69.5 x 79.5 — Flatfile 10

*Scope and Contents note*: The print shows the proscenium and stage curtain of the Teatro Farnese in Parma, of which the construction was begun in 1618 under Ranuccio I Farnese. Inscribed in lower left corner: Carolus Virginius Dragus delin. Watermark: fleur-de-lis. Conditon: creases and binding tape on verso.

Ref. Gandolfi, V. Teatro farnese di Parma, fig. 168

*Plan général du grand théatre de Parme* Patrini, Giuseppe, etcher; Feneulle, Luigi Augusto, draftsman, [ca. 1782] 1 print : etching. Im. 108.5 x 47.5; Full Sh. 112 x 51 — Flatfile 11

*Scope and Contents note*: The ground plan of the Teatro Farnese in Parma is inscribed: Levé et dessiné par L.A. Feneulle / Gravé par Joseph Patrini. The etching is printed on two sheets (52 x 51; 59.8 x 51).
Ref. Gandolfi, V. *Teatro Farnese di Parma*, fig. 209

**Prague**

*Teatro e proscenio della festa teatrale intitolata Costanza e Fortezza rappresentata nel reale castello di Praga l'anno MDCCXXIII* Birckhart, Anton, etcher; Bibiena, Giuseppe Galli, designer, [ca. 1723] 1 print : etching. Im. 48.8 x 83.6; Sh. 51 x 64 — Flatfile 12

*Scope and Contents note*: The theater and proscenium in the royal castle in Prague are represented with a production of *Constanza e Fortezza*. Inscribed within border of image: Giuseppe Galli Bibiena Primo Ingeniere et Architetto di Sua Maesta Cesarea. Inven: et del: / Birckart Sculp: Prag.

Ref.: *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek, Berlin*, no. 4145

**Verona**

*Il nvovo teatro dell'Accademia filarmonica di Verona* Zucchi, Francesco, etcher; Avesani, Saverio, draftsman; Galli Bibiena, Francesco, architect, [ca. 1731] 1 print : etching. Im. 49.3 x 72.5; Pl. 50 x 73.3; Sh. 52.5 x 75.5 — Flatfile 13

*Scope and Contents note*: The print incorporates in a trompe l'œil layout views, sections, plans, a banderole, and a legend related to the Teatro filarmonico dell'Accademia of Verona (1715-1731), destroyed by fire in 1749. The sipario or theater curtain painted by Michelangelo Spada is also shown (tau. III).

Ref.: *Architettura, scenografia, pittura di paesaggio*, no. 168, fig. 146

## Series VII.B. Festivals, 1685-1687

| Title/Description | Containers |
|---|---|
| Rome | |
| *Prospetto della salita del monte Pincio illuminata con dui ordini di candelabri dalla piazza fino alla sommità del monte sotto del quale si uedeuano tutti gli alberi coperti da un infinità di stelle fiammeggianti* Bartoli, Pietro Santi, etcher Gherardi, Antonio, designer , [ca. 1685] 1 print : etching. Im. 62.5 x 53.8; Pl. 68.7 x 54.4; Sh. 70 x 55 | Flatfile 14 |
| *Scope and Contents note*: A view of Mount Pincio in Rome decorated for the celebrations ordered by Cardinal d'Estrées on the occasion of the revocation of the Edict of Nantes by King Louis XIV in 1685. Inscribed in lower part of image: A. Gherardi Inu. / Pet Santi Bart. Inc.<br>Ref.: Fagiolo dell'Arco, M. *La festa barocca*, p. 518-521, ill. on p. 520 | |
| *Reiouissances publiques pour le restablissement de la santé de Sa Maiesté tres chrestienne Louis Le Grand, faites a Rome par son em.ze mg.r le card. D'Estréés duc et pair de France = Feste per la ricuperata salute di S. M. C. Luigi Grande, celebrate in Roma dall'emin. sig. card. D'Estréés duca e pari di Francia* Mariotti, Vincenzo, etcher Delino, Simone Felice, designer; draftsman, [ca. 1687] 1 print : etching. Im. 64.2 x ca.52; Sh. 67.8 x ca.52 cm. | Flatfile 15 |

*Scope and Contents note*: A representation of the festivities held in 1687 in Piazza di Spagna and at the Church of Ss. Trinità dei Monti in Rome in celebration of the convalescence of Louis XIV. Inscribed in lower part of image: S. Felice Delino Architetto Inuentò, et delineò / Vincenzo Mariotti Romano Incise.
The print does not contain legend (ALFABET DES …) in lower margin, ill. in Fagiolo dell'Arco, p. 533
Ref.: Fagiolo dell'Arco, M. *La festa barocca*, p. 532-534, ill. on p. 533

*[Ss. Trinità dei Monti in Rome]* Mariotti, Vincenzo, etcher Delino, Simone Felice, designer , [ca. 1687] 1 print : etching. Sh. 67.5 x 52.5 — Flatfile 16

*Scope and Contents note*: A representation of the decoration on the facade of the Church of Ss. Trinità dei Monti in Rome with a fireworks display designed in celebration of the convalescence of Louis XIV.
Ref.: Fagiolo dell'Arco, M. *La festa barocca*, p. 532-534, ill. on p. 534

Venice

*Tempio eretto alla B.V. Maria della Salute, per uoto fatto dall ecc:mo senato l'anno MDCXXXI dissegnato da Marco Boschini conforme il modello di Baldassare Longena e Pompa con cui processionalm.te si portò il ser.mo principe alla uisita del medesimo tempio la prima uolta …* Boschini, Marco, draftsman, [16--] 1 print : etching. Im. 70 x 56.2; Pl. 74 x 56.2; Sh. 79.5 x 61 — Flatfile 17

*Scope and Contents note*: A representation of the procession held on Nov. 21, feast of the Presentation of the Virgin to the Temple, to the Church of Santa Maria della Salute in Venice.

## Series VII.C. Portraits of actors, 1670-1847

| Title/Description | Containers |
|---|---|

Andreini, Francesco

*Portrait de comédien. Tableau de Dominique Feti, qui est dans le cabinet de m.r Crozat peint sur toile, haut de 37. pouces large 30. gravé par Nicolas de Larmessin* Larmessin, Nicolas de, etcher; Fetti, Domenico, designer, [16--] 1 print : etching. Im. 28.5 x 23.5; Sh. 33 x 24.9; Mt. 40 x 28 — Flatfile 18

*Scope and Contents note*: The three-quarter length portrait of an actor holding a mask is based on a painting by Domenico Fetti held at the Hermitage (inv. 153). The sitter has been identified as Italian *commedia dell'arte* actor Francesco Andreini, who was a founder of one of the earliest *commedia dell'arte* troupes the Compagnia dei Gelosi. Impressions of the etching were issued in the *Recueil Crozat* (t. II, 1729, plate 109).

*Portrait de comédien. Tableau de Dominique Feti, qui est dans le cabinet de m.r Crozat peint sur toile, haut de 37. pouces large 30. gravé par Nicolas de Larmessin* Larmessin, Nicolas de, etcher; Fetti, Domenico, designer, [16--] 1 print : etching. Im. 28.3 x 23.3; Pl. 32.3 x 24.2; Sh. 51.5 x 38.8 — Flatfile 18

*Scope and Contents note*: The three-quarter length portrait of an actor holding a mask is based on a painting by Domenico Fetti held at the Hermitage (inv. 153). The sitter has been identified as Italian *commedia dell'arte* actor Francesco

Andreini, who was a founder of one of the earliest *commedia dell'arte* troupes the Compagnia dei Gelosi. The print was issued in the *Recueil Crozat* (t. II, 1729, plate 109). Numbered in lower right corner of plate: 109.

Constantini, Angelo

*Icy de Mezetin rare et nouveau Protée …* Vermeulen, Cornelis, engraver Troy, François de, designer, [16--] 1 print : engraving. Im. 51.7 x 39; Pl. 56.3 x 40; Sh. 61.2 x 45.5 — Flatfile 19

*Scope and Contents note*: The engraving, based on a painting by François de Troy, is a portrait of Angelo Constantini dressed in costume for the role of Mezzetino. Inscribed: F. de Troy pinxit. / C. Vermeulen Sculp. Verses in the lower margin: Icy de Mezetin rare et nouveau Protée … / Dela Fontaine.

Ferretti, Luigi

*Luigi Ferretti. Eugenia Garcia. Cesare Badiali. cotesta imago ci ritragge in core, c'invita di riudirvi alla speranza - I Modenesi.*, Giugno 1847. 1 print : chalk lithograph. Sh. 65 x 45.5 — Flatfile 20

*Scope and Contents note*: The print shows a group portrait of three lyric singers from Modena: Luigi Ferretti, Eugenia Garcia, and Cesare Badiali.

Poisson, Raymond

*[Portrait of Raymond Poisson]* Edelinck, Gérard, etcher A Paris : Chez I. Audran graveur du Roy au Gobelins, [ca. 1682] 1 print : etching, engraving. Pl. 48.5 x 36.7; Sh. 50.3 x 38.8 — Flatfile 21

*Scope and Contents note*: The standing portrait is of Raymond Poisson dressed in costume for the role of Crispin.
State 4 (cf. Robert-Dumesnil)
In plate's lower margin, poem in quatrain: Le Peintre et le Graveur nous ont dans ce Portrait / Du celebre Crispin donné la ressemblance / …
Ref.: Robert-Dumesnil, no. 299; Weigert, no. 100

## Series VII.D. Commedia dell'arte, 1670-1890

**Title/Description** | **Containers**

Characters and masks

*Oh! Che gusto!* Copia, Jacques-Louis, engraver Sicard, Louis-Marie, designer, [17--] 1 print : stipple engraving. Pl. 42.5 x 35; Sh. 52 x 40.4 — Flatfile 22

*Scope and Contents note*: Oval image of Pierrot holding a plate on which sits a sausage; girl looking on longingly.

*L'amour au théâtre italien. gravé de la même grandeur du tableau original du cabinet de mr. de Rosnel.* Cochin, Charles Nicolas , etcher Watteau, Antoine, designer A Paris : Chez Basan graveur, [17--] 1 print : engraving, etching. Im. 37 x 49; Pl. 41.8 x 50.5; Sh. 45.2 x 62 + 1 poster — Flatfile 23

*Scope and Contents note*: The print is based on Antoine Watteau's painting at the Staatliche Museen in Berlin that features several *commedia dell'arte* characters.

Inscribed in the lower margin: Watteau pinx. / C.N. Cochin Sculp. Caption in the lower margin: La jalouse Italie éffrayant les Amours, / …
State 5 (cf. Dacier)
Ref.: Dacier, É., Vuaflart, A. Jean de Jullienne, no. 271
Accompanied by: 1 poster : offset lithograph, col. Im. 27 x 35.5; Sh. 31.7 x 40.3 (after Antoine Watteau's painting)

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*Bella è costei, ma con quel volto, orrore* … Bartolozzi, Francesco, etcher Ferretti, Giovanni Domenico, designer Wagner, Joseph, publisher, [ca. 1761] 1 print : etching. Im. 37 x 27.4; Pl. 41.6 x 28.4; Sh. 63.3 x 46.4 — Flatfile 24

*Scope and Contents note*: The print is based on a painting by Giovanni Domenico Ferretti in the series *Le 4 arlecchinate* or *Harlequinades* (John and Mable Ringling Museum of Art, Sarasota). It shows Harlequin disguised as a woman, seated and working on a pillow, while Columbine stands beside him holding a mask in her hand. Four verses are inscribed in the lower margin. Numbered in the lower margin: No. 26-2. Inscribed: Gio. Dom.co Ferretti inven. / F. Bartolozzi Scul. Appo I. Wagner Ven. a C.P.E.S. Watermark: lettering (A C) and shield ensigned by crown and decorated with 3 stars.
Ref.: Maser, E. The disguises of Harlequin (1956)

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*[Le 4 arlecchinate]* Bartolozzi, Francesco, etcher Ferretti, Giovanni Domenico, designer Wagner, Joseph, publisher , [ca. 1761] 2 prints : etching. Im. 31.5 x 27.6 — Flatfile 25

*Scope and Contents note*: The prints are based on paintings by Giovanni Domenico Ferretti in the series *Le 4 arlecchinate* or *Harlequinades* (John and Mable Ringling Museum of Art, Sarasota). The first print ([Andò per bastonar fu: bastonato …]) shows a crippled Harlequin with rifle and sword walking on crutches as Columbine assists him. The second one ([Invano si nasconde un traditore …]) shows Columbine pulling back Harlequin's mantle and disclosing his identity. Pasted on verso of print [1]: Les Annales de Tacite, Livre XV, p. 373.
Ref.: Maser, E. The disguises of Harlequin (1956)

---

*[Le 4 arlecchinate]* Bartolozzi, Francesco, etcher Ferretti, Giovanni Domenico, designer Wagner, Joseph, publisher [Venice] : Appo I. Wagner Ven.a C.P.E.S. , [ca. 1761] 2 prints : etching. Pl. 40.2 x 31; Sh. 44.6 x 35.1 — Flatfile 25

*Scope and Contents note*: The prints are based on paintings by Giovanni Domenico Ferretti in the series *Le 4 arlecchinate* or *Harlequinades* (John and Mable Ringling Museum of Art, Sarasota). The first one, numbered 3, is titled *Andò per bastonar fu: bastonato* … The second one, numbered 4, is titled *Invano si nasconde un traditore* ….

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*[Pierrot]* Flameng, Léopold, etcher Watteau, Antoine, designer, [18--] 1 print : etching. Im. 39.5 x 31.5; Sh. 47.1 x 32.6; Mt. 51 x 39 — Flatfile 26

*Scope and Contents note*: The etching shows Pierrot (or Gilles) standing in a landscape with four figures in the background. Pencilled in the lower margin: Léop. Flameng.

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Performances

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**Plays, ballets, and pantomimes**

| | |
|---|---|
| *Ballet dansé au théâtre de l'opera dans le Carnaval du Parnasse, acte 1.er* Basan, François, etcher; publisher; Saint-Aubin, Gabriel Jacques de, designer A Paris : Ches Basan, graveur, rue St. Jacques, [1761] 1 print : etching. Im. 28.1 x 35.5; Pl.32 x 37; Sh. 41.5 x 43.3<br><br>*Scope and Contents note*: A representation of the first act of Louis Fuzelier and Jean-Joseph Cassanéa de Mondonville's ballet *Le Carnaval du Parnasse*, first performed at the Opéra in Paris in 1749, and again in 1759 and 1767. It shows several *commedia dell'arte* figures, notably Pantalone (i.e. Pantaloon) and Columbine (i.e. Colombine). The print was issued in: L'œuvre de Basan (I, no. 45). Inscription: Monseigneur, le Duc de la Valiere; Pair et Grand Fauconnier de France, … Ref.: Dacier, 1929, no. 748, vol. I, pl. VIII; Roux, M. Inventaire du fonds français : graveurs du XVIIIe siècle, t. II, no. 267 | Flatfile 27 |

**Street entertainment**

| | |
|---|---|
| *Nobiliss: ac generosiss: viro Henrico Ter-Smitten à quo Roma nuperrime oculis perlustrata sanctorum apostolorum aream, templis et palatiis einctam, ludicris spectaculis frequenter occupatam debita veneratione dicate atque consecrat - Petrus Schenk* Schenk Peter, publisher Amstelod. : Cum privil: ord: Holl: et West-Frisix, [16--] 1 print : etching. Im. 46 x 58; Pl. 50.3 x 59.5; Sh. 52.2 x 62.6<br><br>*Scope and Contents note*: The print depicts performances on stage and on a float of *commedia dell'arte* figures in Piazza dei Ss.i Apostoli in Rome. | Flatfile 28 |
| *Piazza Navona antico circo agonale dell'imperatore Severo Alessandro edificata sv le rvine di esso …*, [16--] 1 print : etching. Im. 39.5 x 69.3; Sh. 44.5 x 70.5<br><br>*Scope and Contents note*: The print depicts performances on stage and on floats of *commedia dell'arte* figures in Piazza Navona in Rome during carnival. A caption in the lower margin mentions the "COMPARSA DELLE MASCHERE IN TEMPO DI CARNOVALE" and lists the churches, palaces, and sculpture ensembles on Piazza Navona. | Flatfile 29 |
| *Sixtvs V. pont. max. colvmnam hanc ab omni impietate expvrgam …*, [16--] 1 print : etching, with wash in grey tones. Im. 50.5 x 68.3; Pl. 55.5 x 74; Sh. 60 x 78.5<br><br>*Scope and Contents note*: The print depicts Piazza Colonna in Rome, crowded during carnival with strolling figures, performers on stage and on floats acting *commedia dell'arte* characters. Title from inscription on column of Marcus Aurelius. | Flatfile 30 |
| *Prospectus columnæ Antonini pij imp.* Romæ : Typis Matthæi Gregrorij de Rubeis Romani in Foro Agonali … , 1693 1 print : etching ; image 38.5 x 48.8 cm., plate mark 38.6 x 49 cm., on sheet 48.5 x 65.4 cm.<br><br>*Scope and Contents note*: A representation of Piazza Colonna in Rome, in which strolling *commedia dell'arte* and masked figures appear. The column was erroneously identified as that of Antoninus Pius when it was restored during the papacy of Sixtus V. A caption inscribed in a banderole lists the monuments on Piazza Colonna, including the Palazzo Chigi. | Flatfile 31 |

*I cavallini di carta (premiati) ed esterno del festival* Cavarretta, Giuseppe, lithographer Richter & C. Napoli., 1876 1 print : chalk lithograph, hand col. Im. 34.4 x 50.6; Sh. 38.8 x 52 — Flatfile 32

*Scope and Contents note*: Plate X from *Carnevale di Napoli* … (Naples : Richter, 1876) showing a carnival procession featuring *commedia dell'arte* figures and a carriage led by cardboard ponies. In upper part of image: Album del Carnevale 1876 / Tav. X. Below the image: G. Cavarretta inv.ò e dis.ò.

Uses of commedia dell'arte imagery

**Social satire**

*Royal masquerade Somerset House* Cook, Thomas, engraver Hogarth, William, designer, [London] : Published by Tho.s Cook engraver & printer N°11 Hay Market Oct.r 21st 1805 1 print : engraving. Im. 39.5 x 52.4; Sh. 44.2 x 57 — Flatfile 33

*Scope and Contents note*: The print depicts a room with masked figures in conversation and playing cards. Inscribed: Hogarth pinx. / T. Cook Sc.

*Bal de l'opéra* Bosio, Jean François, draftsman, [1804] 1 print : etching, hand col. Im. 31.4 x 45.3; Pl. 37.7 x 49.8; Sh. 46.7 x 61.4 — Flatfile 34

*Scope and Contents note*: The print is possibly the one titled *Bal de l'opéra* published in: *Cinq tableaux de costumes parisiens* … (A Paris, au Bureau du journal des Dames, rue Montmartre 132, 1804). Inscribed in lower left corner: DS: Bosio Del.t (with letters D & S interlaced). The signature of D.S. Bosio has been identified as possibly that of Jean-François Bosio (1767-1832).
Ref.: Béraldi, H. *Les graveurs du XIXe siècle*, t. II, p. 166-167; Laran, J., Adhémar, J. *Inventaire du fonds français après 1800*, t. 3, p. 157-158

**Political caricatures**

*[Caricature of King James II of England and King Louis XIV of France* Hooghe, Romeyn de, draftsman; etcher [Geneva] : Gisling f: et exc: Genevæ, [ca. 1689] 8 prints : etching, engraving, letterpress. Im. 34 x 38.5; Pl. 38.2 x 39.5; Sh. 60 x ca.46.7 — Flatfile 35

*Scope and Contents note*: Plates of caricatures of King James II and King Louis XIV, titled: *Arlequin deodat et pamirge hypochondriaques*, *Arlequin furieux et pantagion triumphant*, *Arlequin sur l'hypogryphe ala croisade lojoliste*, *La belle Constance dragonée par Arlequin deodat*, *L'épiphane du nouveau antichrist. 1689*, *L'Europe allarmée pour le fils d'un meunier*, *La feste des trois rois aux Invalides*, *Paye qui tombe*. Each leaf has an image etched/engraved with a title inscribed in the lower margin. Letterpress Dutch verses are printed in 3 or 4 columns in the lower half of sheets (with French version in plates [2, 4, 6]). Stamps with reference to Muller, Fr., *De Nederlandsche geschiedenis in platen*, are glued to the lower right hand corner in plates [1-7]: "Fr. M. No.2754" to "Fr. M. No. 2761". In pencil, in lower right corner of plate [8]: F. M. 2766; in ink: 2141. The imprint is from plate [1].
Ref.: Hollstein 154-161; Landwehr, J. *Romeyn de Hooghe the etcher: contemporary portrayal of Europe*, p. 213-219, 222

*Mardi gras de cocq à l'ane* Hooghe, Romeyn de, draftsman; etcher tot Antwerpen : By Cornelis Woons, op de Melck Mart, in de Gulde Sterre. 1690, [1690] 1 print : etching. Im. 37.3 x 39.5; Pl. 38 x 40.4; Sh. 56 x 40.4 — Flatfile 36

*Scope and Contents note*: A caricature about the strife between Amsterdam and Prince William III of Orange. The title is inscribed in the lower margin of etching and letterpress Dutch verses are printed in 3 columns in lower half of sheet.
Ref.: Hollstein 164; Landwehr, J. Romeyn de Hooghe the etcher: contemporary portrayal of Europe, p. 227

**Toys and games**

*Toverkaart of genees middel der wind-breuken vant zuid west en de uitvaart van cartouche*, [1720] 1 print : etching. Im. 29.8 x 36.8; Pl. 33.7 x 44.3; Sh. 40.4 x 50.4 — Flatfile 37

*Scope and Contents note*: Eighteen characters, including Harlequin, Scaramouche and Columbine on a card containing an alphabet letter, an inscription in Dutch and figures performing acrobatics or circus-like feats.
Ref.: Lawner, L. Harlequin on the moon, p. 67-68

*Toverkaart of genees middel* …, [17--] 1 print : etching. Im. 25.8 x 17.2; Pl. 31 x 18.9; Sh. 32.6 x 20.3 — Flatfile 37

*Scope and Contents note*: Eighteen characters, including Harlequin, Scaramouche and Columbine on a card containing an alphabet letter, an inscription in Dutch and figures performing acrobatics or circus-like feats.

## Series VII.E. Playbills, 1923-1983

| Title/Description | Containers |
|---|---|
| Milan | |
| *Teatro Carcano … Compagnia di Ettore Petrolini domenica 11 febbraio 1923 … 2 rappresentazioni Romani di Roma* … [Milan] : Ufficine Tipo Lit. I.G.A.P. Milano …, 1923 1 sheet ([1] p.). Sh. 99 x 68.5 | Flatfile 38 |
| *Scope and Contents note*: The playbill announces the performance of two plays by Ettore Petrolini, *Romani di Roma* and *Mustafà*, at the Teatro Carcano in Milan. | |
| Vienna | |
| *Europäische Theaterausstellung 1955* [Vienna] : Brüder Rosenbaum, Wien, 1955 1 sheet ([1] p.) : ill., col. Sh. 84 x 59 | Flatfile 39 |
| *Scope and Contents note*: The poster, decorated with a *commedia dell'arte* figure, announces a theater exhibition at the Vienna Künstlerhaus. | |
| Villejuif, France | |

| | |
|---|---|
| *Le Théâtre Romain Rolland de Villejuif propose CdA 83 1er festival international de Commedia dell'arte du Val de Marne* Design: Rinaldo Cutini - Imprimerie Desbouis-Grésil. 91230 Montgeron, 1983 1 sheet ([1] p.) : ill., col. Sh. 59.9 x 40<br>*Scope and Contents note*: The color poster announces the first *commedia dell'arte* festival in Villejuif, featuring conferences, performances, exhibits, and movies. | Flatfile 40 |
| *1er festival international de Commedia dell'arte du Val de Marne sous le haut patronage du Conseil Général 1er au 30 octobre 1983* Imprimerie Desbouis-Grésil. 91230 Montgeron. Conception graphique: Rinaldo Cutini, 1983 1 sheet ([1] p.) : ill., col. Sh. 60 x 40<br>*Scope and Contents note*: The color poster with an illustration of *De la Commedia dell'arte* (Pignon, 1983) announces the first *commedia dell'arte* festival in Villejuif. | Flatfile 40 |

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