

CATALOGUE
OF
ELIZABETHAN AND OTHER
THEATRE DRAWINGS

(1946-1981)

by

C. Walter Hodges.

ELIZABETHAN AND OTHER THEATRE DRAWINGS

by C. WALTER HODGES

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11. *Misc. sketches*
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1. An Album of 104 study sketches for the reconstruction of Elizabethan theatres in pencil pen and watercolour, 1946-1947. Contains 12 additional loose sheets of drawings from the same date.

(My work on the reconstruction of Elizabethan theatres began in 1946, when I was commissioned to provide an illustration of Shakespeare conducting a rehearsal at the Globe. To help me set this up, I consulted the standard books on the subject, which I found deeply fascinating, but also to my surprise, in the end unsatisfactory. Scholars I found were often at variance with each other. Because Shakespearean theatre studies were and still are mostly conducted from a literary-historical base, and very little from an architectural or art-historical one, I found that my own experience as a designer frequently led me to take a different view of the evidences from that taken by the more conventional scholarship. I therefore decided to try what I could do in the matter myself. The result for me was a long and indeed obsessive period of 'research by drawing', of trying out every kind of idea, likely or unlikely, as suggested to me by the combination of Elizabethan play texts, scholars' commentaries upon them, and theatre and art history. From the mass of sketches that thus grew up around me I eventually made a selection, tracing the development of my ideas over two years of work; and these are assembled in this album, which turned out to be not the end but only the beginning of my involvement with this endlessly attractive subject. C.W.H.)

The album is arranged in the following order, indicated by folio numbers:

ART
Box
H688
no. 1

^{Cover}
pt. 1 - ^{forward}
Folios 2-4 ^{pts.} Early drawings before any special study. 8 pieces
in pen, chalk and watercolour. Average size 6" x 4"
(part of pt. 4 cut out)

pt. 5. Two studies based on a model by John Cranford Adams.
Pen, chalk and watercolour. Each 6" x 5".

pt. 6-8 Development from 5 above. 8 pieces. Watercolour,
pen and pencil. Average size 6½" x 5".

pt. 9-12 "Freethinking" developments. Pen and pencil with
occasional colour. 14 pieces. Average 6½" x 6".

pt. 13 Experiments with the Hope playhouse (derived from W. Hollar).
5 pieces. Average 4" x 3½".

pt. 14-17 Freethinking again. Pen, ink, pencil. 13 pieces
Average 6" x 5".

pt. 18 Glamorous but improbable solutions. Pen, ink and water-
colour. 2 pieces: 7" x 6"; 6½" x 4".

pt. 19-21 Experiments with the idea of a "domed bandstand" upper
^{21a + b} stage. Mostly pencil. ~~13~~ 12 pieces, average 5" x 5".
(1 piece with album on both sides)

pt. 22-23 Variations upon the Fortune playhouse. Pen and pencil.
8 pieces. Average 6½" x 5".

6 pieces containing 7 albums. (1 or more of a drawing)
(pt. 23 appears to have 2nd album removed)

folios 24-27
pT. (25a & b) Returning towards a more 'normal' view. Pencil,
pen and ink. ¹³ 15 pieces. Average 7" x 5".
(1 piece on verso of no. 27)

pT. 28 Back to earth. 5 Plans and elevations at 1/8" scale
seeking to reconcile the preceding work with the evidence
(e.g. the de Witt drawing of the Swan playhouse). Pencil.
Average 10" x 7".

pT. 29-30 Some visualized results. Pencil, wash, watercolour.
^{folios} 8 pieces. Average 7" x 5". 7 pieces with fullus over
verso.

pT. 31 (As 30) 2 Watercolour sketches of the Globe stage.
Average 8" x 7 1/4".

pT. 32 The Globe playhouse. Preparatory drawing in pencil
for a fully developed reconstruction. (Pen and ink
illustration later published in SHAKESPEARE AND THE
PLAYERS.) 12" x 9".

pT. 33-43 Miscellaneous loose pieces

2. THE MERMAID THEATRE. Designs and sketches for Settings and Costumes. 1951-1964.

87 pieces

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1/4 2

2. 1 The Tempest 1951

pt. 1-7

- 1 a) Costume design. Alonzo. Watercolour 13" x 9½".
- 2 b) Costume for Miranda. Watercolour 13" x 10".
- 3 c) Costume for Ariel as Harpy. Watercolour 11½" x 9½".
- 4 d) Costume. Ariel as Water-nymph. 9½" x 7"
- 5 e) Sheet of colour sketches for costumes.
Watercolour 12" x 9½".
- 6 f) Sheet of sketches for costumes for the "Strange Shapes",
Watercolour 12¾" x 7".
- 6 g) Design for pattern on Prospero's cloak. *not present (verso of pt. 7?)*
- 7 h) Design for Prospero's magic staff.
Pen, ink and watercolour 11" x 3"
- 0 j) Prospero's Staff (stage property). 5'6" long. *Not included with collection*

2. 2 Macbeth, 1952

pt. 1-12

- 1 a) Costume design for Macbeth (Bernard Miles).
Watercolour 14" x 10"
- 2 b) Costume design. Macbeth's Coronation robes.
Watercolour 14½" x 7"
- 3 c) Lady Macbeth. Colour sketch for red costume.
Watercolour 10½" x 7".
- 4 d) Lady Macbeth. Sheet of 3 sketches for green costume
Watercolour 17" x 12"

2. 2 (Contd.)

- 5 e) Banquo. Costume design. Watercolour 13" x 9".
- 6 f) Banquo as ghost. Watercolour 13" x 6½"
- 7 g) Costume design for Macduff. Watercolour 13½" x 9½"
- 8 h) Wardrobe sketch with notes. Macbeth in armour.
Watercolour 10¼" x 7½"
- 9 j) Wardrobe sketch with notes. Banquo's ghost.
Watercolour 10¼" x 7½"
- 10 k) Sketch with notes. Costume for Duncan.
Watercolour 10" x 7½"
- 11 l) Sheet for 3 wardrobe sketches for noblemen's costumes.
Watercolour 18" x 12½"
- 12 m) Sheet of designs for military dress and weapons with
notes. Pen, ink and watercolour 28½" x 21".

no. 2. 3
pt. 1-6

Permanent setting with variants for Shakespeare Quatercentennial Season. 1964

- 1 a) Permanent Set structure. Pencil 13" x 11¼"
- 2 b) Set variant (i): As "Elizabethan theatre" for miscellany programme "The Canker and The Rose" Watercolour 12¼" x 9¼"
- 3-5 c) Set variant (ii) Three arrangements of set for "Macbeth". Watercolours, each 11" x 8¼".
- 6 d) Set Variant (iii) Arrangement for "The Maid's Tragedy" (Beaumont & Fletcher). Watercolour 12½" x 9½"

no. 2. 4
pt. 1-21

Folder 14" x 9½" containing 20 sketches in pencil and pen and ink for Mermaid emblems, flag, etc., and sketches for a stage in the new permanent building at Puddle Dock, Blackfriars, c. 1960.

* cover (21 p. 20-21)

no. 2. 5
pt. 1-25

Folder of 25 preliminary design sketches for settings
for Merry Wives of Windsor, ⁽¹¹⁾ The Devil Is An Ass ⁽¹⁵⁾ (Jonson),
Woodstock ⁽¹⁷⁾ (Anon) and character sketch for Morose in The
Silent Woman. ⁽²⁾

no. 2. 6
pt. 1-2

Drawings for programme.
i) Macbeth in armour. Pen and ink 10½" x 6".
ii) Middleton's A Trick To Catch The Old One.
Pen and ink 11" x 6½".

no. 2. 7
pt. 1-14

Production photographs

- 1-2 a) Mermaid stage under construction, St. John's Wood, London, 1951. (2 photos, one with Bernard and Josephine Miles, and C.W.H., top right!)
- 3-4 b) The Mermaid stage. (2 photos)
- 5-6 c) The Tempest 1951. 2 photos: The magic banquet (Act 3, Sc iii); and the masque (Act 4, Sc.i)
- 7-10 d) Masks for the Strange Shapes in 3,iii (4 photos)
- 11-12 e) Costumes Miranda (Josephine Griffin) with Ferdinand; and Miranda with Prospero (Clifford Evans). (2 photos)
- 13-14 f) The Mermaid as redesigned for the central hall of the Royal Exchange, London. 1953. (The production is Purcell's Dido and Aeneas, with Kirsten Flagstad as Dido.) (2 photos)
Designed in collaboration with Clifford Evans

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no. 3. Original illustrations in pen and ink for book THE GLOBE RESTORED
Ernest Benn, 1953. 2nd Edn. Oxford University Press.

- no. 3. 1 The Merchant of Venice, Act 1, Sc.iii, in an Elizabethan theatre. $5\frac{1}{2}'' \times 4\frac{3}{4}''$.
- no. 3. 2 Reconstruction sketch "The Theatre" 1576. $5\frac{1}{2}'' \times 5''$.
- no. 3. 3 Sketch view of London with Bankside and the theatres c.1595. $6'' \times 4''$.
- no. 3. 4 Elizabethan stage with curtained tiring-house. $6\frac{1}{2}'' \times 5\frac{1}{2}''$.
- no. 3. 5 The Globe under snow. Oval $4\frac{1}{2}'' \times 3\frac{1}{2}''$.
- no. 3. 6 Cleopatra's "monument". Antony and Cleopatra. $8'' \times 6\frac{1}{2}''$
- no. 3. 7 Interior of the Hope Theatre. $6\frac{1}{2}'' \times 6\frac{1}{2}''$
- no. 3. 8 Interior of the Cockpit-in-Court Theatre, 1632. $8'' \times 7''$.
- no. 3. 9 14 Other original pen and ink drawings and diagrams.
pt. 1-16
16

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No 4. Encyclopaedia Britannica Films. Production designs for a series
of educational films. 1959-1961. *15 pieces*

- 4.1 Oedipus Rex. Sheet of 4 costume drawings for Jocasta.
Pencil and Watercolour 21" x 17"
- 4.2 Oedipus Rex. Sheet of three costume drawings for Creon.
Charcoal and Watercolour 17" x 21"
- 4.3 Oedipus Rex. Sheet of three costume drawings for Tiresias.
Watercolour 17" x 21"
- 4.4 Oedipus Rex. Design for tragic mask for Oedipus.
Pen, charcoal and Watercolour
19½" x 13½"
- 4.5 Oedipus Rex. Sketch for proposed setting as Greek Theatre.
Pen and Watercolour 16" x 10".
- 4.6 Oedipus Rex. Variant of 5 above. 16" x 12"
- 4.7 Oedipus Rex. The play in action. Oedipus enters
Pen and Watercolour 11" x 8¼"
- 4.8 Oedipus Rex. The theatre, with statue of Apollo.
Pen and Watercolour 9" x 6½"
- 4.9 Oedipus Rex. The door of the palace, with Oedipus and Jocasta.
Pen and watercolour 8¼" x 7¼"
- 4.10 Hamlet. Setting derived from the form of an Elizabethan
playhouse. (i) The Throne Room.
Watercolour 13" x 10½"
- 4.11 Hamlet. As above (ii) The ghost enters.
Watercolour 12" x 11".
- 4.12 Hamlet. As above. Detail sketch for gallery structure.
Watercolour 12" x 9"
- 4.13 Hamlet. Garden setting based on plan of Elizabethan theatre.
Pen and Watercolour 11½" x 7½"

4. Encyclopaedia Britannica Films (Contd.)

- 4.14 Hamlet. Graveyard, as above.
Pen and Watercolour 10" x 8".
- 4.15 Henry IV, Part I. Sketch note for Falstaff at
Shrewsbury: ("Honour is a mere scutcheon....I'll none of it.")
Pen and Grey Wash 7" x 6"

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no. 5. Book Illustrations and sketches (miscellaneous)

5. 1 Finished design for bookjacket for "SHAKESPEARE'S THEATRE"
(by C.W.H.). Oxford University Press, 1964.
Watercolour 16" x 10 $\frac{1}{2}$ ".
5. 2 The fire at the Globe, 1613. (From SHAKESPEARE'S
THEATRE", 1964.) Watercolour 11" x 9 $\frac{1}{2}$ ".
5. 3 Julius Caesar at the Globe. Mark Antony's oration
(SHAKESPEARE'S THEATRE, 1964) Watercolour 17" x 6".
5. 4 Interior of the Second Globe, 1614, with play and
audience. Pen and charcoal, 9" x 7 $\frac{1}{2}$ " (1976)
5. 5 The Globe (as "Wooden O") during a performance, viewed
from above. Pen and ink 10 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ ".
5. 6 Cutaway view into the Second Globe playhouse. Illustration
for Hardin Craig/David Bevington edition The Complete
Shakespeare (Scott Foresman, 1973). Pen and ink. 12" x 10"
5. 7 An Elizabethan stage (conjectural). Watercolour 7" x 6"
5. 8 Elizabethan stage in action, from description in the
English Wagner Book of 1594. Watercolour 7" x 6"
5. 9 The Theatre: the first purpose-built public playhouse.
(James Burbage, 1576). Pen, ink and pencil 10" x 8"

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no. 6. Original illustrations and studies for book SHAKESPEARE'S
SECOND GLOBE. Oxford University Press, 1973

- no. 6. 1 Jacket design for book. Enlargement of Hollar etching of Globe and 'Bear Bayting' house, mounted and tinted with coloured inks. 18" x 13".
- no. 6. 2 Collection of ⁵⁹52 study sketches for analysis of the second Globe Theatre and for illustrations in the book. pt. 1-16
Mostly pencil. Average size 18" x 12"
- no. 6. 3 Collection of ¹⁴12 drawings analysing the plan and structure of the Globe and Bear Garden theatres as shown in Hollar's drawing and etching. Includes two finished diagrams. pt. 1-16
Pen and ink 8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " and 12" x 7 $\frac{1}{2}$ "
- no. 6. 4 Envelope containing ¹⁵⁷140 sketches studying the problems of the Second Globe structure. Pencil, pen and ink. pt. 1-157
Average size 10" x 8".
- no. 6. 5 21 Drawings and diagrams as used in the book. pt. 1-21
Pen and ink, mostly 8" x 6 $\frac{1}{2}$ ", but some larger.
- no. 6. 6 Architects' prints. (Reconstruction Projects, arising from publication of the book, but ultimately not proceeded with). pt. 1-15
(i) J.W. Hammond, for the Shakespeare Globe Development Company. 1971 (5 sheets).
(ii) Pentagram Design Partnership. For the Globe Playhouse Trust. 1974. (15 sheets).

5 are 2nd copies
pt. 7, copy 1 + 2
pt. 9, " "
pt. 11, " "
pt. 13, " "
pt. 15, " "

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no 7. Manuscript, working papers and complete illustrations for book of short stories PLAYHOUSE TALES (G. Bell and Sons, 1974).

- { 7. 1 Original M/S (Holograph)
- { 7. 2 Typescript.
- { 7. 3 Folder of working notes.

} In MSS. Collection
Y. d. 616

no. 7. 4 Folder of ideas and sketch drawings for illustrations (including some not included in the book).
90⁹⁴ sheets of drawings in pencil, pen and ink, Average size 10" x 8 $\frac{1}{2}$ "

no. 7. 5 Drawings for book-jacket. Key drawing in black (pen and ink) 11 $\frac{1}{4}$ " x 10", with three overlay transparencies for colour separation.

no. 7. 6 Complete set of finished illustrations, comprising 6 story headpieces, ¹⁴ text insets and 4 spot drawings for prelims. Pen and ink, average size 5 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ ".

no. 7. 7 Frontispiece. Pen and ink 7 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ " and two sketch drawings for same.

no. 7. 8 Pictorial map of London in the time of Shakespeare.
Pen and ink 10 $\frac{1}{2}$ " x 7 $\frac{1}{4}$ ".

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no.8. St. George's Elizabethan Theatre, 1975-1976.

(St. George's, an abandoned Victorian church built to an octagonal plan in Tufnell Park Road, Islington, London, was in 1975 taken over and converted into an "Elizabethan playhouse" by the actor George Murcell, who ran it for many years as a repertory theatre for Shakespeare. During its first seasons the stage was designed by C.W.H. using a group of moveable 'houses' on trucks, which could be differently grouped for different plays. These are the designs given below.)

- no.8. 1 The stage-houses in "closed" formation, with figures.
Watercolour 13" x 10 $\frac{1}{2}$ ".
- no.8. 2 Stage-houses in open formation "Renaissance dress".
Watercolour 10 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ".
- no.8. 3 Stage-houses in "castle" dress.
Watercolour 14" x 9 $\frac{3}{4}$ ".
- no.8. 4 Three views of stage-houses in different formations.
Pen and ink 14" x 12".
- no.8. 5 Complete set of 14 master drawings to $\frac{1}{2}$ " scale for the + 1 sketch
construction of the stage-houses and associated details.
Pen, pencil and ink on tracing paper
(pt. 1a and b) 15 pieces 16 $\frac{1}{2}$ " x 12"
- no.8. 6 Group of ³²24 pencil and pen sketches and rough
designs associated with the above.
Average page size 16" x 11".

8. St. George's (Contd.)

- no. 8. 7
pt. 1-20
Group of ¹¹ 23 photocopy prints ^{in 18 pieces} from 8. 5 above, with
Print plans and elevations of St. George's church.
- no. 8. 8
pt. 1-12
Photographs of model. 12 Black and white prints
(8½" x 6") showing different arrangements of the
stage-houses.
- no. 8. 9
pt. 1-16
Folder containing printed material (promotion
pamphlets, photographs, press cuttings, etc.)
^{13 items in 15 pieces + 1 poster}
Also included:
- no. 8.10
pt. 1-6
Various scale drawings, with sketches and other
material related to a full-size reconstruction of the
interior of the Cockpit Playhouse (London, 1616-1665)
built for a project of the Inner London Education
Authority. ^{5 pieces + 1 booklet}

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no. 9. Shakespeare's Globe in America. Drawings for a project
in Detroit, 1979-1982.

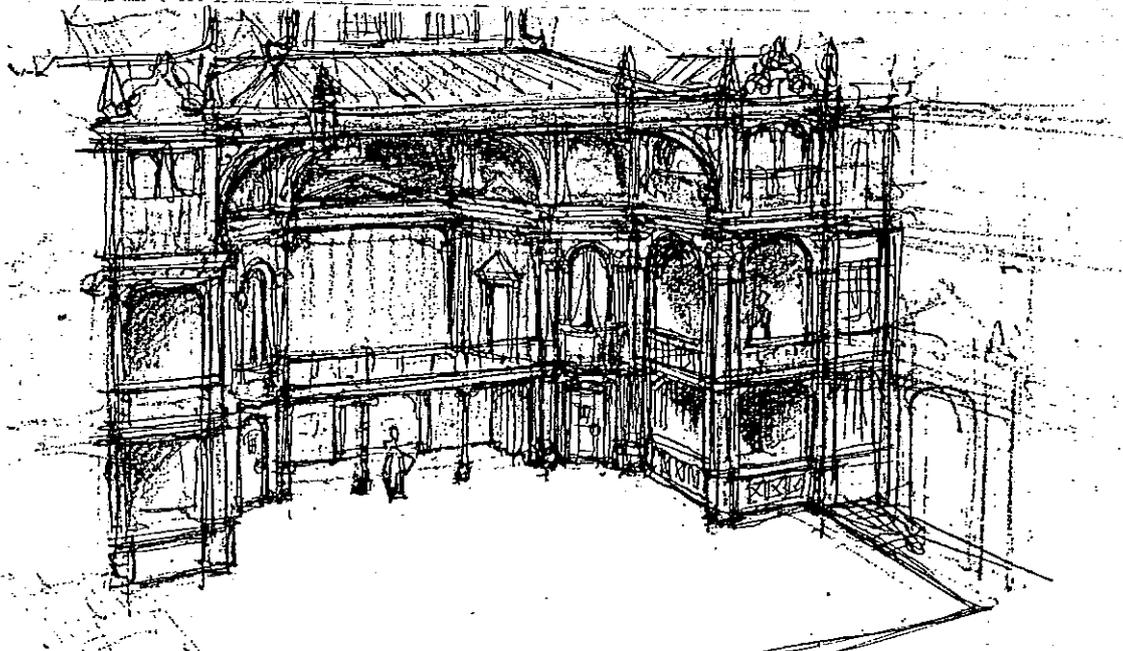
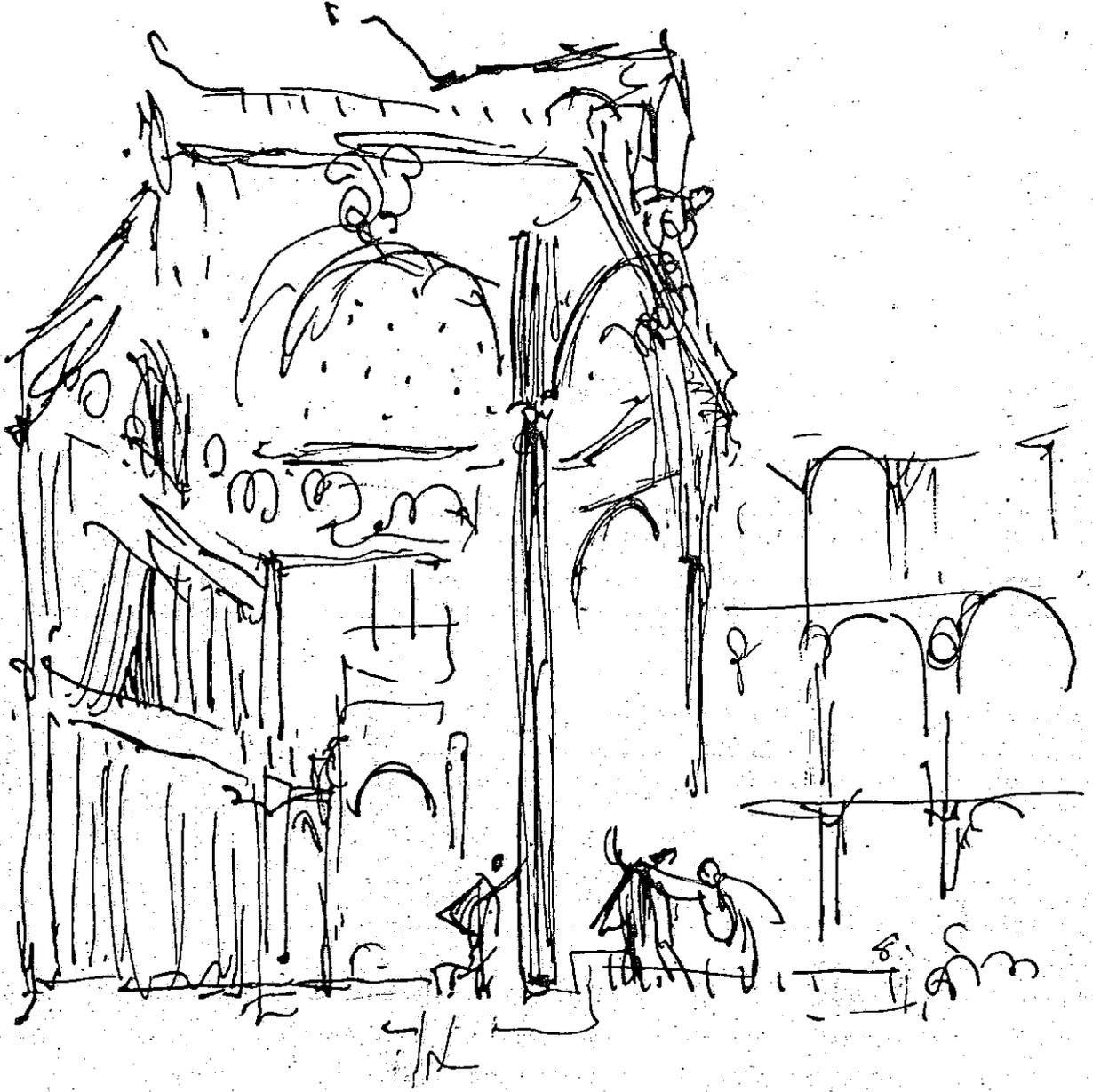
(This project has the intention to rebuild the (second) Globe Playhouse, of 1614-1644, on the banks of the Detroit River. It was originated as a joint venture of Wayne State University and the City of Detroit, and was inaugurated with a symposium of international Shakespearean theatre scholars held at the university in 1979.)

- no. 9. 1 The Globe as ^{if} reconstructed on the Detroit riverfront. (Bookjacket of the Wayne State University Press's publication of the Symposium proceedings, "The Third Globe", W.S.U.Press 1981. Watercolour 17" x 9".
- no. 9. 2 Three promotion brochure illustrations of the reconstructed Globe with its ancillary buildings, one showing the interior during a performance. Pen and ink, each 11½" x 8". 1980.
pt. 1-3
- no. 9. 3 As 9. 2 above. Photocopies hand-coloured in crayon. pt. 1-4
- no. 9. 4 Finished design in two drawings (back and front) for Detroit Project Christmas Card 1980. Ink and watercolour. pt. 1-3
- Each 22" x 8".
- no. 9. 5 Folder of 5 pencil and pen sketches ^{on 2 sheets} used in brochure. Each approximately 8" x 7". pt. 1-2

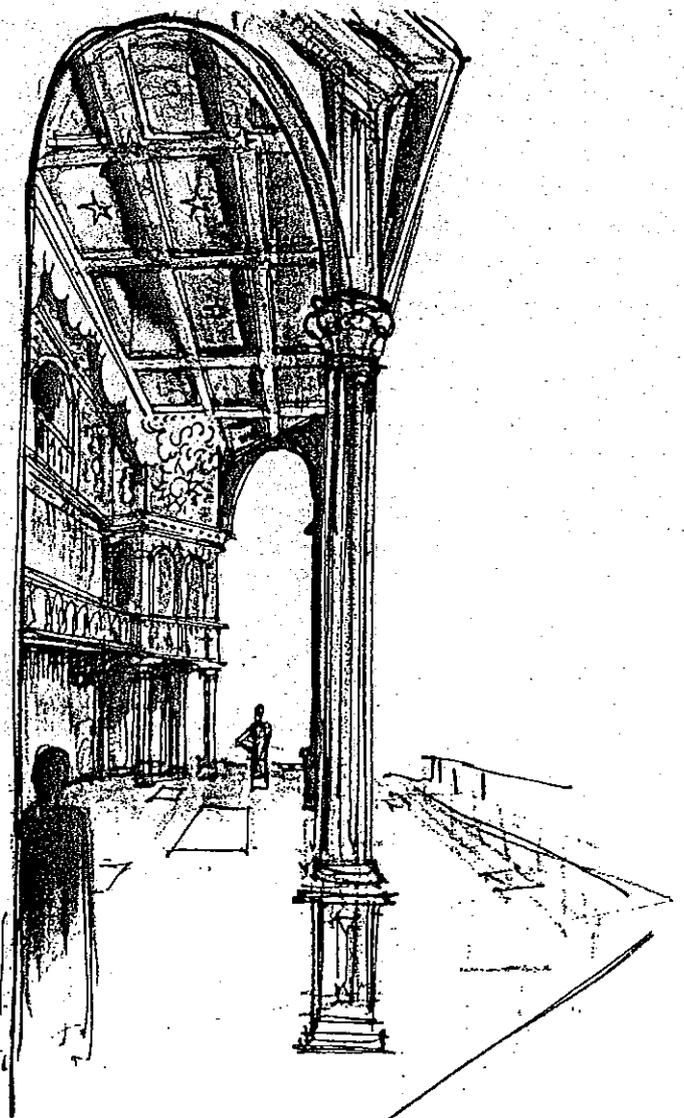
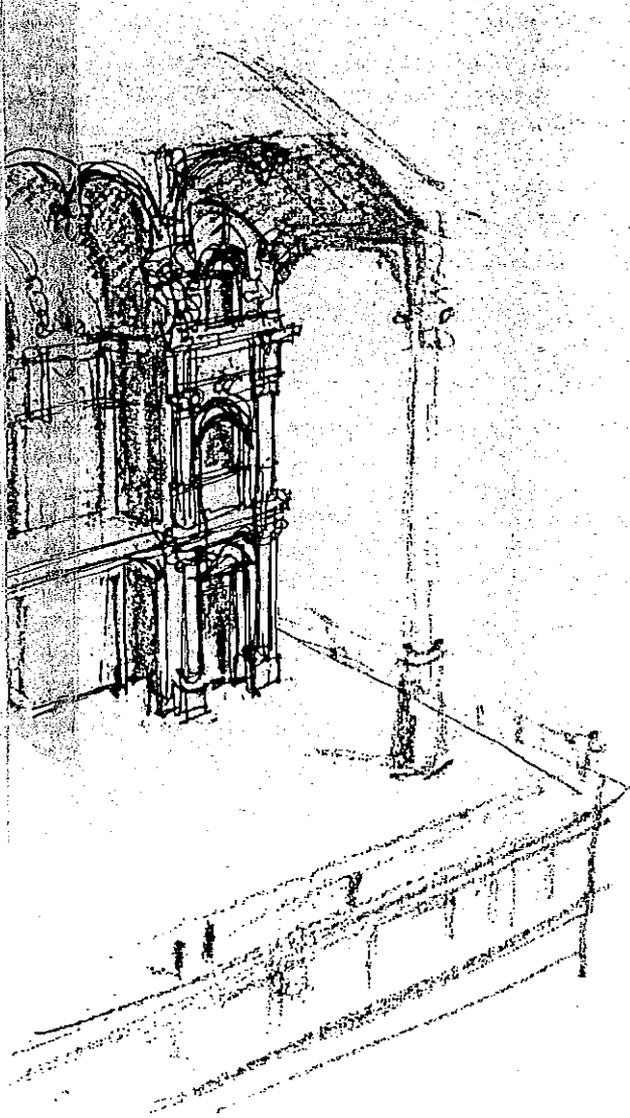
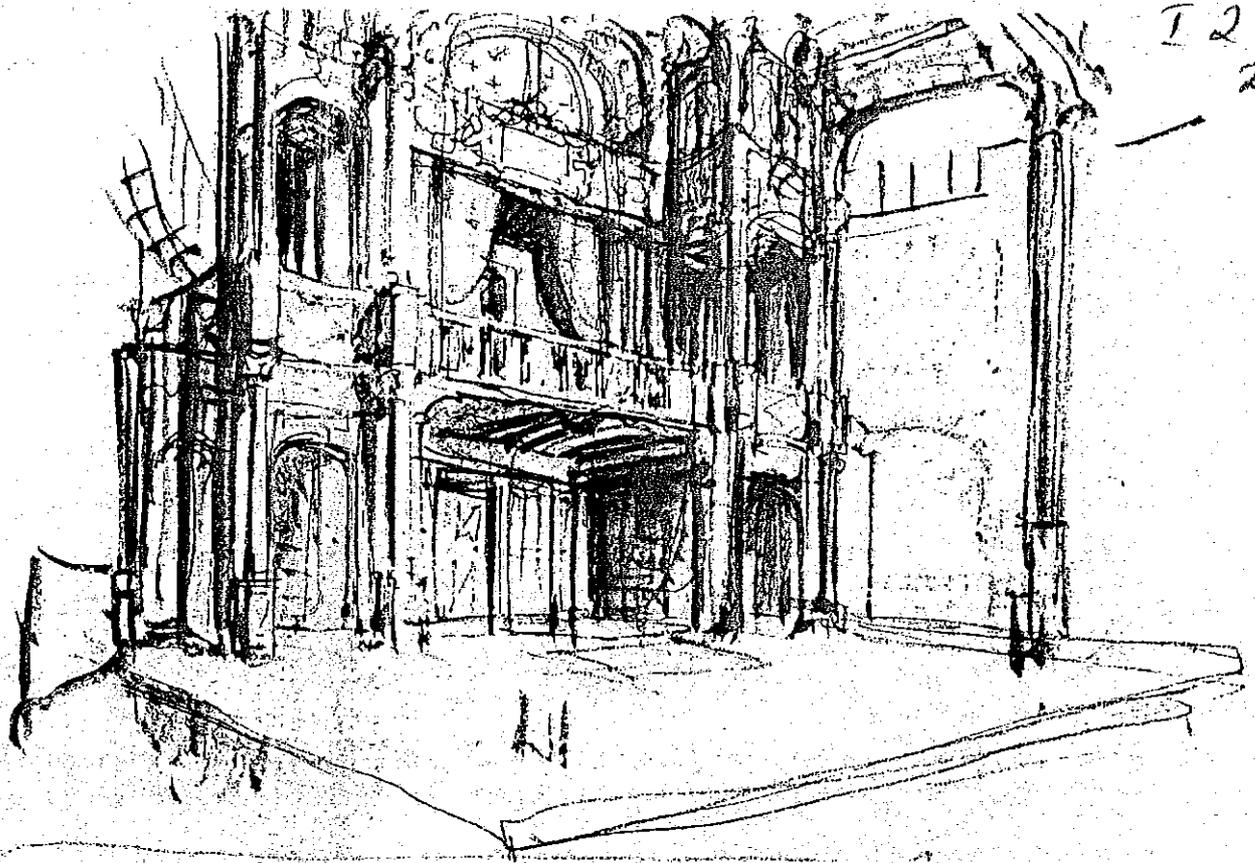
9. (Contd.)

- no. 9. 6
pt. 1-2 Two pen and ink elevations to scale of Globe design on one sheet 10" x 7", and one pen and charcoal perspective rendering 8" x 6" (1982).
- no. 9. 7 "The Third Globe", reconstruction as proposed on the Detroit riverfront (revision of item 9. 1 above).
Watercolour 13" x 9".
- no. 9. 8 Sketch interior of Globe reconstruction.
Watercolour 10" x 8½" (1981).
- no. 9. 9
pt. 1-16 A folder containing 16 sketches and scale drawings in pen, ink and pencil; preparatory to the final design for the Detroit Globe. (1981)
- no. 9. 10 "Shakespeare's Globe in America". Copy of the design report for the project's Advisory Committee. (1982).
- no. 9. 11
pt. 1-5 5 miscellaneous drawings and sketches.

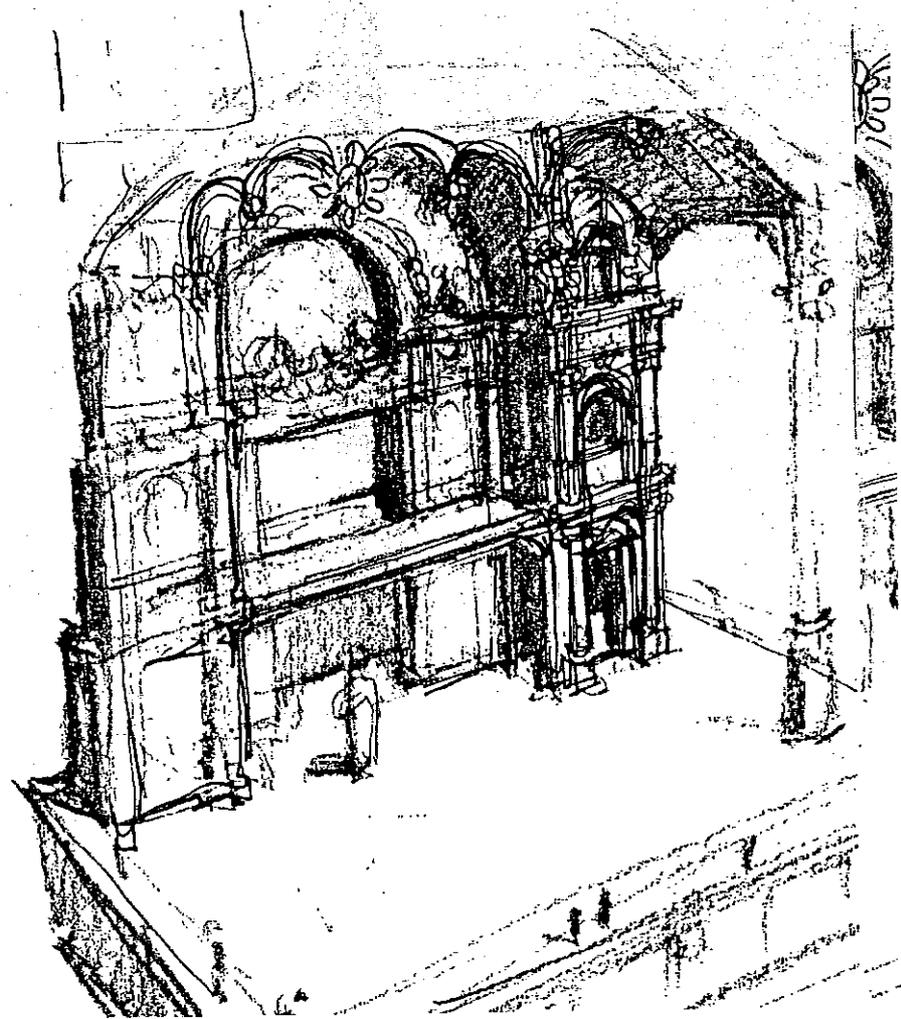
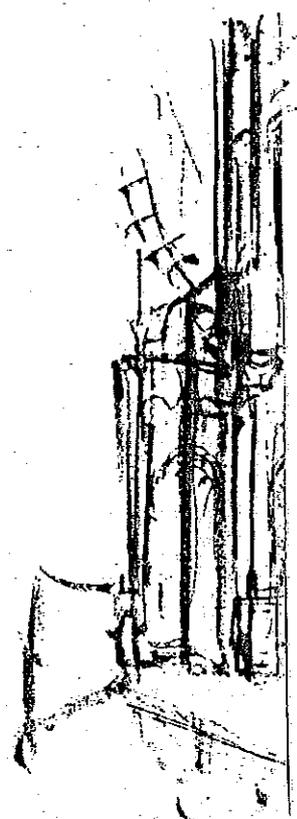
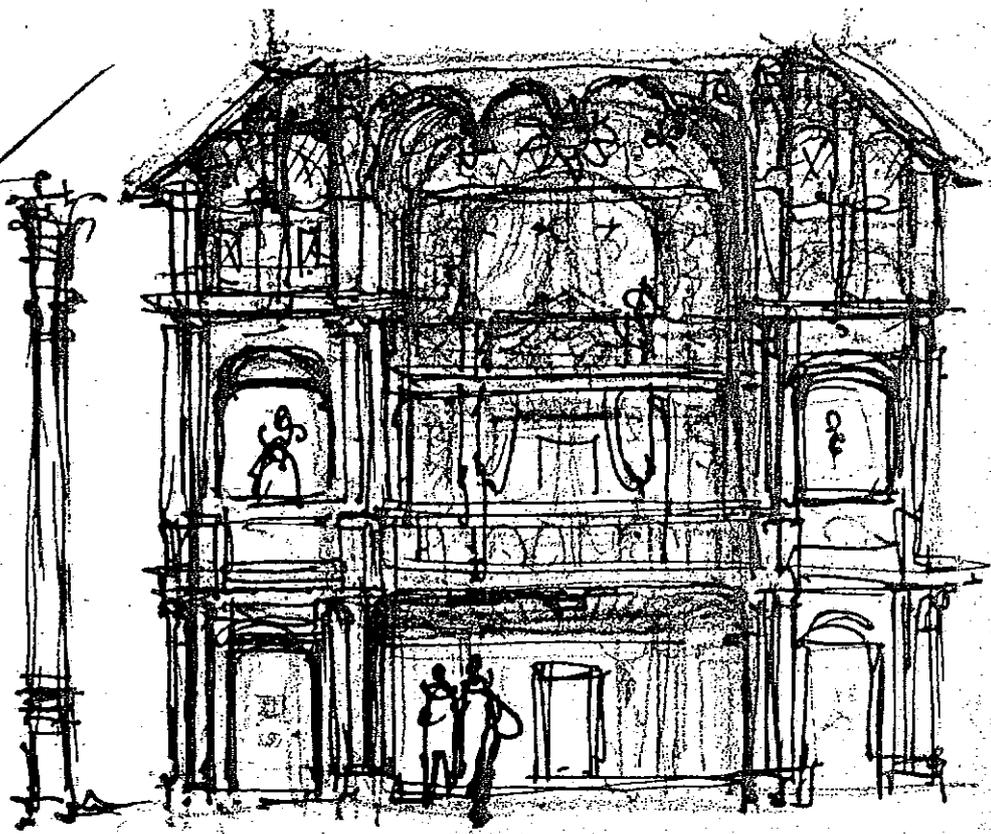
I. 9-12.



I 24-
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I 24-27 cont.



II 2.4



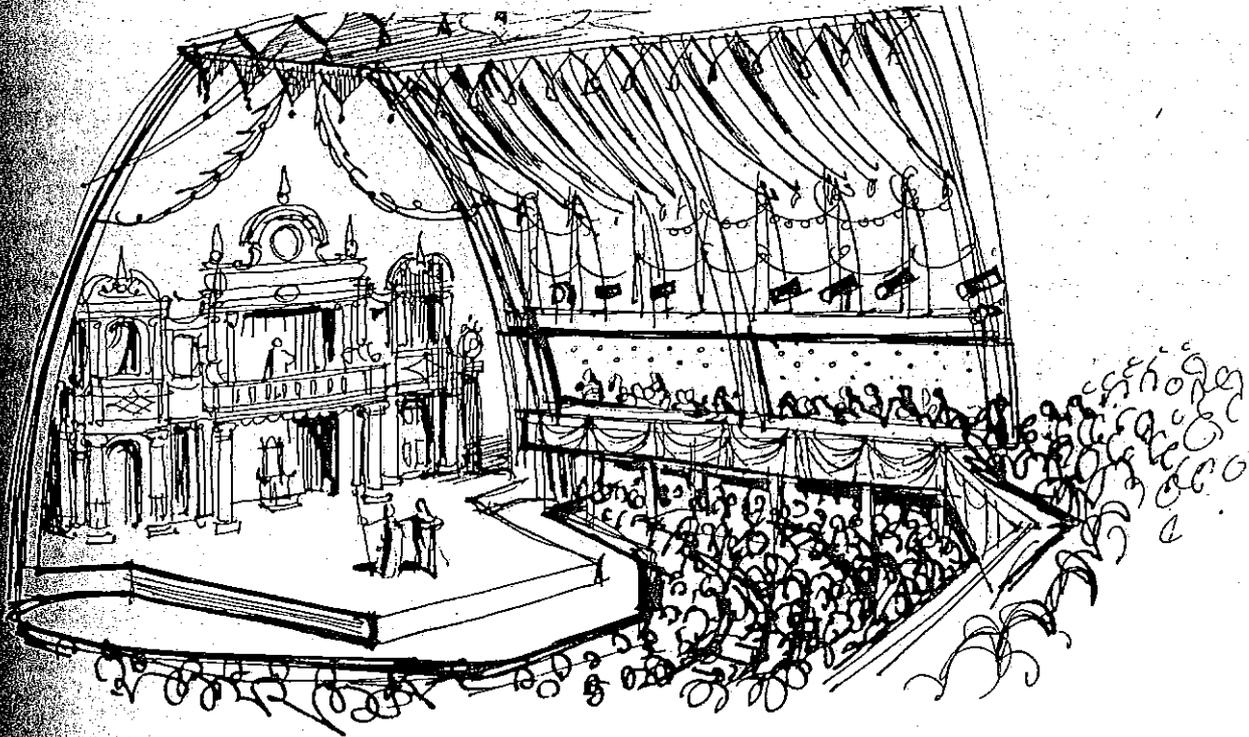
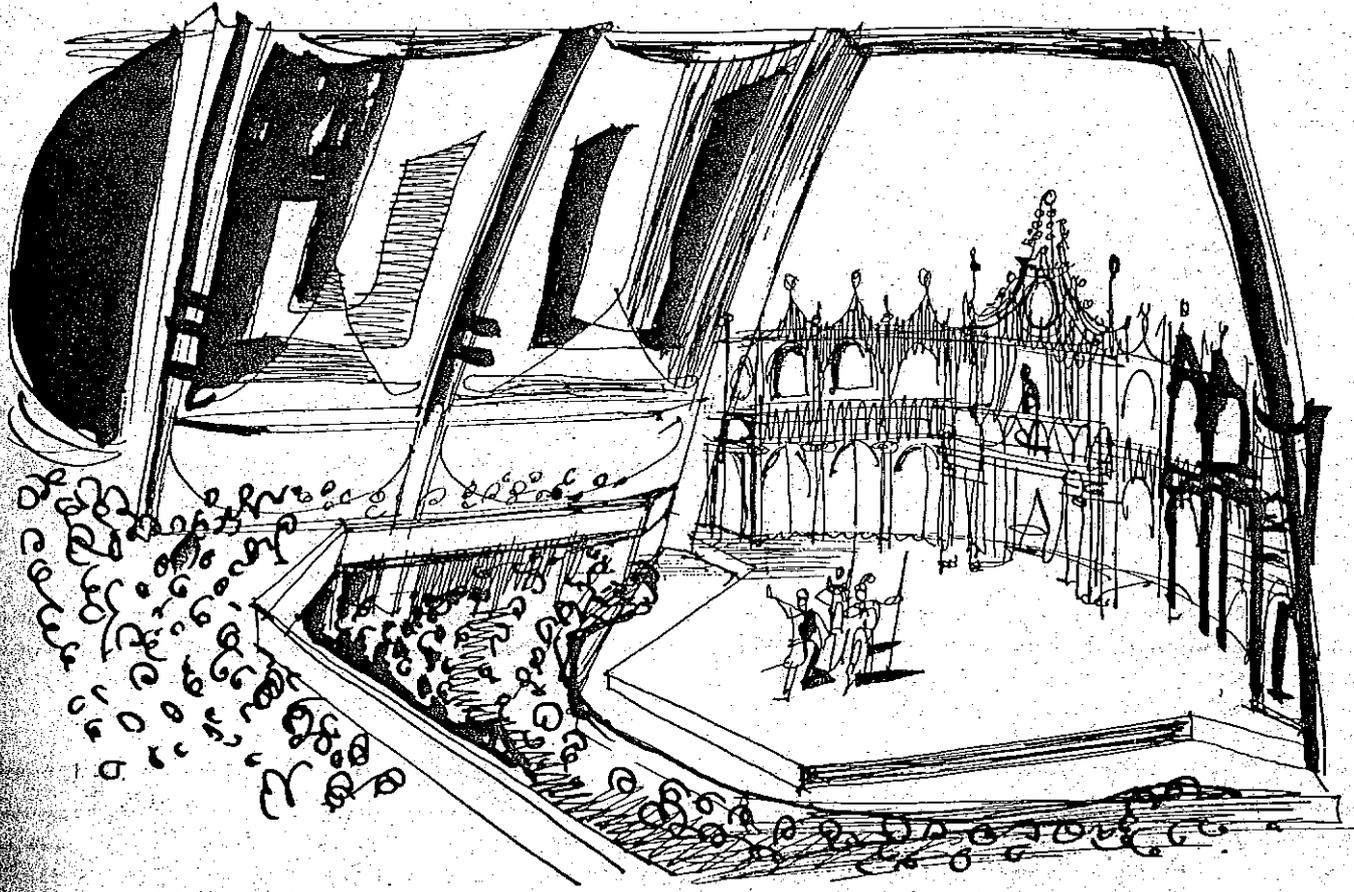
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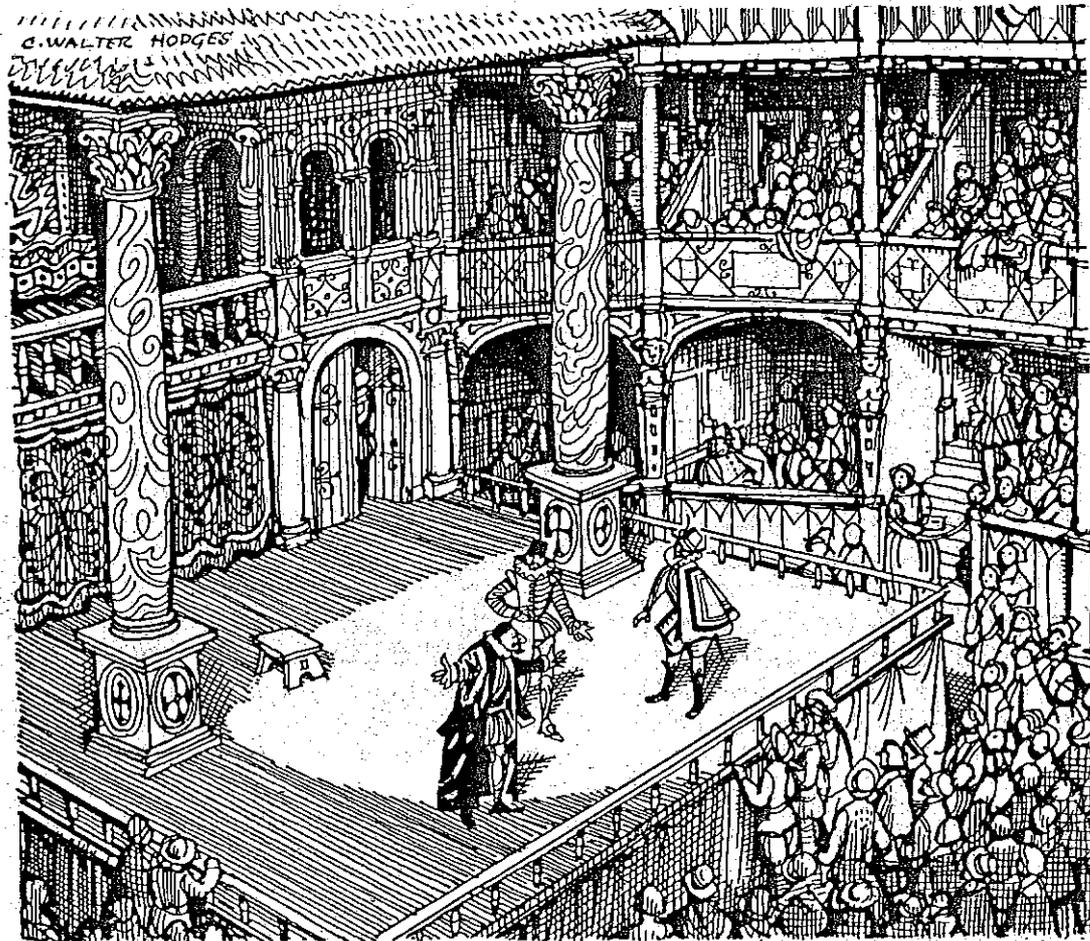
II 25



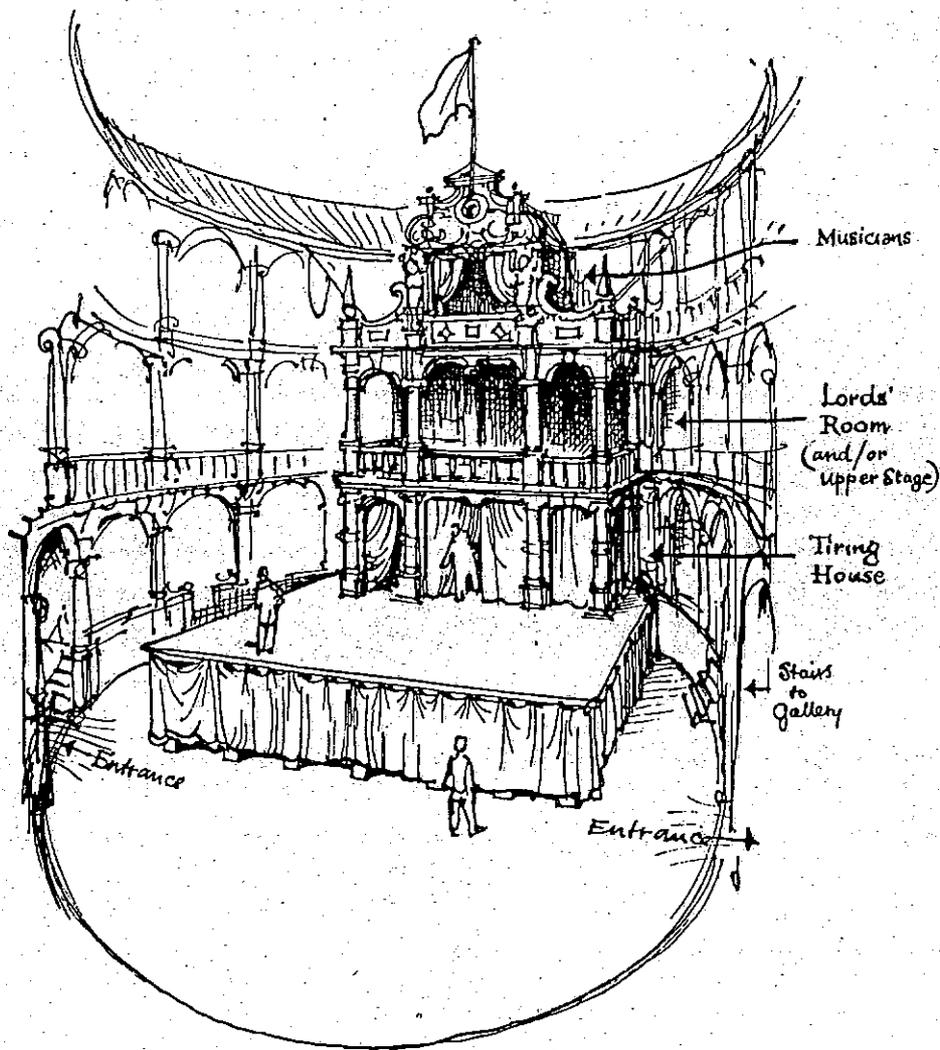
II 2.5

The Devil Is An Ass -





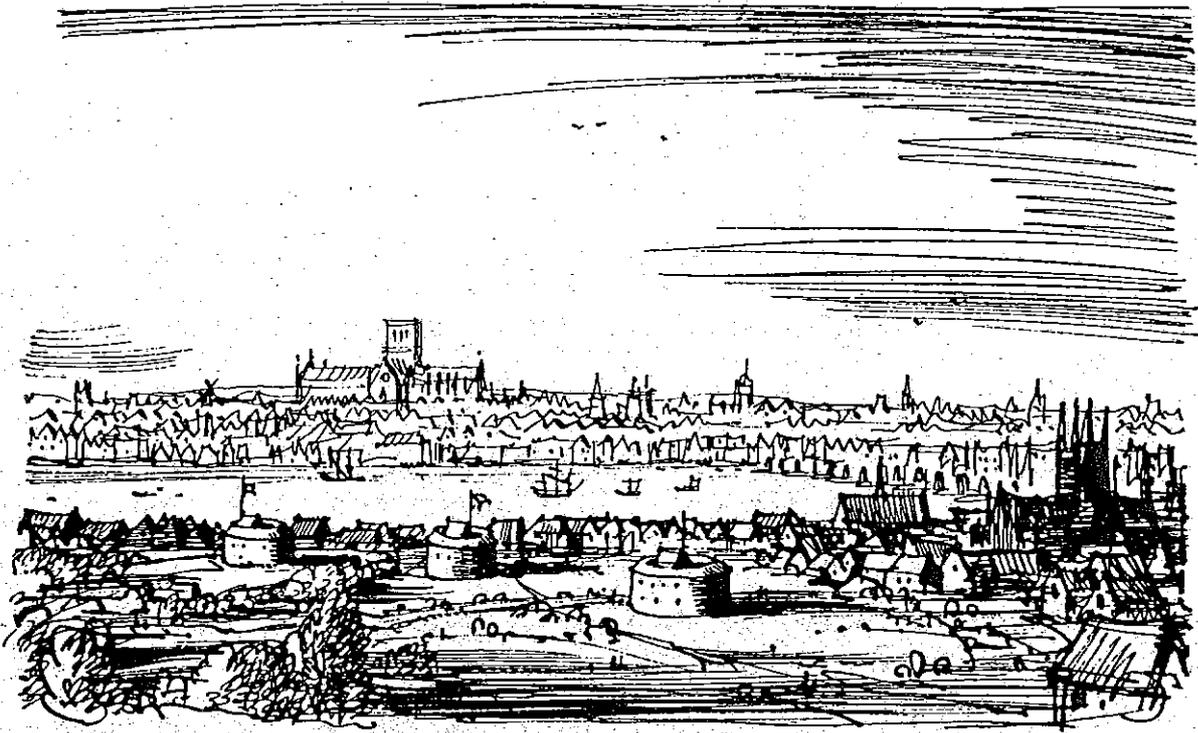
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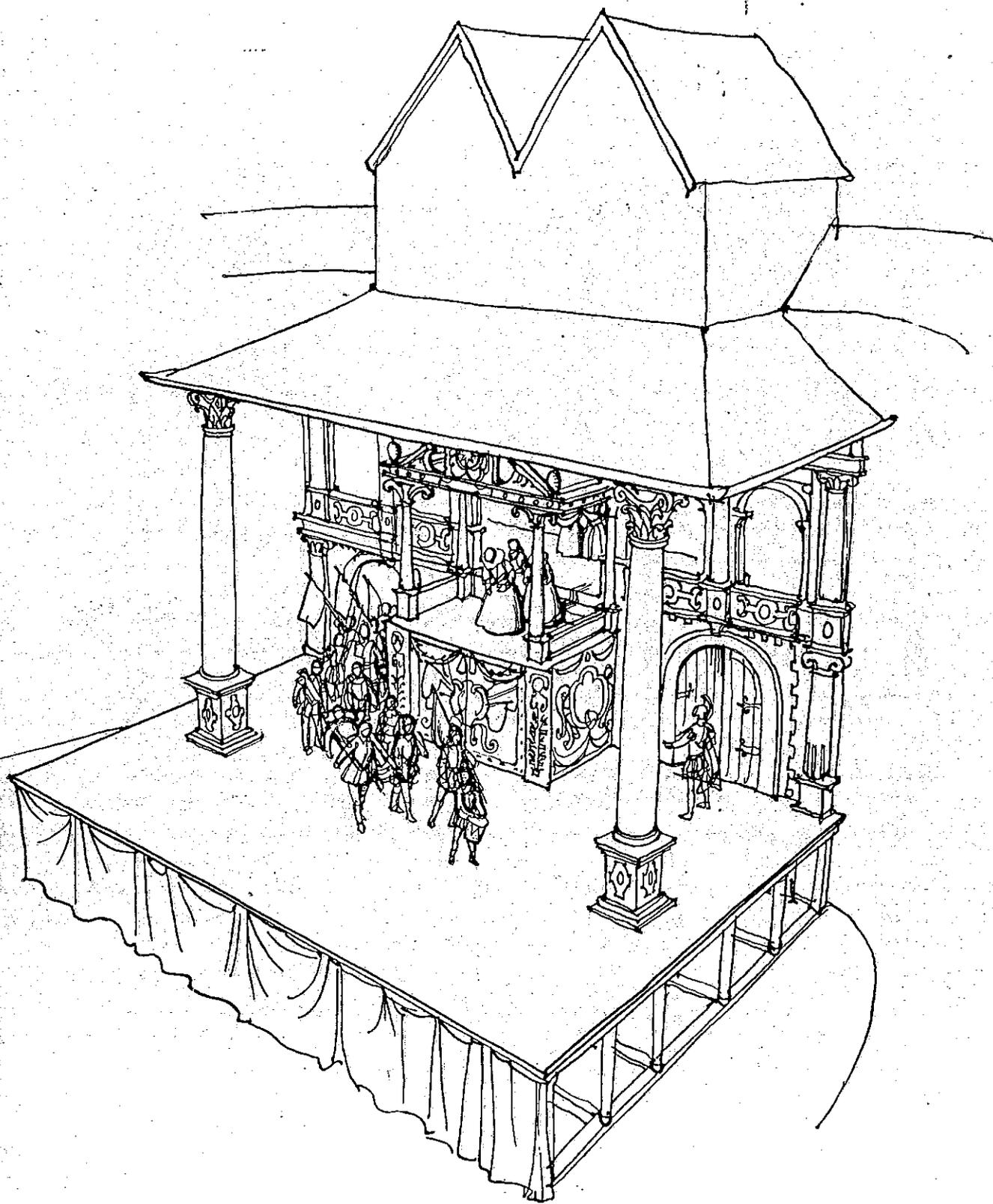
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III

3.3.



Decoration for
Binding cover



III

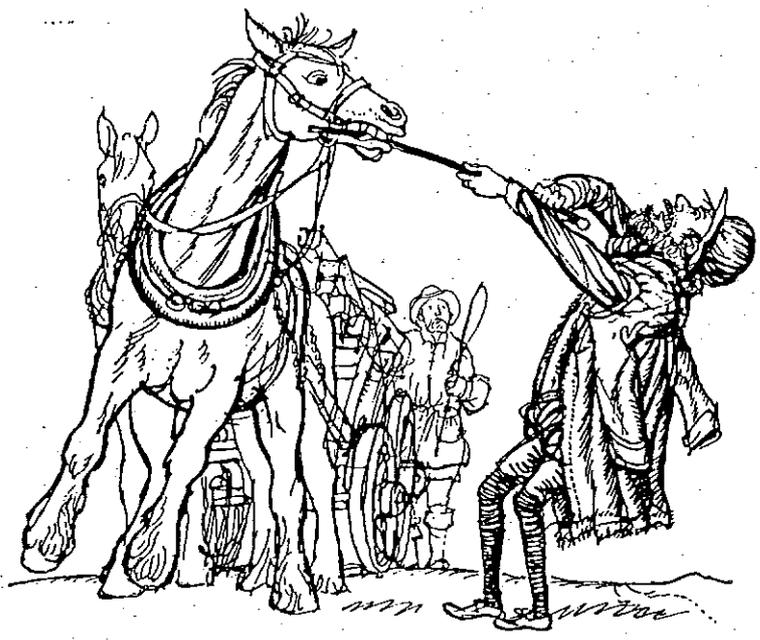
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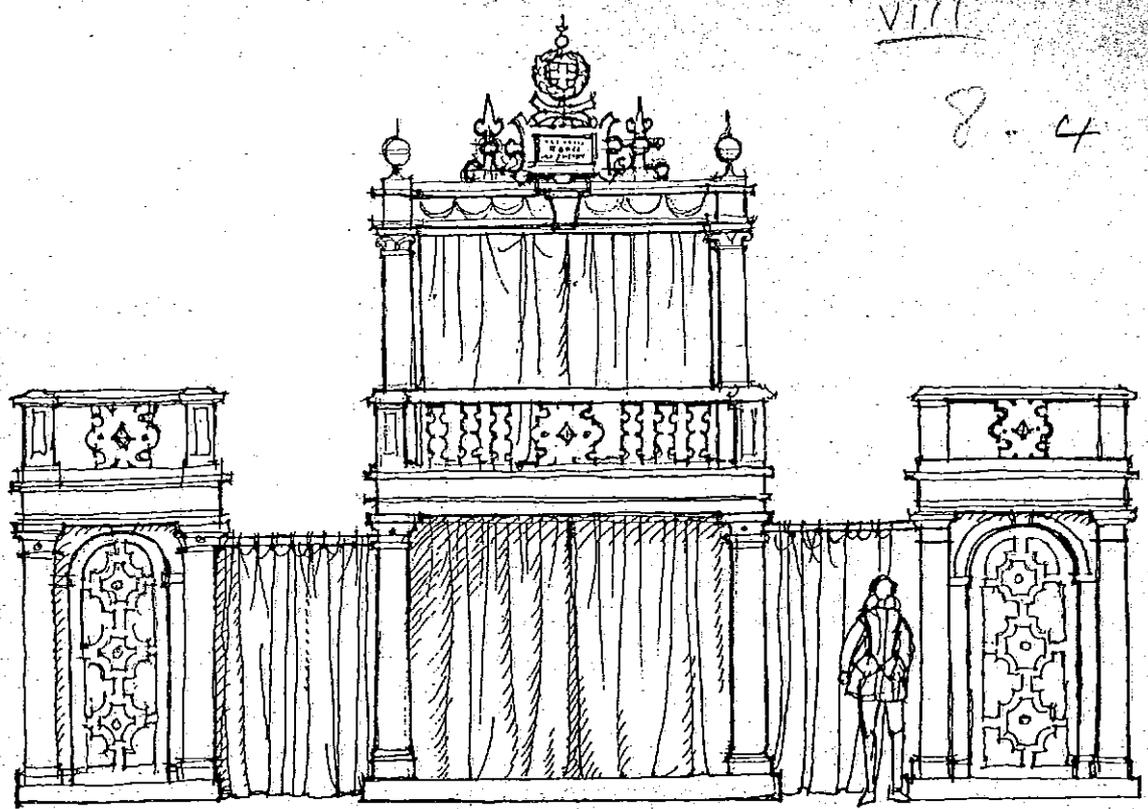


Not sure where this belongs.

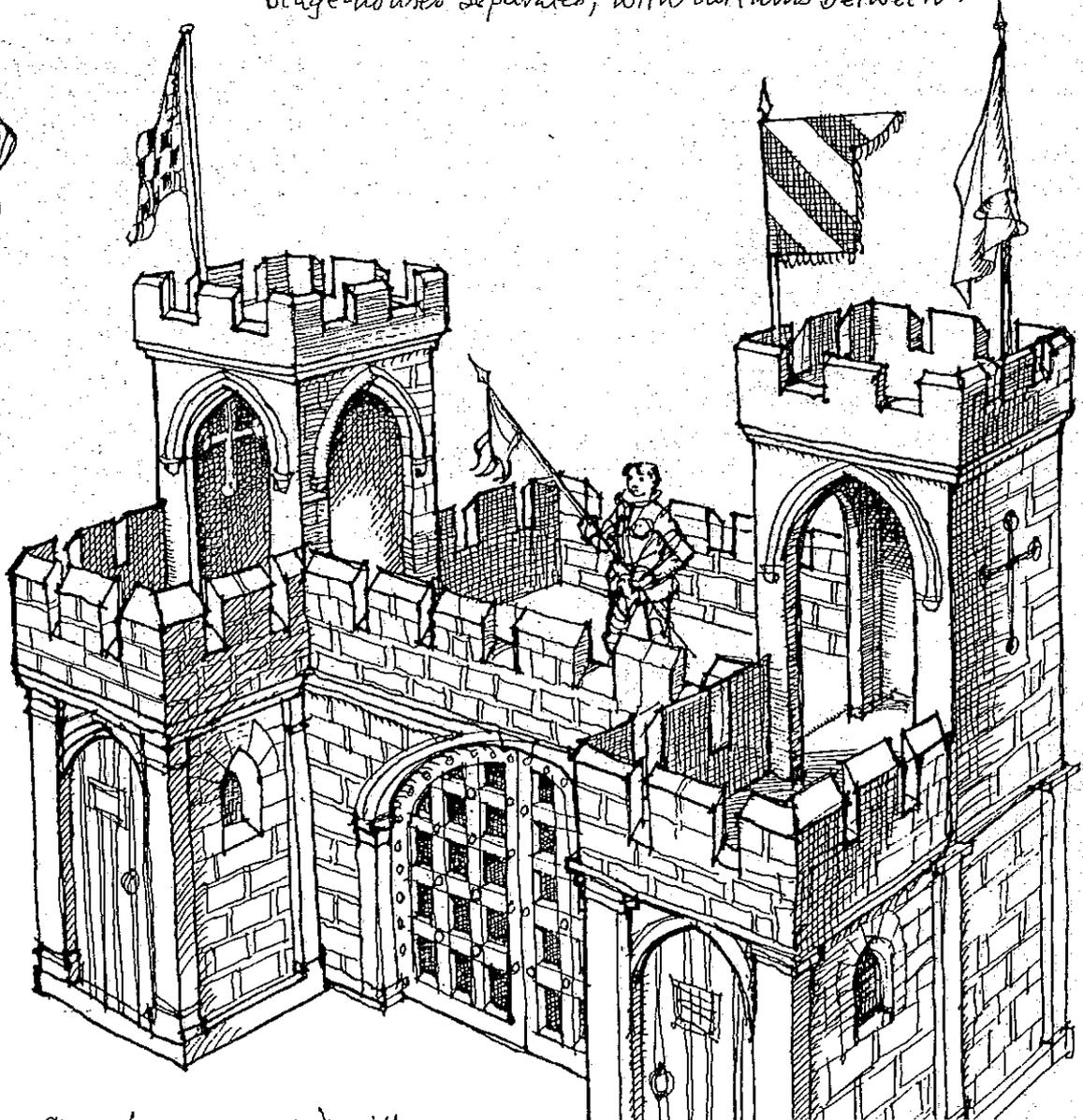
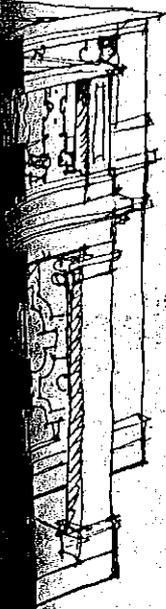
Put it in section 5.







Stage-houses Separated, with curtains between



LA 9:2



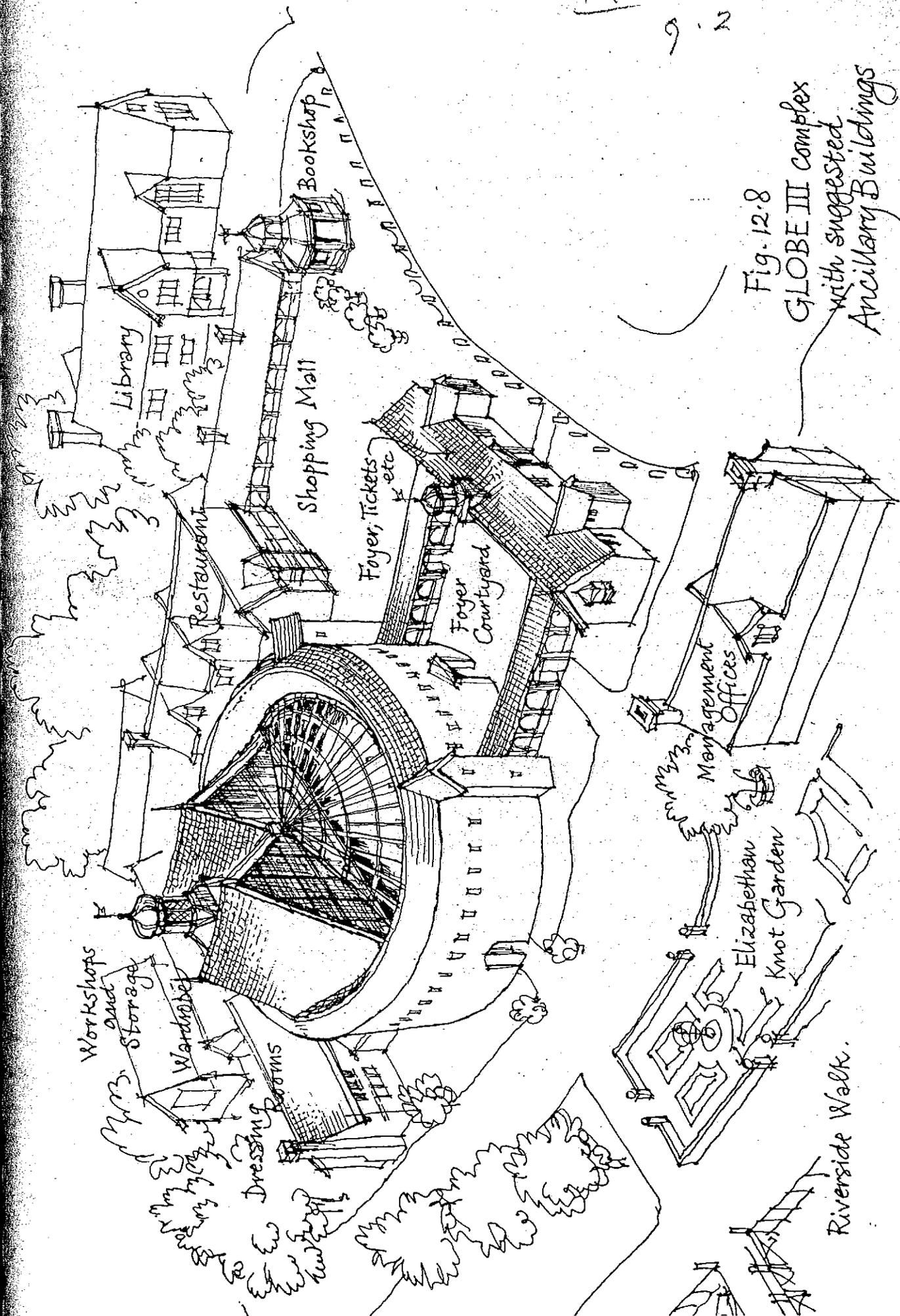
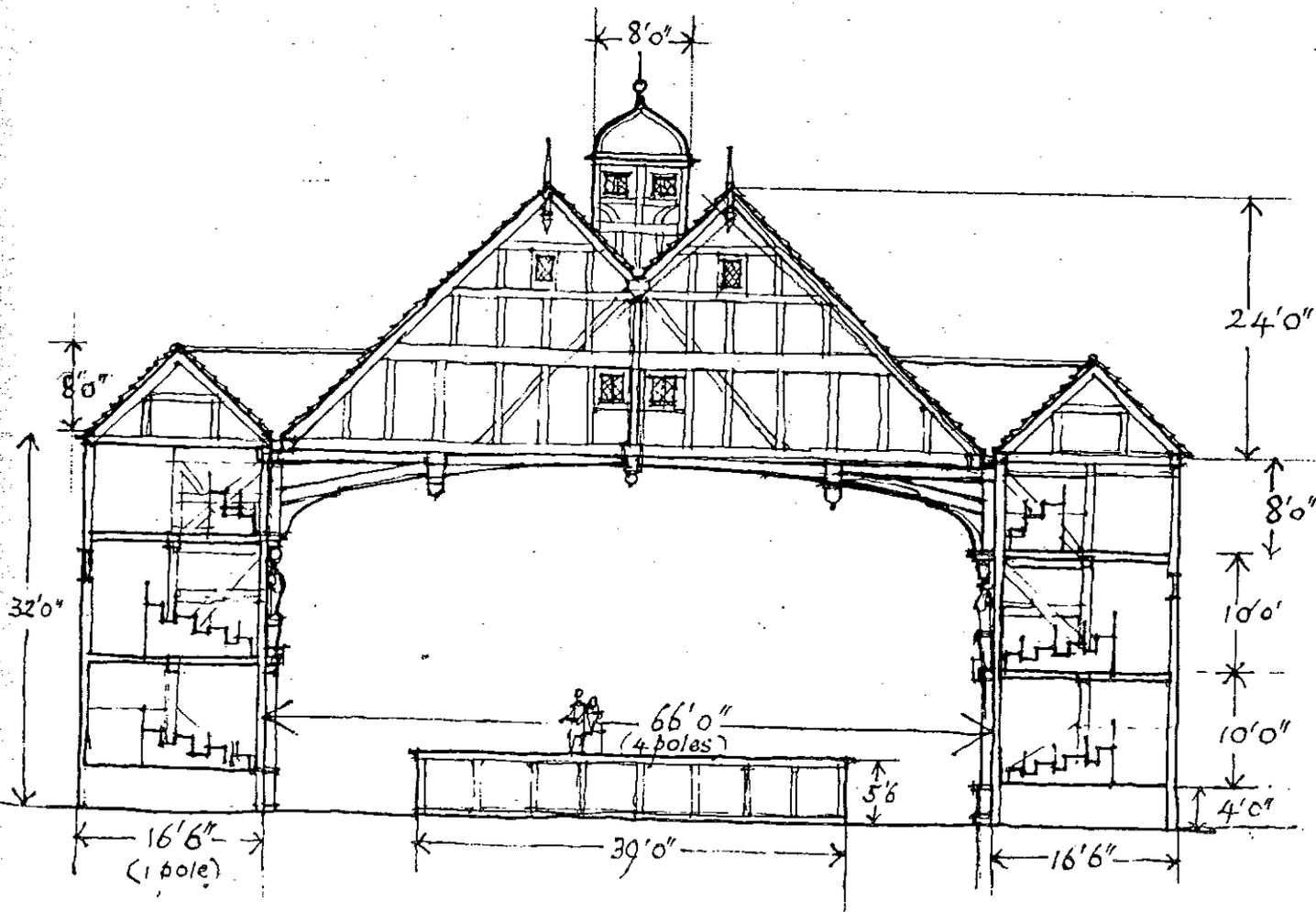
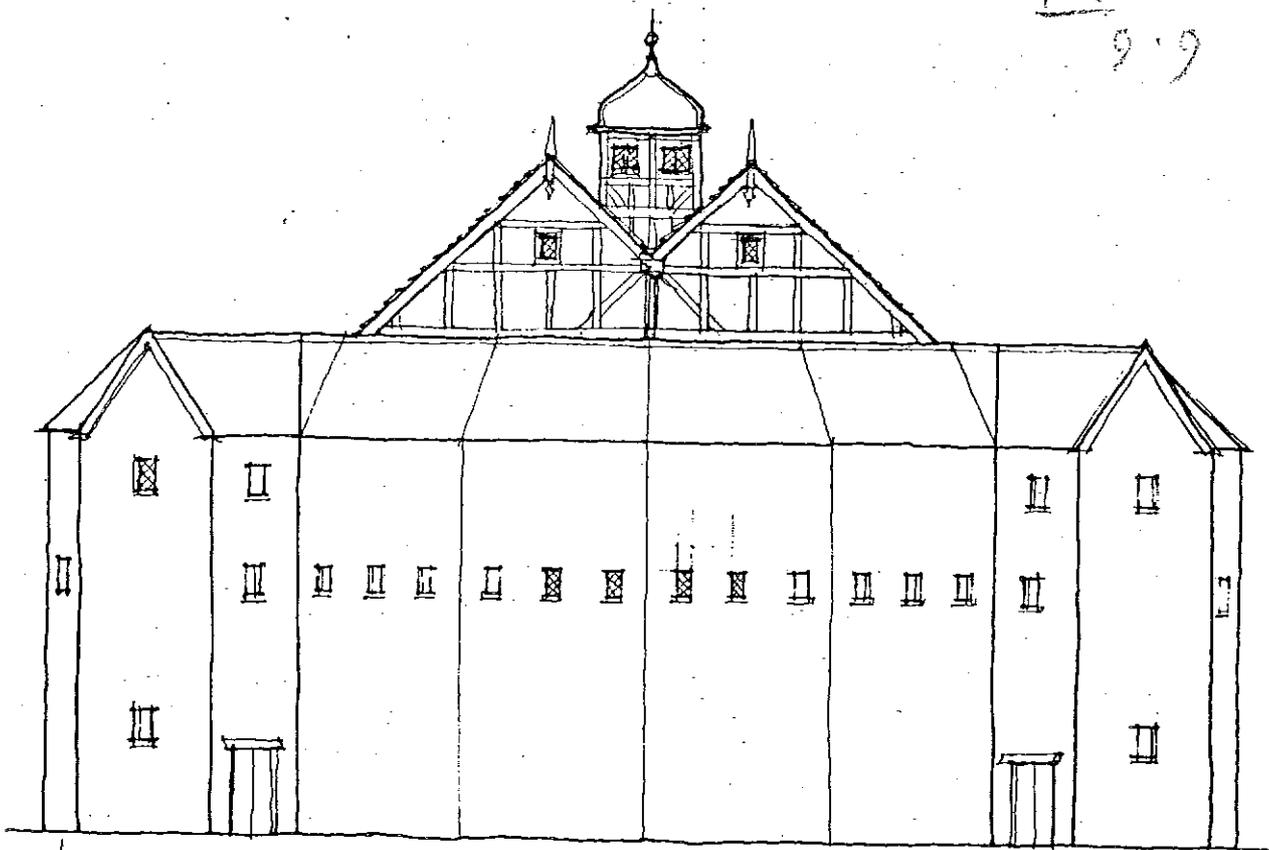
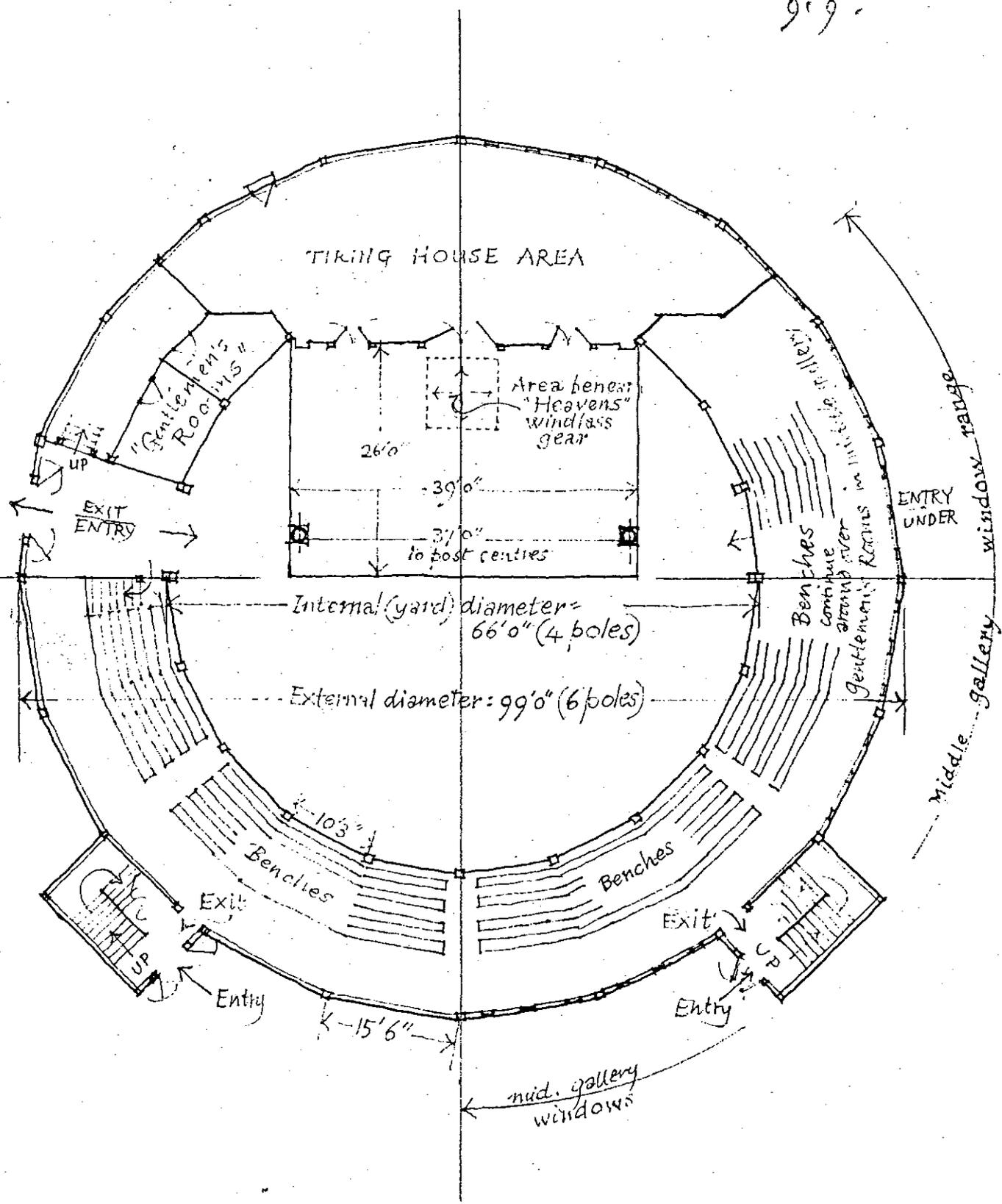


Fig. 12.8
 GLOBE III complex
 with suggested
 Ancillary Buildings

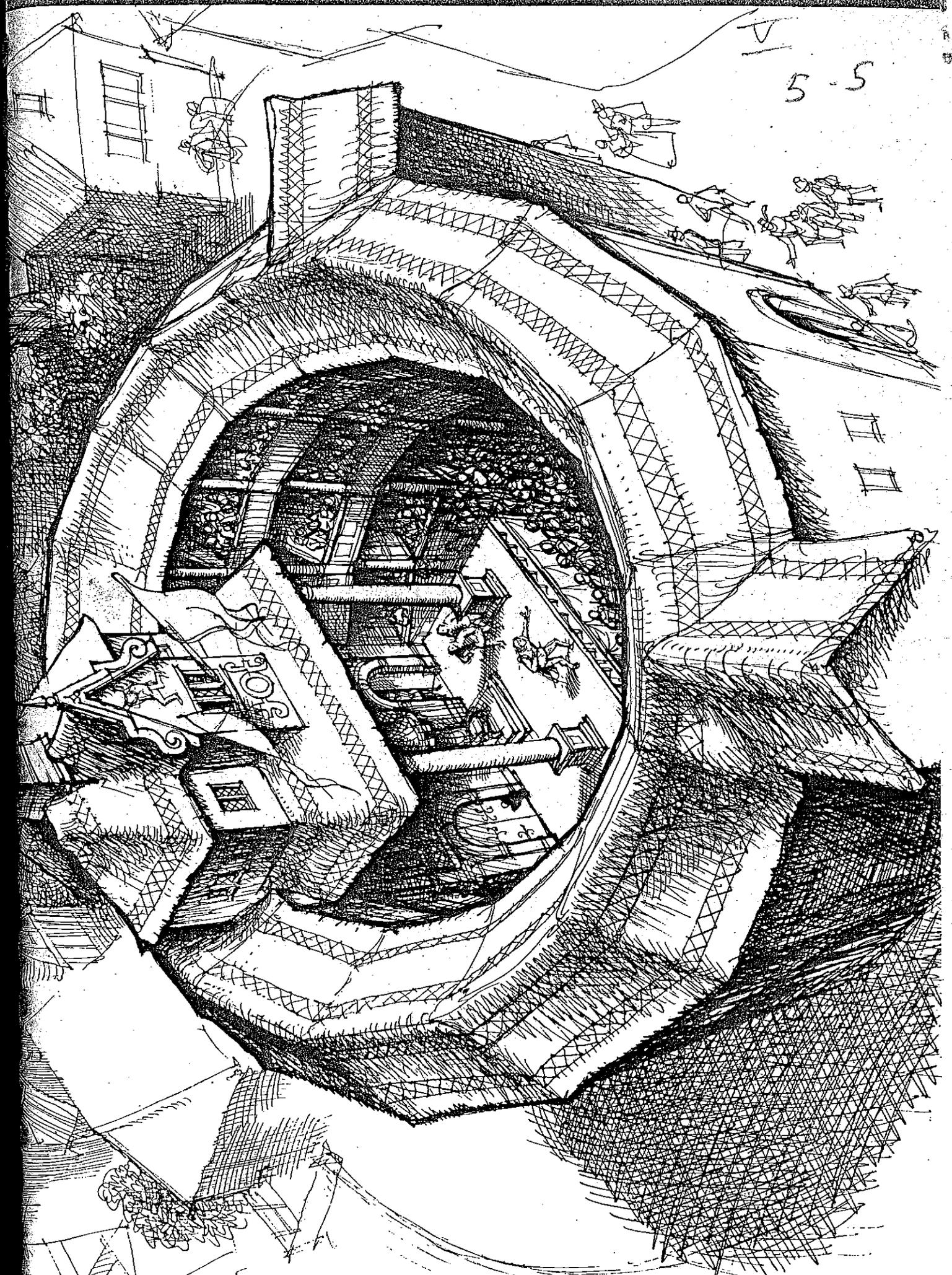
TX

9.9





5-5



IV

4.15.



Hand-drawn sketch of a scene with a standing figure holding a staff and a globe, and several figures lying on the ground.