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THE ARTISTIC APPROACH OF THE GRIEVE FAMILY TO
SELECTED PROBLEMS OF NINETEENTH CENTURY
SCENE PAINTING.

The Ohio State University, Ph.D., 1966
Speech-Theater

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THE ARTISTIC APPROACH OF THE GRIEVE FAMILY
TO SELECTED PROBLEMS OF NINETEENTH
CENTURY SCENE PAINTING

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

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* * * * * *

The Ohio State University
1966

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PLEASE NOTE:
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UNIVERSITY MICROFILMS
PREFACE

The conduct of this investigation would not have been possible without the large number of drawings by members of the Grieve family available for analysis through the microfilm holdings of The Ohio State University Theatre Collection. These holdings are from three sources: (1) The British Museum collection of drawings by John Henderson Grieve (OSUTC film No. 1454). (2) The Victoria and Albert Museum holdings of drawings by members of the Grieve family (OSUTC film No. 1721). It is from these two sources that the drawings were selected for analysis and illustration in this study. (3) Drawings by Thomas Grieve in the Charles Kean Collection at the Victoria and Albert Museum (OSUTC film Nos. 893, 894 and 895). These drawings are catalogued in Appendix A and were examined but were not used as illustrations for the study because they are from the second half of the century when theatrical conditions had begun to change.

A second source of information valuable to this study was the extensive microfilm holdings of early nineteenth century play scripts in The Ohio State University Theatre Collection---originals in the Henry E. Huntington Library and the Victoria and Albert Museum. These scripts,
primarily the pantomimes, frequently gave a description of each scene and the scene painter for that scene. This information was valuable not only in indicating the kinds of scenes the Grieves most frequently painted, it also made possible the identification of some of the drawings.

The materials used in this investigation have certain limitations which should be kept in mind. First, a scene painter's drawing is at least two steps removed from the setting as seen by the audience in the theatre. In painting a setting from a drawing, changes would be made because of the great differences in scale and because of the different media used. The visual effect of the setting would again be changed by the stage lighting. Therefore, conclusions have been drawn only about those elements of form that would remain relatively unchanged under such conditions.

A second limitation is in the nature of the microfilm process which does not reproduce one important design element--color. However, this is not as great a limitation as it would at first appear. The change from the rendering to the lighted set would affect color more than any other design element. This, and the tendency of water colors to fade with age, would make possible only very limited conclusions about the color of the setting as seen by the audience.
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CHAPTER I

ARTISTIC AND THEATRICAL BACKGROUND

This study is an examination of selected drawings by members of the Grieve family, a family of nineteenth century English scene painters. In recent years a number of studies of the nineteenth century theatre have utilized the enormous quantity of visual material available from that period including drawings by scene painters. Most of these studies, however, have been intended to illustrate the staging of the plays. Wilson in his study of Charles Kean's productions of Shakespearian tragedy at the Princess Theatre, utilizes many of the drawings made for these productions, now in the Victoria and Albert Museum. However, his study is concerned with the staging of these plays and does not discuss the subject-matter of the drawings or the way in which the subject-matter was organized by the scenic artists. Stranger's discussion of

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1Mardis G. Wilson, "Charles Kean: A Study in Nineteenth Century Production of Shakespearian Tragedy" (unpublished Ph.D. dissertation, The Ohio State University, 1957). Thomas Grieve's drawings in this collection are catalogued in Appendix A.
these drawings is primarily a catalogue of the drawings with only an occasional discussion of their artistic content.¹ Shattuck, in his study of Macready's production of King John,² has also used the Kean drawings as well as Telbin's original drawings for Macready's production. However, he is most interested in the staging of the production and in tracing its influence in the productions of Kean, Phelps and others. He speaks of the spectacle of the production and quotes from the reviews of the period concerning the response of the audience to the production but he does not discuss the artistic content of the drawings or the organization of the subject-matter. Merchant, in discussing this period, again relies most heavily on the Kean drawings.³ He also illustrates the use of Shakespearian themes in contemporary painting. However, he does not discuss the way in which the scene painters organized their material to achieve their effects.

None of these studies discuss the artistic style of the individual scene painters to any extent and none of them consider the way in which the scene painter organized


his subject-matter nor how this organization influenced, and was influenced by, the conditions under which the scene painter was working.

In examining selected drawings by members of the Grieve family, this study is intended to determine the Grieves' artistic style in treating the subject matter of romantic art and to ascertain some of their responsibilities and working methods as scene painters in the theatre. Chapter I sketches the artistic and theatrical background of the times. Chapter II places the Grieve family historically within the nineteenth century theatre. Chapter III is an analysis of selected drawings to illustrate the Grieves' treatment of romantic subject-matter and their artistic style. Chapter IV is an analysis of selected drawings identified with specific productions, which illustrates the use made of the drawings by the scene painter, as well as some of the scene painter's responsibilities and working methods in the theatre. Finally, Chapter V summarizes the results of the study and relates it to the role of the scene painter in the theatre as a whole.

The work of the Grieve family spans the entire nineteenth century, but their most concentrated period of activity came between 1820 and 1845, when the three major members of the family were all working. The family consisted of John Henderson Grieve (1770-1845) and his
two sons, Thomas Grieve (1799-1882) and William Grieve (1800-1844). Thomas' son, Thomas Walford Grieve (1844-c. 1900), was associated with his father after 1860.

For most of the first half of the century the Grieves were the principal scene painters at Covent Garden Theatre, with the exception of two brief periods, 1836-38 and 1843-47 when they were at Drury Lane under Alfred Bunn. From 1829 until his death in 1844 William Grieve was also principal scene painter at The King's Theatre (the Italian Opera), where he was sometimes assisted by the other members of the family.

After the death of his father and brother, Thomas Grieve was associated for more than twenty years with William Telbin, first at Drury Lane and later at Covent Garden (then the Italian Opera), with the Diorama at the Gallery of Illustration, and with Charles Kean at the Princess Theatre. From about 1860 his son Thomas Walford was also associated with him.

The Artistic Background

The end of the eighteenth century was a period of great discovery and great change in politics, in science, in philosophy and in the arts.

In politics the American and French Revolutions had created a concept of personal freedom and political
democracy which captured the mind of most of that part of Europe which still lived under the yoke of absolute monarchy. In science and industry the steam engine and the "flying shuttle," the "spinning jenny" and the "water frame" (all forms of power-operated spinning machines); the Bessemer and the open-hearth processes of manufacturing steel; and the telegraph were revolutionizing manufacturing and changing England from a rural to an urban society.

In philosophy the rationalism of Descartes and the works of Rousseau and Locke were questioning many of the assumptions of the past century. Jacques Barzun has summarized these developments:

The French Revolution and Napoleon had made a clean sweep. Even before the Revolution, which may be taken as the outward sign of an inward decay, it was no longer possible to think, act, write, or paint as if the old forms still had life. The critical philosophers of the eighteenth century had destroyed their own dwelling place.¹

According to the philosophy of classicism, beauty is a universal, not a personal, concept; as such, it was conceived of and judged intellectually, not emotionally. As an intellectual concept it could be defined (even if only in terms of mathematics, as Plato believed) and rules set down for its creation. These rules set limits on the subjects that should be painted (Graeco-Roman

mythology); the organization that should be used (horizontal and vertical orientation); and even the way in which the paint should be applied (no visible brush strokes and a highly varnished surface).

Translated into political and social terms these rigid rules created a stable authoritarian state with all its concepts of grandeur, high polish and authority; such was France under Louis XIV. When this concept of society was destroyed--intellectually by the philosophers of the eighteenth century and literally by the French Revolution--the classic rules that governed art were also destroyed.

It was the attempt to find new artistic and philosophic concepts to fit the times that led the romanticists to explore many subjects and techniques which had been proscribed by the classic rules.

One of the first directions this search took manifested itself in a growing appreciation of country life. Strains of this trend appear early in literature in the writings of John Philips and the Scotsman James Thomson, whose Seasons (1726-30) aroused the English to appreciate their countryside. Socially, it is reflected in the rise of tourism; in art, in the rise of landscape painting. Throughout the latter half of the eighteenth century a market was developing for marine and topographical views produced by such artists as Samuel Scott (c. 1772)
and Richard Wilson (1714-82). However, it was water color which became the true medium for landscape. (A tinted drawing was more suitable for engraving, and water color was easier to take on a journey.) It is through the works of such watercolorists as Alexander Cozens (1717-86) and his son John Robert Cozens (1752-c. 1797) and, toward the end of the century, Thomas Girtin (1775-1802) and William Turner (1775-1851) that landscape came into its own as a legitimate subject for self-expression.

In literature there were other breaks with the conventions of the classic period. One was a return to the blank verse of Shakespeare and Milton, which the classicists had replaced with the rhymed couplet. In the latter half of the century, Thomas Gray's poetry and letters revealed a new love for the medieval and for nature-scenery, and by the end of the period Robert Burns and William Blake completed the break with the conventions of classicism. The interest in the medieval was also reflected in the Gothic novel. Walpole's Castle of Otranto and M. G. Lewis' The Monk are examples of these novels of mystery, gloom, and romantic adventure—all qualities that quickly led them to be adapted to the stage.

In painting, the break with classicism can be seen in such works as Benjamin West's historical painting The Death of Wolfe (1771), which is classically posed but which
broke with convention by using contemporary costume. This tendency was carried even further by Copley and Trumbull. During this period, Fuseli and Blake were exploring the realms of the imagination and the supernatural. Blake indeed represents a revolt against much of the order and reason of the classic period. He is also the epitome of the romantic in that his art is the result of an intensely personal vision.

The interest in the simple and the commonplace is reflected in the works of animal painters such as George Stubbs and Benjamin Marshall and the pictures of country life of George Morland and his brother-in-law James Ward. This interest is also reflected in the genre paintings, whose popularity was growing, and reached its peak in the Victorian period. The genre painting has a long history in English art. One of the earliest and best genre painters was William Hogarth (1697-1764). But the same tendency can be found in the satirical pictures of the city by Thomas Rowlandson (1756-1827) and the work of Joseph Wright, who tried to capture the spirit of the industrial revolution with his paintings of forges, foundries, and scientific experiments.

Nineteenth century art was thus an examination of the new and the ancient, the exotic and the commonplace, the topical and the universal, emphasizing their emotional content by creating mystery, conflict and abnormality.
Painting, like every other field of endeavor, has its leaders and its followers. While the leaders were exploring new subject-matter and new art forms, the majority of painters were content to exploit the subjects and emotions which were most popular. As Eric Newton has said of Victorian landscape painting, it is "only romantic by contagion. It is not a record of personal response to nature but the result of an acquired habit of underlining whatever had been accepted by its Victorian contemporaries as dramatic or effective."¹ Dramatic and effective themes such as Man against Nature and the common man (as illustrated in the genre painters of the period) were the most popular and the most widely circulated in the form of engravings. These pictures borrowed heavily from the melodramatic situations of the theatre.² The very titles of these paintings conjure up the melodramas of the theatre. The theatre, however, also borrowed the visual subjects and the organizational methods used by the painters to create their effects of mystery, conflict, and abnormality.

During the first half of the nineteenth century the romantic painters were making an effort to discover new

rules and methods to replace the discredited techniques of classicism. In their search they explored almost every kind of subject-matter, but they particularly emphasized emotional content and contemporary and exotic subjects, all of which had been proscribed by classicism. This treatment was reflected in their use of such themes as Man against Nature, exotic locales, and the genre pictures of contemporary life. All of these subjects were extremely popular; they reached an extensive audience by means of etchings, and all of them were frequently found in the drama of the period.

The Theatrical Background

The drama. During the first part of the nineteenth century the romantic revolt from classicism produced works of quality and imagination in the fine arts, the novel, and poetry; in the drama, however, it produced little but mediocrity. There are a number of reasons why this period failed to bring forth any great drama; some were inherent in the spirit of romanticism itself, and some were the result of particular theatre conditions.

In many ways the spirit of romanticism should have been congenial to the theatre. Romanticism abounds in dramatic qualities: whatever the medium, there is an abundance of contrasts, oppositions, antitheses, strife,
and color. It is no accident that the romantics considered Shakespeare to be the supreme artist. While Shakespeare's dramatic qualities were an inspiration to both painting and poetry, in the drama this admiration led only to self-conscious imitation, especially in England, where Shakespeare's influence was strongest. Much of the poetic tragedy of Coleridge, Byron, Sheridan Knowles, Bulwer-Lytton and Marston falls into this category. In translating the dramatic qualities of Shakespeare into painting or poetry, the artist was free to explore new techniques and thus to expand his art. In trying to recapture these qualities in drama, the playwright could only imitate. In the same way, admiration of the Gothic may account for the absence of any great romantic architecture.

Despite the abundance of dramatic content, there are other aspects of romanticism that are antithetical to dramatic literature. Drama is by nature intensive. Compared to the novel or the epic, even the most diffuse play is intensive in its plotting and its character development. But the exuberance of the romantic spirit was fundamentally extensive. Its enormous energy and curiosity demanded large themes and broad subjects. Indeed, the whole spirit of the times was expansive. Expansion was the keynote in

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Practically every painter made one or more pictures inspired by Shakespeare's plays, for example Black, Fuseli, Delacroix, and Lawrence, not to mention Boydell's monumental, though financially unprofitable, Shakespeare Gallery.
industry, in the empire, and in education. New universities were being founded; others were drastically reformed. A new educated class that was hungry for information was being produced, and its demands are reflected in literary and artistic developments. It was the era of the "encyclopedic" novel, filled with endless details of history and archeology, the story often submerged beneath descriptions of milieu. The central "character" in the novels of Scott, George Eliot, and Bulwer-Lytton is not so much a person as a family or a whole people. The same tendency can also be seen in such epic poems as Tennyson's "The Idylls of the King" or in the scholarly and philosophical studies of Ruskin and Malkley. It was at least partially this extensive outlook and breadth of approach which prevented the romantic writers from channeling their dramatic and poetic aspirations into the theatre.

If the spirit of the times was not hospitable to tragedy and serious drama, it was even less so to comedy. The situations and characters of comedy are even more personal and individual than those of tragedy, and the themes even less universal. Of perhaps even more importance to comedy was the growing prudery of the age which, coupled with the censoring powers of the Lord Chamberlain, discouraged any real interest in comedy. This is not to say that comedy need be licentious; but a society which is as self-righteously assured as the early Victorian age does
not find a criticism of its social mores (which is frequently the subject of comedy) humorous. Thus, comedy tended to attack the inconsequential and thus broaden into farce or to degenerate into sentimentality.

It is not surprising that under these conditions the one theatrical form which did produce works of quality was that panoramic combination of drama, music, ballet, and spectacle—the opera. It was the most popular theatrical form of the period. Songs and dances were grafted onto every play. At its lowest level it included the burletta and the pantomime with their sung dialogue and dances, the operatised versions of Shakespeare by Fredrick Reynolds, and the assemblages from folk tunes, popular airs, and other composers which form the major output of Bishop, Ware, Rodwell, and many others. On a higher level it encompasses the serious attempts at English opera of Bishop and Balfe as well as the operatic works of Berlioz, Rossini, Verdi, Weber, and Meyerbeer (Wagner and German opera in general were not popular in England until late in the century).

However, in England, at least, more stood in the way of a viable dramatic literature than just the romantic temperament. Both Germany and France produced romantic drama of higher quality than that produced in England. But in England the conditions of the theatre at the beginning of the nineteenth century were also inhospitable to the
development of the drama. Chief among these conditions was the size of the playhouses. By the end of the eighteenth century the legitimate theatres had increased in size until subtlety in legitimate acting was impossible. Without subtlety in acting, fine characterization, upon which modern tragedy and comedy of manners both depend, is impossible. Acting was reduced to the making of "points." The objection of the Theatrical Inquisitor is typical of the journalistic comments of the time.

The consequence of their [the theatres] being too large is, in the first place, that they are much too expensive both to build and maintain. The second is that the real lovers of the drama are disappointed; for they are at too great a distance either to hear or see what is best worth hearing and seeing.

The finest inflections of the voice, the under tones are all lost; it is difficult even for half the audience to hear enough of each sentence to comprehend the story... If such is the case with hearing, it is not better with sight. The true expression of countenance, the meaning of the eye, that most intelligible of all the features, are lost. Even the niceties of attitude and the movement of the limbs are lost on the observer. ...1

It is no wonder that under such conditions spectacle and farce became the principal dramatic fare of the theatre. Choruses were used to fill the theatre with sound, and pageants, tableaux, and dance, with their broad gesture and mass movements, were used so that something would be

1The Theatrical Inquisitor and Monthly Mirror, III (January 1814), p. 327.
seen at the back of the auditorium. The literary equivalent of this spectacle was the melodrama with its songs, its boldly delineated plot, and its stereotyped characters. It was this form which became the dramatic literature par excellence of the period.

The disastrous effect which the size of the theatre had upon the drama was further intensified by the conduct of the audience. Composed largely of the lower classes, it was frequently drunk and always boisterous, coarse, and vulgar; this audience was difficult to please and easily offended. It was quick to express its displeasure by shouting, stamping and clapping, and hurling insults and more substantial missiles. Rioting and fighting were frequent, brought on by some imagined slight or insult to party or class. The upper classes were represented in the theatre by the younger, wilder set who came to be seen, to make assignations, and to meet their friends. Because of these circumstances, the more sober, saner elements of society drifted away from the theatre to other forms of entertainment.

Thus, the size of the theatre, the coarseness and boisterousness of the audience, and the spectacle which the audience demanded and the managers supplied, led many writers, who by temperament might have devoted their talents to the drama, to turn to other forms of
literature. With the emergence of a new educated reading class, a class which found it more convenient and socially acceptable to read than to attend the theatre, an author no longer needed the oral medium of the theatre to reach a large public. When these authors did turn to dramatic literature they turned to closet drama; "never before," as Nicoll has observed, "was there published so many unacted plays."\(^1\) Thus, the theatre was deprived of poets of stature, and those sincerely interested in writing drama were deprived of a theatre in which to learn their craft. This left in the service of the theatre only a group of mediocre hacks who would turn out whatever the manager demanded as an excuse for spectacle and pageantry.

It is no wonder, then, that this period produced no dramatic literature of any consequence, laboring as it did under the double burden of the romantic spirit which attracted the good writers to the wider scope offered by other forms of literature and the practical conditions of the theatre which did not encourage good drama or the enlightened audience needed for its support.

The organization of the theatres. To understand how the theatre had fallen into these conditions--large

playhouses, boisterous and unruly audience, and lack of drama of quality—it is necessary to examine the organization of the theatre. Throughout the eighteenth century and until the passage of the Theatre Regulation Bill of 1843 the two patent theatres, Covent Garden and Drury Lane, were granted the exclusive right to present "legitimate" drama. (The Haymarket was allowed to do so during the summer months, and the King's Theatre was allowed to present opera.) By the end of the eighteenth century a number of minor theatres had sprung up, mostly in the outlying district, under the provisions for regulating places of public amusement. Prevented by the monopoly of the patent theatres from presenting spoken drama, the minor theatres resorted to spectacle, pantomime, burletta, and such specialized entertainments as the equestrian and aquatic entertainments at Astley's and Sadler's Wells. Originally the minor theatre performances were to have no spoken dialogue, but by the first quarter of the nineteenth century the burletta "after much controversy in and out of court [was defined as] . . . drama containing not less than five pieces of vocal music in each act, and . . . not to be found in the repertoire of the patent houses."¹

Even these broad terms were frequently violated, so that

by the end of the monopoly there was often little
difference between the types of performances presented in
the major and minor theatres. By the beginning of the
century the minor theatres were more popular than the
patent theatres, partly because their pageantry and
spectacle was more attractive to the unsophisticated
working class which made up the bulk of their audience and
partly because they were more convenient, situated as
they were in working class districts such as Surrey.

As the minor theatres increased in number and
popularity, and the patent theatres increased in size,
the managers of the patent theatres found it increasingly
difficult to meet the expenses of their enormous theatres.
Because the Old Price Riots of 1809 had made them hesitant
about raising prices to cover their increased costs, the
managers resorted more and more to spectacle and novelty
to fill their theatres. Under these conditions the "star"
actor who could attract and hold a following became more
important to the theatre and consequently more expensive.¹

The search for novelty led to the use of child
tragedians, performing animals, real waterfalls, and

¹Edmund Kean received 60 pounds a night; Tyrone
Power 96 pounds a week from the Adelphi; it was a saying
of the time that "the President of America was paid less
than Ellen Tree, and the British Premier less than
Macready" (Ernest Reynolds, Early Victorian Drama 1830-
mechanical effects of every description. For two years the star of Sadler's Wells was Bruin, a dog whose coup de theatre was diving into a tank of water to rescue helpless children and females. This tank was also used for imitation naval engagements and "Grand Hydraulical Exhibitions." Plays were written on demand to make use of the latest theatrical novelty, although few authors were as frank as M. L. Lewis, who admitted that he had written Timour the Tartar "merely to oblige Mr. Harris, who prest me very earnestly to give him a spectacle, in which Horses might be introduced."¹

The contemporary journals are filled with accounts of the pageantry and spectacle which the managers created in their search for greater and greater novelty to please a fickle public, and in all but a few instances they raised no more than a token objection to the whole procedure. Perhaps the following accounts, which are typical of what was happening throughout the period, will serve as examples:

1. The following is the Theatrical Observer's account of perhaps the most famous spectacle scene in the nineteenth century, the incantation scene from

¹M. G. Lewis, Timour the Tartar (London: Lowndes and Hobbs, 1811) (OSUTC Film No. 1234).
Der Freischütz as produced at Covent Garden in 1824. The scenery was by the Grieves.

It is impossible to convey an idea of this scene; it represents the gloom of midnight hanging over the Wolf's Glen—the moon eclipsed—the magic circle formed—the wind's hollow sound breathing through the forest—the spirit, evoked, appearing in the opening rock enveloped in flames—the casting of each bullet, attended by the chorus—howling of demons and noise resembling the discharge of artillery and firearms—the skeleton chase in the sky—the assemblage of frightful monsters creeping and in the air—a chariot of fire bearing death, a skeleton of flame—nature herself overthrown, amidst the war of elements, until the whole presented immeasurable discord, and all the burning glory of the destroying demon! This scene closed amidst the cheers of the audience.1

Spectacular as this was, it was not enough, and two weeks later new effects were added to make the scene now truly diabolical and overwhelming. A ring of fire bursts forth round the magic circle, new monsters appear in the air vomiting flame, and the noises and howling have increased in violence and terrific effect—the audience appears on the renewal of the lights almost in fits.2

This scene was the standard of comparison for scenic effects until the middle of the century; it was surpassed only when the theatre found ways to become more "real" in its effects.2

2. Another type of spectacle was the use of pageantry, which was particularly well-suited to the enormous size of the patent theatres. It was used frequently by Bunn in particular. The following is a

1Theatrical Observer; and Daily Bill of the Play October 15, 1824.
2Ibid., Oct. 28, 1824.
description of the pageant procession he grafted onto the historical play *Caractacus* at Drury Lane in 1837:


The play was an adaptation by Planche, and it shows his influence in the archeological approach to the scenery

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1Theatrical Observer, Nov. 6, 1837.
and the costumes. It is interesting to note how much this pageantry resembles the historical episodes of Charles Kean, who, by the way, played Drury Lane under Bunn the next year, although not in this type of play. Such spectacle was expensive, and it is not surprising that after interest in Caractacus waned, Bunn brought out a revival of Coriolanus to which the triumphant "Ascent to the Capitol" was grafted.

These two examples represent not only two different kinds of spectacle, scenery and pageantry, they also represent a change that was developing in the theatre. Whereas the spectacle of Der Freischutz was mostly an illusion created by standard scenic equipment, the spectacle of Caractacus was real. There was no illusion: these were real people and animals marching up a real (at least in scale and practicality) hill.

3. Progress toward the real is illustrated by the third example, the production of The Tempest at Covent Garden in 1842. The scenery was by the Grieves. The account is from the Theatrical Journal, which was on the whole inclined to favor good drama over spectacle.

Upon a sea tossed by a raging tempest in mountain billows, in the darkness of night, lays a noble ship—no painted profile, but an actual hull, completely rigged, and appointed in every respect, her deck covered with sailors, hailing,

\[1\text{Ibid., Nov. 24, 1837.}\]
shouting, and executing the orders of the rude boatswain, who was seen on the forecastle, out-bellowing the hoarse storm with his hoarser voice. At every roll of the monstrous sea, the struggling vessel seemed to plunge into the hideous vale of waters till the spectators hold their breath, expecting every moment to see her engulfed. A maneuver is executed by the crew, and the vessel slowly veering presents to the audience her opposite side, and afterward her high, antique-looking stern, upon which three lanterns are hung. Each of these changes of position elicited reiterated bursts of applause from the audience. The succeeding scenes though exceedingly beautiful could not be compared to his great one.

There is no longer the illusion of a ship but a real, three-dimensional ship that can turn about on the stage. Only the storm was created by illusory devices. The "illusion of reality" which sufficed at the beginning of the nineteenth century was now being replaced by "reality" itself, and as indicated in the accounts the audience cheered and applauded with approval. But we must not place too much of the blame for spectacle on the ignorant public, for the contemporary journals were just as approving. When they did criticize a production, it was usually for lack of good drama, not for an excess of spectacle. The plays were condemned and the spectacles applauded. These attitudes led directly to Charles Kean and to Irving and Tree.

The theatres. To complete this study of the theatrical background, let us now turn our attention to

the theatres in which spectacle was presented and to the scenic conventions and machinery by which it was accomplished. Although there were abundant opportunities for changes (the patent theatres were continually being remodeled or rebuilt during this period), the theatres remained much the same as they were at the end of the previous century. The auditorium was horseshoe-shaped, the pit with its rows of backless benches occupying the main floor, flanked by the boxes and the galleries. Toward the middle of the century pit stalls were installed between the pit and the stage. The stage extended into the auditorium in the form of an apron with proscenium doors on either side leading backstage. As the century progressed the apron receded, and the proscenium doors gradually disappeared; thus, the theatre was changed into a regular picture frame stage.

The scenery consisted of side wings sliding in grooves (strips of lumber on the stage floor, either attached or movable, laid parallel with the proscenium arch on either side of the stage). By pulling off one set of wings to reveal those standing directly behind them, the scenes could be changed quickly. A painted drop closed off the back of the scene. Where overhead clearance would not permit flying a drop, large shutters which divided the back scene in half were pushed on from
either side and joined in the middle. This latter arrangement was used in many of the minor theatres and remained in use throughout most of the century. The area above the stage was masked by borders suspended by ropes and pulleys from above. The ropes from the drops and pulleys terminated at the fly floor (a mezzanine above the sides of the stage) and were moved by hand or by winding on rollers. It was from this position that the flying of people and objects was managed.

Besides the flat scene of wings and drops there were also set scenes consisting of standing units, sometimes three dimensional, representing rocks, houses, bridges, or other free-standing objects, and cut drops, usually composed of trees or columns, with part of the drop cut away to reveal the scenery behind. These units were used to increase the illusion of depth.

Besides the grooves, the stage floor contained a number of openings used for raising and lowering actors and properties and scenery from the stage to the basement. For the Theatre Royal at Plymouth Richard Southern gives the following catalogue of these openings, which are typical of theatres in the period (1811).

We have, then, apertures in the stage of six different types: first, the footlight trap; second, the square side traps; third, the longer, oblong grave trap further back; fourth, the caldron trap; fifth, the long, narrow apertures
called, after the manner of closing them, flaps; and lastly, a similar but wider opening, not here specifically named, but covered with sections called sliders instead of with hinged flaps.¹

At the beginning of the century another type of scenery, the moving panorama,² was introduced into the major London theatres. The panorama consisted of a long strip of canvas stretched across the stage and mounted on rollers at either side. As the canvas was transferred from one roller to the other the effect was created of a scene moving across the stage or of the actors and audience moving in front of stationary scenery. From 1823 until well past the middle of the century the moving panorama was particularly popular as a form of scenic spectacle in the pantomimes. It was also used as a transitional device in legitimate drama, including Shakespeare, by such actor managers as Macready, Phelps, and Charles Kean.

There were, of course, many variations made on the standard flat scene and set scene to solve particular scenic problems and create particular effects. Even the

¹Richard Southern, Changeable Scenery: Its Origin and Development in the British Theatre (London: Faber and Faber, 1952), 284. This book is the best single source for information on the staging methods and physical arrangement of the scenery of this period.

box set was introduced into the patent houses as early as 1834, but it was not used extensively until the second half of the century. Throughout this period, these two standard forms of scenery were not only the form used for stock scenery but for most of the spectacle and pantomime scenery as well.

Besides the standard scenic forms outlined above, there were a number of "effects" (an effect is basically an imitation of some natural phenomenon by means of scenery or lighting) used throughout the century to enhance the spectacle. One of the most common of these effects was the use of gauze or scrim, a semi-transparent drop painted with dyes so that when it was lighted from the front, it was opaque; and when lighted from the back, it was transparent. It was used to create the effect of fog and smoke (dropping or removing successive layers of scrims could make the fog appear and disappear) and ghastly appearances (by lighting a person or object behind the scrim, it could be made to appear magically). The terms diorama and/or dioramic were frequently applied to such effects to capitalize on the popularity of the diorama exhibitions of Jacques Daguerre. ¹ Another "effect," a storm-tossed sea, was created by two-dimensional water rows

¹ For a more detailed discussion of the diorama and the use of dioramic effects in the theatre see: Wickman, Chapt. I and Chapt. V.
(low flats placed horizontally across the stage and painted to resemble water), which could be "tossed" by stage hands from below. The Grieves apparently also created a stormy sea by having small boys tumble under a painted canvas.\(^1\) Realistic illusions of distance and movement were often created by moving miniature ships, coaches, or supposedly animate objects across the set behind sea and ground rows. The object could be made to advance or recede by occasionally having it disappear behind some part of the scenery and replacing it with a larger or smaller copy. For example, in the toy theatre prints for *The Miller and His Men* there are three sets of progressively larger boats and men to create the effect of a boat crossing the river at the back of the scene.

A final category of scenic device was the pantomime trick, a device for changing one object into another at the touch of Harlequin's magic wand. Although it could be elaborated on as it became necessary, in its simplest form it consisted of a double-faced flat, or set piece, hinged horizontally at the center with a second flat concealed behind the top half of the flat. In this position the subject painted on the front of the flat was visible to the

audience. At the touch of Harlequin's wand, the top leaf would fold down covering the bottom half of the flat and reveal the back side of the folded leaf (at the bottom) and the front of the concealed flat (at the top). On these two the new subject was painted.¹

Thus, throughout this period the theatres relied on standardized forms of scenery to create the various scenes and spectacles. The differences in the appearance of the different scenes were created primarily by scene painting. Each theatre kept on hand a supply of stock scenery, which usually consisted of flat scenes of wings and drops and set scenes of free standing units and cut drops which could be used with them to give a greater feeling of depth and realism. This stock scenery was made up of the most frequently used general settings; cottage and fancy interiors, woods and other exteriors and a variety of set pieces and ground and water rows.

Besides these general scenes the scenery for the most frequently produced plays in the repertory were also maintained in stock. The use of stock scenery was well suited to the production conditions of the period, when three or four different productions were presented each.

¹For a more detailed discussion of the operation of pantomime scenery see: Allan S. Jackson, "Production and Staging of the English Pantomime as Illustrated by Harlequin and the Red Dwarf; or, the Audamant Rock, performed at Covent Garden Theatre December 26, 1812" (unpublished Master's thesis, The Ohio State University, 1959).
night and the bill was frequently changed. However, the arrangement was antithetical to two powerful trends in the nineteenth century theatre: the demand for historical accuracy in settings and costumes and the demand for novelty and spectacle.

**Summary**

The artistic and theatrical atmosphere at the beginning of the nineteenth century, when the Grieves began their work in the theatre, was one of change and exploration. The romantic painters, along with the other romantic artists, were exploring new subject-matter and new techniques in their search for a new form. The more dramatic and effective of these devices were adopted by the lesser painters and the illustrators who were turning out the engravings and illustrations which were purchased by the masses. These same forms found their way into the theatre through the melodramatic stories and the scenic representation. But theatrical change was slower and less dramatic than change in some of the other arts. Although melodrama as a literary form was developed during this period, it was not until the end of the century that England produced any dramatic writers of importance.

Most of the physical changes toward more realism in the scenery which were used by Kean and the Bancrofts in the latter half of the century had been explored
tentatively earlier but had not been adopted to any extent. One reason was that the larger theatres had found a scenic form well suited to their purpose, the production of spectacle, and most of the energy of the period was expended in making the best artistic use of that form. (It is still the form used by our present day spectacles of opera and musical comedy.) Scenery was made more spectacular through the use of dioramic devices and through the moving panorama, but the basic form of the flat scene and the set scene remained the basic units with which the scene painter worked.
CHAPTER II

THE GRIEVE FAMILY AND THEIR RELATION TO
THE NINETEENTH CENTURY THEATRE

A Chronological Survey

There is little biographical information about the Grieve family. Aside from the dates of some of the productions with which they were associated and the reviews for these productions, little is on record concerning their lives, either professional or private. Although they came into contact with most of the great and near great in the London theatre at some time in their careers, they are seldom mentioned in any of the abundant biographies and reminiscences of the period. They seem never to have become involved in the disputes which were common in the theatre, and they seem not to have generated any amusing stories or anecdotes.

In the theatre histories, references to the Grieve family are sketchy and frequently inaccurate. Odell calls "the Grieves" Charles Kean's "chief scene-painters,"¹ even though two members of the family, John Henderson and

William, died fifteen years before Kean became manager of the Princess Theatre. Under the index reference for Thomas Grieve in The Development of the Theatre (the only listing for any member of the family) is the statement: "The Grieves at Astley's playhouse devised wonderful and perhaps often beautiful effects, and other theatres eagerly copied their effect."\(^1\) But the major contribution of the Grieves was at Covent Garden; Thomas Grieve seldom, if ever, painted scenery for Astley's. Another historian, James Laver, misstates Thomas Grieve's death date as 1880 instead of 1882.\(^2\) And John Hollingshead (or more probably his indexer) credits William Grieve with painting scenery at the Gaiety Theatre twenty years after his death.\(^3\) This error is repeated by MacQueen-Pope in his history of that theatre.\(^4\) Many of these errors result from the imprecise references used in the contemporary reviews of the Grieves' work: the title Mr. Grieve, or Grieve, may refer to any member of the family, depending on the date or the production being discussed.


Despite this lack of accurate information, certain important facts about the professional lives of the Grieves can be ascertained. From the playbills and reviews of the period, it is possible to determine the theatres at which the Grieves worked during the different periods in their careers. From the reviews, as well as from some contemporary memoirs, it is possible to draw some conclusions about their working conditions and habits.

From 1770 to 1820. John Henderson Grieve was born in 1770.\(^1\) Other than this date we know little about his early life or his early training as a scene-painter. A drawing in the British Museum,\(^2\) dated 1791, shows that by that date he had developed some skill as an artist. In 1794 he was employed at Drury Lane and paid \(£ 7.6.6\) for painting the halls,\(^3\) and in 1796 he was employed at Sadler's Wells to paint scenery for *Magician of the Rocks*.\(^4\) During this early period he seems to have been employed at various minor theatres in London and in the provincial theatres. A playbill for Astley's Amphitheatre-Royal in Dublin for 1803 lists "the Scenery, Machinery,

\(^2\) Appendix A, No. 1.
\(^4\) Ibid.
&c., designed by Mr. Grieve, and executed by him, Mr. Smith, Mr. Marchbank, and Assistants." The work was probably done in London since Astley usually transported scenery and properties to Dublin from London. Grieve was also associated with Astley's London productions of The Three Sisters and the Golden Bull in 1806, and in 1805 he painted scenery for the Bath Theatre.

By 1806 John Henderson Grieve is listed as one of the principal scene painters for the Covent Garden Theatre. In that year he contributed scenery for the Christmas Pantomime Harlequin and Mother Goose; or, the Golden Egg, beginning an association with that theatre which lasted, with only short interruptions, for nearly forty years.

During this early period, Grieve apparently applied himself industriously to the task of advancing his career.

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5Thomas Dibdin, Harlequin and Mother Goose; or, The Golden Egg (London: Thomas Hales Lacy, 1850), OSUTC film No. 841.
Besides painting scenery, he was engaged in a number of other activities related to it. His work at Drury Lane in 1794, which has already been noted, was probably as a house painter.\(^1\) or decorator, rather than as a scene painter, as the notation "painting of the halls" would imply. He was also engaged as a decorator in 1804, when he designed the interior of the new theatre built by Astley to replace one destroyed by fire.\(^2\) (Microfilm copies of drawings for a front drop presumably painted for this theatre at the time are in The Ohio State University Theatre Collection.\(^3\) Again in 1818 when the same theatre was remodeled, "the interior was fitted up and decorated . . . under the direction of Mr. Grieve sen[ior] . . . at an expense of £4000 ."\(^4\)

By 1815 Grieve had also acquired his own painting rooms and was painting scenery by the piece for the minor theatres in London and for the Provincial theatres. It was on this basis that he was engaged by Charles Dibdin

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\(^1\)In this period a house painter was primarily engaged in painting imitation marble and woodwork and elaborate ceiling and wall decorations. See David Roberts' account of his early experiences as a house painter: David Roberts, The Life of David Roberts, R.A., James Ballantine (ed.) (Edinburgh: Adam and Charles Blank, 1866), Chapt. I.


\(^3\)See Appendix B for the procedure used in identifying the drawings.

\(^4\)Brayley, p. 63.
from 1815 to 1818 to paint scenery for Sadler's Wells.¹
Throughout most of the century, painting rooms continued
to be maintained by the family.

But Grieve continued to engage in activities other
than scene painting. In 1807, he
gave a design to Mr. George Searle, boat builder,
Stengate, Lambeth, of the present "City State
Barge," which was unanimously adopted by the cor­
porate body of the city of London and is justly
esteemed as the most noble, grand, elegant, and
magnificent one that floats on the bosom of "old
father Thames."
²
Since these barges were rather simply designed, it is
probable that Grieve actually designed only the very
elaborate interior appointments and decorative detail for
the barge.³ Designing and painting such decorative detail
was undoubtedly very similar to the work of a house
painter.

Grieve's two sons, Thomas (born in 1799) and
William (born in 1800), began their scene painting careers
at Covent Garden, first as color boys and later as
apprentices.⁴ By 1817 they were sufficiently advanced in

¹Charles Dibdin, pp. 111-122.
²Decastro, pp. 91-92.
³A model of the barge is illustrated in H. M.
Cundall, "State and Civic Barges," Connoisseur, an
illustrated magazine for collectors, LXXXIV, Nov. 1926.
⁴Obituary of William Grieve in Art Union, VI,
1844. Laver says William began his career at Drury Lane
but does not give his source (Laver, p. 199).
their profession to receive credit on the playbill, along with their father, for the scenery for *Heir of Vironi*. In that same year Thomas Grieve's name began to appear in the playbills of Covent Garden as one of the scene painters, and by 1819 he was joined by his brother.

**From 1820 to 1845.** From 1820 to 1836 the Grieves were the principal scene painters at Covent Garden Theatre. Until 1830 the names of Pugh and Whitmore appeared frequently and those of Loppino and Roberts occasionally in the playbills, but fully two-thirds of all scenery listed which can be attributed to individual scene painters was painted by the Grieve family. After 1830 other scene painters were seldom listed in the playbills; usually they painted only for the Christmas Pantomimes.

During the same period the Grieves were also painting scenery for the provincial theatres, particularly those in Edinburgh and Bath. Usually their work consisted of scenery for important productions or a new act drop. At this time they seemed to confine their work in London primarily to Covent Garden, although Thomas and William painted a new front drop for the King's Theatre in 1826.

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1. Original playbill in The Ohio State University Theatre Collection.

and a new set of stock scenery for Laport's summer presentations at the King's Concert Rooms in 1829.¹

It was in the 1829 season that William Grieve was appointed scene painter at The King's Theatre² (at that time the Italian Opera), a position he held until his death in 1844. However, he also continued his association with his father and brother at Covent Garden and later at Drury Lane.

When Alfred Bunn lost control of Covent Garden Theatre and transferred his efforts exclusively to Drury Lane in 1836, the Grieves moved with him. For the next two seasons they were the scene painters for that theatre. There they designed the new scenery for Bunn's many spectacles and operatic productions. During much of this period their scenery was the only aspect of the productions which received favorable comment in the press, and their names were frequently the largest and darkest in the playbills.

In 1839³ when Madame Vestris and Charles Mathews assumed the management of Covent Garden, Thomas Grieve

¹Theatrical Observer, August 28, 1829.
was appointed principal scene painter. He retained this position throughout their management.

Although John Henderson Grieve appears to have curtailed his scene painting activities at this time, his name still commanded first place in the list of scene painters on the playbills. He died August 16, 1845, at the age of 74. His son, William, had died the year before at the age of 44, leaving Thomas to carry on the scene painting tradition for another thirty-five years.

From 1845 to 1860. By 1843 the Grieve family had transferred their activities from Covent Garden to Drury Lane, which was again under the management of Alfred Bunn. On the death of his brother, Thomas Grieve joined in partnership with William Telbin to execute "the scenery for the excellent operas and ballets which Alfred Bunn, much to his credit, placed on the stage."¹ Grieve and Telbin remained at Drury Lane until the reopening of Covent Garden as the Royal Italian Opera in 1847, when they became the principal scene painters for that theatre. They retained this position until 1853, at which time William Beverly was employed as "scenic artist."² When Covent Garden burned in 1856, it meant the destruction of "the

¹ The Theatre, V, n.s. (April 1882), p. 319.
magnificent scenery painted by Messrs. Grieve and Telbin during the course of many years for the various operas, pantomimes and dramatic representations which were performed within their walls." The contemporary writer continues to lament the catastrophe, saying that "it is not too much to say that they have never been surpassed in this of any other country. The talents of these artists have brought scene painting to the highest part of excellence."\(^1\) At the reopening of the theatre in 1858, Grieve and Telbin were again employed, along with Beverly, to paint new scenery.\(^2\)

The disappearance of the names of Grieve and Telbin from the playbills of the Italian Opera and the employment of Beverly as "scenic artist" in 1853 can probably be explained by the increased demand for new scenes in another scene painting enterprise, the Diorama at the Gallery of Illustration, which had been inspired by the Crimean War. Grieve and Telbin first became associated with the Diorama in 1850 when, along with John Absolon, they painted scenes for *The Route of the Overland Mail to India from Southampton to Calcutta*, which opened March 25

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\(^1\) *Art Journal*, II, n.s. (April, 1856), p. 126.

of that year. They probably added new scenes to the production from time to time throughout its two year run as public events called for them.

In 1852 they created a new diorama depicting the life of Wellington. This diorama was described by the Art Journal as "one of most perfect and effective pictorial histories of a great man's career ever brought before the public eye." The subject ideally combined a national hero, England's awaking nationalism, and her sense of empire with exotic places and exciting battles.

Nevertheless, the diorama of Wellington must not have proved as popular as the previous one because it was replaced in 1853 by a new exhibition, The Ocean Mail to India and Australia. Of this diorama the Art Journal said:

The pictures declare a marked progress in the application of dioramic effects to pictorial representation. The art is of the very highest character; it is judiciously supported, not surpassed by artificial effects . . . [and the compositions] remind the spectator by their lightness and spirit of masterly water-colours.

Later in the same year two new views were added which had little to do with a trip to India and Australia but which had great topical interest because of their reference to

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1The Route of the Overland Mail to India from Southampton to Calcutta (London: Atchley and Co., 1850), unpaged.

2Art Journal, III (June, 1852), p. 198.

3Ibid., IV (July, 1853), p. 178.
current Russian action in the Near East. They were views of Constantinople and St. Petersburg.

In 1854 Grieve and Telbin added to the diorama "several pictures which just now have a peculiar interest, representing as they do the route of the British Army from Southampton to the Dardanelles." Toward the end of that year they added more pictures of the battles of the Crimean War, and less than two months later, still more scenes. They continued to add scenes until the signing of the Treaty of Paris in February, 1856, at which time the diorama closed and the Gallery of Illustration became the home of the German-Reed entertainments.

Besides painting scenery for Italian Opera and the diorama, Thomas Grieve was also associated with Charles Kean in the production of theatrical entertainments for the Queen at Windsor Castle. In 1858, when Kean received his commission to stage the theatricals, he employed Thomas Grieve to transform the Rubens Room of the Castle into a theatre and to supply the scenery for the productions. The scope of Grieve's duties is indicated by Chapman in the Royal Dramatic Record:

The necessary arrangements for fitting up the Rubens Room for the performances was consigned by Mr. Kean to Mr. Grieve, under whose superintendence Mr. D. Sloman, the machinist of Her Majesty's Theatre, constructed a temporary stage

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1 Ibid., V (June, 1854), p. 155.
entirely of timber, which could be taken to pieces or put together by means of mortise joints and screws, without risking the disfigurement of the noble apartment in which it was to be placed. This stage, which occupied nearly half the room, rose about three feet from the floor . . . . The scenery and stage decoration [was] designed by Mr. Grieve and painted by Mr. Telbin. ¹

After an initial season consisting of five separate performances, the Windsor Theatricals usually continued with two evenings of performances at the Christmas season. As far as the cast, properties, and costumes were concerned, the productions at Windsor were simply transferred from the Princess or one of the other London theatres. However, the same was not true of the scenery. As Chapman states:

. . . . from the narrow dimensions of the stage, there could be no great scope of scenic display. Instead, therefore, of the usual apparatus of "flats" and "wings" the scenes were arranged to work by rollers fixed above the stage.²

For the painting of each of these scenes, Grieve was apparently paid twenty pounds.³

Although Kean retired from the management of these theatricals in 1859, Grieve continued his association with them for another year and perhaps

² Ibid., p. 59.
³ Merchant, p. 112.

Soon after he became associated with Charles Kean in the Windsor Theatricals, he also joined him at the Princess Theatre. In 1850 Kean embarked upon his managerial career at the Princess, during the first season in partnership with Robert Keeley, the comedian. From the very beginning, Thomas Grieve was retained to superintend the scenic department.\footnote{Throughout this early period (until 1855) the playbills for the productions list "The scenery painted by . . . under the Superintendence and Direction of Mr. T. Grieve" or "The Scenery Painted under the Direction of Mr. Grieve." In none of these is Grieve listed as one of the scene painters (playbills in OSUTC, film No. 956, originals in the Victoria and Albert Museum).}

With the possible exception of the production of Macbeth in 1853, Grieve does not seem to have painted any of the scenes himself in the first few seasons. However, after 1855 Grieve became more directly involved with the painting of the scenes. By this time he was no longer working at the Italian Opera, and the demand for new scenes at the Diorama was abating. It was also at this time that the heaviest schedule of antiquarian productions was begun by Kean at the Princess. After this time Grieve's name is listed in the playbills as one of the scene painters, although they still read, "scenery under
the direction of Mr. Grieve." At this time Kean also began paying Grieve an additional five pounds for the use of his painting rooms.

In 1857 Grieve's relationship to the productions again changed. The playbills began to list "The scenery painted by Mr. Grieve and Mr. Telbin assisted by ... [the regular scene painters employed by Kean]." Grieve and Telbin were painting more than half of the scenery for the productions. They made their greatest effort for the 1857 production of The Tempest, for which they painted thirteen of the fourteen scenes. But their association with Kean came to an end when he relinquished the management of the Princess Theatre at the end of the 1859 season.

From 1860 to 1882. After the termination of their engagement at the Princess Theatre, Grieve and Telbin seem to have curtailed, if not actually ended, their joint activities. This development may have occurred because both now had sons who were old enough to join their fathers in family partnerships. Telbin then began a period of increased activity, while the name of Grieve seldom appeared in play reviews.

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1 Ibid.
2 Letter in my possession from Thomas Grieve to J. Lambert (Kean's business manager) dated February 17, 1856.
3 OSUTC, film No. 958* (originals in the Victoria and Albert Museum).
However, Grieve and Telbin still collaborated on a number of occasions. In 1861 they painted the scenery for the Lyceum's production of *Peep O'Day*, a sentimental melodrama which depended greatly on mechanical effects. In the same year they also painted the scenery for the Lyceum's Christmas Pantomime, *Little Red Riding Hood*. They were the principal scene painters for the next year's Drury Lane Christmas Pantomime, *Little Goody Two Shoes*, which seems to have used most of the scenic artists who had been associated with them at the Princess, and in 1863 they collaborated in painting a new front drop for the Bath Theatre. Their final collaboration seems to have been for a revival of *Henry V* produced by Calvert at the Princess's Theatre, Manchester, in 1872.

During this last period Thomas Grieve and his son seem to have had a continuing association with three London theatres. They were engaged as principal scene painters at the St. James Theatre by Miss Herbert during the 1865-66 season,\(^1\) and they seem to have held the same position under John Wood in 1869-70.\(^2\) At the Lyceum they were associated with Telbin and his sons in the previously mentioned production of *Peep O'Day* and *Little Red Riding Hood*, as well as in a production of *Cinderella* in 1864.

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\(^2\) Ibid., pp. 144-145.
During the 1865-66 and 1866-67 seasons they were associated with Fechter's productions of realistic melodramas at the same theatre.

The last theatre with which Grieve and his son had a continuing association was the Gaiety, under John Hollingshead. Grieve was engaged by Hollingshead to paint the scenery for the productions which opened the new theatre December 12, 1868. He painted the scenery for Dreams in March of 1869 and the Christmas Burlesque Spectacular Wat Tyler M.P. in December of the same year. They also painted the scenery for the 1874 revival of The Merry Wives of Windsor, starring Samuel Phelps, and for Gulliver's Travels in 1879. From Hollingshead's account, it is not clear if they were employed for other productions during the intervening years.

The last production with which Thomas Grieve's name is associated is the Fairy Piece Bavil and Bikou which opened at the Alhambra Theatre on April 8, 1882. The Illustrated London News\(^1\) does not make clear whether the Mr. Grieve who, with Beverly and Callcott, painted the scenery is Thomas Grieve or his son. However, it seems likely that it was the elder Grieve, since his son was usually referred to as Mr. Grieve, junior.

\(^1\)Illustrated London News, April 14, 1882, p. 355.
After a career of more than seventy years as scene painter in the London theatres, Thomas Grieve died on April 16, 1882, just short of his eighty-third birthday. He was, in the words of his friend George Augustus Sala, "the Patriarch of English scene-painters."¹

The Character and Scope of the Grieve Family's Professional Activity

From the very beginning of the family career, the Grieves seem to have been known as serious and hardworking members of the profession. They came to be known especially for their achievements with certain types of scenes. They were usually given, or took to themselves, the painting of landscapes and woodland scenes, particularly moonlight scenes. They also frequently painted the scenes requiring elaborate mechanical devices and tricks. But they were perhaps best known for their painting of moving panoramas. The type that were used regularly in the Christmas Pantomimes at Covent Garden were associated with the name of Grieve (except for those of the 1829 and 1830 productions, which were painted by Roberts). The moving panorama's combination of a spectacular effect with a realistic subject seems to have been well suited to their temperaments and their talents.

When John Henderson Grieve first began working as a scene painter at Covent Garden Theatre, his name stood

¹Ibid., p. 399.
below those of Whitmore, Phillips, and Hollogen in order of prestige. In his first production, Harlequin and Mother Goose, he was given three of the less important scenes to paint. None of them were thought important enough to list in the penny theatre sheet published for the production, and they do not seem to have been among the better scenes of the show.

Although his name was still listed below those of Whitmore, Phillips, and Pugh in the playbills, by 1810 he was painting more and more important scenes. He was frequently called upon to paint scenes requiring elaborate mechanical devices, such as the "wheel which changed into a moving fortune" in Harlequin and Mother Goose and the many spectacular effects in The Miller and His Men produced in 1813.

Judging from the quantity of scenery he painted, the importance of the scenes, and the amount of favorable critical comment he was receiving in the press, John Henderson Grieve was the principal scene painter of the theatre by 1820. However, he shared top billing on the playbills with Pugh.

After 1830 it is much more difficult to isolate the work of the individual members of the family. The painters of the individual scenes were seldom listed in the playbills, and the reviews very rarely singled out individual members of the family for praise. When the
scenery was mentioned, it was as a joint effort. Even after Thomas Grieve had joined with William Telbin in a scene painting partnership, the reviewers did not comment on their individual work.

During this period the landscapes and the moonlight scenes were most frequently complimented, which indicates that these were the Grieve family's most successful scenes. In 1832 after a performance of Robert le Diable, William Grieve was called before the curtain by the audience to be honored for the beauty of his scenery. And at the time of his death, it was remembered that "his moonlight compositions especially called forth upon all occasions the most unqualified applause."  

The period during which Thomas Grieve worked with Charles Kean gives us another opportunity to examine the kinds of scenes he most frequently chose to paint. In The Ohio State University Theatre Collection are microfilms of a number of drawings for the different scenes in the plays which Charles Kean produced. These drawings are for the most part identified as to production, scene, and scene painter. During this period Thomas Grieve painted thirty-four scenes for nine of the Shakespearian productions and

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1 DNB, Vol. VIII, p. 607.
2 The Art Union.
3 OSUTC film No. 958*.
one non-Shakespearian production, *Pizarro*. Of these thirty-four scenes, all but two, "The theatre of Syracuse" in *A Winter's Tale* and "St. Stephens Chapel" in *Richard II*, were landscapes. Grieve painted both of the moving panoramas which Kean used in these productions and some of the more elaborate set scenes, such as the historical episodes and "The Storming of the Breach" in *Henry V*.

More frequently than anything else he painted scenes which utilized natural phenomena and dioramic effects. For example, in *Macbeth* two of the three scenes he painted were scrim effects for the appearance of the witches. In *A Midsummer Night's Dream* he painted a moonlight and a sunrise scene, and in *The Tempest*, the production for which he painted the most scenery, almost all of the scenes were pure spectacle. In *King Lear* two of the scenes he painted were of the heath, wracked with storm and lightning. In *The Merchant of Venice* he painted only one scene, the last scene, with its rich moonlight and romantic mood.

Thus, in his work with Charles Kean, Thomas Grieve continued to paint the kinds of scenes which the Grieve family had most successfully treated throughout the first half of the century. Most of the scenes were either dioramas or the more elaborate set scenes or landscapes which emphasized the more "romantic" natural phenomena (moonlight and storms).
At the end of his career, in the period after his work with Charles Kean, his moonlight scenes and landscapes still received the most favorable comment. Hollingshead calls Grieve "the best landscape painter in England," going on to say that he "excelled himself in rustic scenery and one picture 'love lane' I kept for many years as I thought it too good a work of art to be 'painted out' and destroyed."

The Grieves were not innovators in their scene painting; rather, they were skilled users of standard practices who quickly adopted the innovations of others which they felt would be useful.

For example, the Grieves were associated with most of the movements to introduce archeologically correct and realistic scenery and costumes into the theatre, although there is no indication that they were in any way the originators of these ideas. They were the scene painters at Covent Garden when Charles Kemble and Planche were introducing the use of historically accurate costumes, and perhaps scenery. They were painting scenes for Madame Vestris while she was attempting to institute some of her scenic reforms at the same theatre. Thomas Grieve was in charge of the scenery for Charles Kean's antiquarian productions at the Princess, and later he painted the scenery

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for Fechter's attempts at realism at the Lyceum. The only important leaders in scenic reform during this period for whom they did not work were Macready¹ and Phelps.

The Grieves were perhaps best known for their painting of moving panoramas. In 1822 they introduced into the Christmas Pantomime of Harlequin and the Ogress; or, the Sleeping Beauty of the Wood, a "panoramic picture of the various well known places . . . vez. Greenwich, Woolwich, Gravesend, &c. &c."² This was the first time a panorama was identified as such in any of their productions; however, from this date on panoramas were a hallmark of the pantomime and the climax of the production. Alfred Bunn says that John Henderson Grieve invented this device, but he offers no support for his statement.³ He might have been referring to a vertically moving panorama effect which the Grieves introduced into the Christmas Pantomime of 1823

¹James Laver states that the Grieves worked for Macready but does not give his source. If they did it was only in a very limited capacity since they were the principal scene painters at the other patent theatre the two times Macready was a manager in London (Laver, p. 199). They are not included in the list of scene painters by Bassett (Abraham J. Bassett, "The Actor-Manager Career of William Charles Macready" [unpublished Ph.D. dissertation, The Ohio State University, 1962], Appendix C).


and which, from the comments of the reviewers, seems to have been a new device. In this production, Harlequin and Poor Robin; or, the House that Jack Built, is introduced "Clown's aeronautical excursion from London to Paris"\(^1\) which the Theatrical Observer describes as:

> The most brilliant achievement of the piece [it is a] journey from London to Paris in a balloon. The aeronauts, (Clown and Pantaloon) set off from London and the scenery begins to \textit{draw down} and exhibits most beautiful bird's-eye-views, with an effect, such as actually to make the audience imagine themselves mounted high in the air! . . . This far exceeds anything of the kind we have ever seen, as a work of art, and will of itself make the pantomime popular.\(^2\)

The panorama was painted by John Henderson Grieve.

Most of the time the panoramas were motivated by some realistic means of transportation such as a boat trip or a balloon voyage and served as an excuse to examine topical events realistically. One typical example is the panorama for Harlequin and the Dragon of Wantley; or, More of More Hall produced in 1824, which depicts "the Grand Sailing Match for the Cumberland Cup represented in a moving panorama . . . [and] showing the intended alterations in the Grand Promenade on the Banks of the Thames."\(^3\) A second example is Roberts' "Moving Diorama of the Polar Expedition, representing the progress of the

2. Ibid.
3. Ibid., Dec. 24, 1824.
Becla and Fury, in their endeavours to discover a North West Passage,"¹ painted for the 1829 Christmas Pantomime Harlequin and Cock Robin; or, Vulcan and Venus.

As Miss Sybil Rosenfeld has shown, the Grieves did introduce some new ideas. They used a "sink and fly" effect for a scene change in the ballet Sir Huon in 183⁴, which is more than thirty years before it was thought to have been introduced.² They also "cut a channel in the stage so that a Grecian Galley could sail into Cyprus."³ In 1823 they experimented with dimming the houselights to achieve a particular effect in a production of Cortez for which "the light is reduced in the house, and when the curtain falls between the acts it is instantly increased; by which considerable effect is given to the scenery and also the appearance of the house."⁴ Wickman notes that they used this effect again for the production of The Fiend Father in 1832.⁵ This device apparently was intended to increase the effect of moonlight scenes and was not used frequently. Finally, John Henderson Grieve

¹Ibid., Dec. 26, 1829.
²Educational Theatre Journal, p. 44.
³Ibid.
⁴Theatrical Observer, Nov. 8, 1823.
⁵Wickman, p. 116.
is credited with inventing a method of applying varnish to scenery, which greatly increased its effect.¹

Like most of their contemporaries the Grieves were interested in discovering means of heightening the realistic effects of their scenery. They not only exploited all of the standard scenic devices, but they also created adaptations and variations in these devices to achieve particular effects. For the most part, however, they were content to make the best use of the conventional theatre equipment at hand.

The Grieves were known as rapid scene painters, a reputation which, from the enormous volume of their production throughout this period must have been deserved. Cowell testifies that while such a scene painter as Phillips spent a great deal of time putting an elaborate finish on his work, "in the same room, the elder Grieve . . . was every day splashing into existence a cottage or a cavern, with a pound brush in each hand."² However, his technique must not have been as broad as Cowell's statement implies. In its review of Henry Quatre the Theatrical Inquisitor states that in one of the drops painted by Grieve "we catch the spires and roofs of Paris so chastely penciled in the horizon line that a

²Joe Cowell, Thirty Years Passed Among the Players (New York: Harper and Brothers, 1844), p. 28.
strong glass is necessary to discriminate their finish. . . [and it] completes the finish specimen of pictorial beauty which the British Theatre has exhibited."\(^1\)

The Grieves' rapid scene painting was also demonstrated when they painted all of the scenes for *The Wigwam* (twelve scenes) in three weeks when the previously scheduled Easter piece was cancelled.\(^2\) Again, thirty years later, Thomas Grieve had to repaint all of the scenery for the three productions of the Gaiety Theatre when his scene painting rooms were burned only three weeks before the scheduled opening of the theatre.\(^3\) When it is recalled that the younger Telbin was thought extraordinarily fast to have painted the scenery for *Macbeth* in six weeks by working sixteen hours a day, and that Roberts took eighteen months to paint the scenery for *Seraglio*, the scene painting of the Grieves seems rapid indeed.

Throughout most of the productive life of the entire family, the Grieves maintained their own scene painting rooms. This practice not only enabled them to paint by the piece for other theatres in London and the Provinces, but it also allowed them to engage in the rigging and decorating of theatres.

\(^1\) *Theatrical Inquisitor*, XVI (April, 1820), p. 252.
\(^2\) *Theatrical Observer*, March 30, 1830.
\(^3\) Hollingshead, Vol. I, p. 238.
John Henderson Grieve's activities in fitting up and decorating Astley's Amphitheatre twice, once in 1804 and again in 1818, have already been noted as have Thomas Grieve's design for and supervision of the conversion of the Rubens Room at Windsor Castle into a temporary theatre. These were not isolated incidents, however, but examples of the Grieves' continuing interest in this aspect of theatre business.

In 1839, when the Bath Theatre was for let the advertisement stated that "upward of £600 has been expended during the recess in placing the building in complete repair and re-embellishment and decorating it under the superintendence of the Messrs. Grieve."\(^1\) Again in 1857 when the new Edinburgh Queen's Theatre and Opera House was built "the arrangements for the stage were intrusted to Messrs. Grieve, Telbin and Co. London--the working department being conducted by Mr. Bare, who fitted up the theatre for Her Majesty at Windsor."\(^2\) This last statement seems to indicate that Grieve and Telbin had formed a company for engaging in these activities. The rigging and decorating of theatres is in the present day carried on primarily by scenic studios. It is not unreasonable to conjecture that the scene painters and

\(^1\)Penley, p. 134.

\(^2\)Illustrated London News, p. 332.
the machinists of the major theatres joined together in the past to supply this service.

Engaged as they were in these outside business activities, and frequently working as scene painters in more than one of the major theatres at the same time, it seems likely that the Grieves were able to make a reasonable living in their chosen profession. In a period which relied heavily on scenic spectacle, it is not surprising to find the scene painters among the better paid employees of the theatre. Eyer notes that in the provinces the scene painter was frequently the best paid member of the company.¹ This was apparently true in the London theatres, except that the stars of the productions were paid more. At the beginning of the century a principal scene painter at Covent Garden was receiving between four and six pounds per week,² and by 1826 a scene painter such as Roberts could command ten pounds per week for a six hour day.³ By the middle of the next decade this had risen to sixteen pounds per week,⁴ and at the


²Theatre Notebook. In this series of articles the pay received by scene painters at the end of the eighteenth century is frequently cited.

³Roberts, p. 27.

time Thomas Grieve was working for Charles Kean he and Telbin were paid twenty pounds, with Grieve receiving an extra five pounds for the use of his painting rooms. It must also be remembered that the scene painter was usually employed by the year rather than by the season as were most of the other employees of the theatre. During the summer when the theatre was closed, the scene painters were kept busy painting new stock scenery and touching up the old scenery for the opening of the next season. Their pay was thus not only comparable to that of all but the better paid actors on a weekly basis, but they received it throughout the year.

One indication of the Grieves' financial standing in the theatre is that they were able to come forward with a substantial donation when Covent Garden Theatre was in need of money. In 1839, when there was some question as to whether the theatre would be able to continue operating, Mr. Grieve, presumably John Henderson Grieve, subscribed forty-five pounds, a larger sum than that donated by any other employee of the theatre with the exceptions of Macready and Sir George Smart, the leader of the orchestra.2

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1 Letter from Grieve.

2 Theatrical Observer, Sept. 10, 1829. Throughout this whole period the subscriptions were listed as they came in. A number of the highly paid stars did offer to perform for free for a specified number of nights, which in the light of their salaries was worth more than the contribution made by Grieve. However, his was, with the two exceptions mentioned, the highest cash subscription.
Summary

In conclusion, this chapter has been an examination of the work of the Grieve family in relation to the theatre of the period. Both their history and their working habits and conditions have been considered. Throughout most of this period they were at the top of their chosen profession. They were not only able to command top billing among the scene painters in the playbills, but they were also usually given the most desirable and interesting scenes to paint.

For most of this period they were principal scene painters in the two most important London theatres. They were also engaged in the business of painting scenery by the piece for the minor theatres and for the Provincial theatres. Finally, they were employed in rigging and decorating theatres.

The Grieves were rapid, though detailed, scene painters, as their enormous output of scenery indicates. This speed and, apparently, close family co-operation in all ventures allowed them to engage in scene painting as well as many related activities at the same time.
CHAPTER III

EXAMINATION OF SELECTED DRAWINGS BY MEMBERS OF THE GRIEVE FAMILY

Introduction

In the previous chapters it has been shown that the Grieve family was in the mainstream of the romantic movement in nineteenth century theatre. The Grieves were not innovators; for the most part, they were content to use the scenic equipment and conventions at hand to create their effects. Thus, they used scenic equipment which had been developed to meet certain theatrical conditions and to fulfill certain theatrical needs. First, the scenery had to supply the demands of the audience for spectacle, realistic illusion, and startling effects. Second, it was stock scenery; thus, it had to be appropriate for a great variety of different settings in different plays, and it had to be usable in many different combinations. Finally, it had to be produced rapidly to meet the incessant demand for new plays with new scenery.

These three conditions influenced the physical form of the scenery used during the first half of the nineteenth
century. They were primarily satisfied by the wing and drop setting, by the devices for shifting scenery, and by "effects" which were devised.

The three conditions did more, however, than dictate the physical nature of the scenery; they also imposed aesthetic limitations on the scenery. Scenic spectacle not only dictates a certain kind of physical arrangement of the scenic elements to create the changes and "effects"; it also imposes on the scene painter the aesthetic necessity of keeping the visual spectacle harmonious with and subordinate to the dramatic action. Stock scenery not only demanded relatively interchangeable physical elements; it also demanded visual compatibility among these pieces, which imposed aesthetic restrictions on the way in which the subject-matter could be organized. The incessant demand for new scenery not only required scenery that was easy to build and mount; it also required that the scenery be painted easily and quickly, which placed aesthetic limitations on the complexity of the visual organization.

It is the purpose of this chapter to examine selected drawings by members of the Grieve family to illustrate how the aesthetic demands created by the wing and drop setting were met and to illustrate the Grieves' style in treating this medium as scene painters. To make
this artistic analysis, it will first be necessary to specify the artistic categories which are essential to such an inquiry and to relate these categories to the specific art of the scene painter.

In his book *The Arts and the Art of Criticism*, Theodore Greene lists three categories which are basic, in that they refer to characteristics possessed by all works of art. These are "matter," "form," and "content."¹ Matter may for our purposes be defined as that which has been organized by the artist, that is, the medium and the subject-matter. Form may be defined as the organization or the "design" imposed on the subject-matter. Content may be defined as the ideas and emotions expressed through the subject-matter and its specific organization in the work of art.²

Because of the nature of the scene painter's art, a separate analysis of the "matter" would be of little

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¹Theodore Meyer Greene, *The Arts and the Art of Criticism* (Princeton: Princeton University Press, 1940). A preliminary discussion of these categories is given on pp. 31-45. A full discussion of matter as it applies to painting is given in Chapt. V. Artistic form is discussed in Part II and artistic content in Part III. Since Greene is constructing an aesthetic for criticism of all the arts the use of the terms here has been substantially simplified to meet the specific demands for an analysis of the art of the scene painter.

²A stage setting, although it has an artistic content of its own, is also a vehicle for expressing the artistic content of the theatrical production as a whole.
value. Neither the medium nor the subject-matter are the choice of the scenic artist: the medium is dictated to him by the nature of the theatre in which he works, and the subject-matter is determined for the most part by the playwright or the manager. Thus, the work of a scene painter may be analyzed in two ways. First, one may examine the subject-matter of the work to determine the artistic content which the scene painter chose to express. Although the subject-matter is determined by others, the artistic content expressed through that subject-matter is determined by the scene painter. Second, one may analyze the form of the work, the method by which the subject-matter is organized, in order to determine style. As Green has said, "Style manifests itself directly in artistic form."¹

When we are familiar with the Grieves' style, we will be better able to recognize and make further identification of their work. When we are familiar with the way the Grieve family handled physical objects and events and the way in which they expressed the artistic content of their work, we will be better able to see how they solved the aesthetic problems created by the limitations of their medium (the wing and drop setting) and the specific theatrical conditions of the period. We will also be

¹Ibid., p. 377.
better able to reconstruct the visual impact of their work from written descriptions, which are a primary source of information on the scenery of the nineteenth century theatre.

In The Ohio State University Theatre Collection there are microfilm copies of 230 drawings, mostly water colors, by members of the Grieve family. From this group twenty-six representative drawings have been selected to illustrate the subject-matter of romantic art most frequently treated by the Grieve family and the artistic content expressed through this subject-matter. These drawings also illustrate the artistic form they used in organizing the subject-matter. Although there are stylistic differences among the members of the family, the drawings are generally quite similar, which explains why little effort was made to distinguish the work of the individual members.

The Artistic Content of the Drawings

For the purposes of discussion, the subject-matter of the drawings has been divided into the following categories of romantic ideas:

1. Exotic subject-matter, which includes primitive, foreign, and fantastic subjects.

\[1\] For a complete catalogue of these drawings see Appendix A.
2. Moonlight, which includes both sentimental\(^1\) and mysterious images.

3. Ruins, which are frequently used to convey the theme of Man against Nature.

4. Rugged and wild landscapes, which are also frequently used for the theme of Man against Nature.

5. Violence of nature, which includes storms and shipwrecks, and constitutes a variation of the theme of Man against Nature.

6. Common man, which here includes drawings of domestic interiors, villages, and landscapes with huts and cottages as prominent features.

The selection of these particular categories from the many and varied lists of subject-matter dealt with by the romantic artists, which as Barzun says include the "world about and within them,"\(^2\) had to be somewhat arbitrary. However, these particular categories were chosen for three reasons. First, the subject-matter of

\(^1\)Sentimental as used here implies tenderness, and delicate feelings—the moonlight of love and romance.

\(^2\)Barzun, p. 59. He gives the following as some common characteristics of romanticism: vernacular speech, Celtic and Germanic mythology, local color, exotic places, the Middle Ages, dreams and the supernatural. (Ibid.)
all the drawings by the Grieve family in The Ohio State University Theatre Collection can be included under one or more of the headings. Second, they are categories which are usually given different artistic treatment in the drawings.¹ Third, these categories of subject-matter could be identified from the drawings alone, without resorting to outside descriptions such as scripts or reviews.² Thus, they exclude literary themes which depend on a story or people for their emotional impact.

The artistic content which the Grieve family emphasized in each of these categories will now be illustrated by reference to the selected drawings. Although the general subject of a scene is usually not the choice of the scenic artist, the artistic content he imparts to it is; and it is this quality which the Grieves imparted to their subjects with which we are most concerned.

¹Thus the categories of "Wild and rugged landscape" and "Violence of nature" are both included although they overlap, because the latter in primarily concerned with effects such as lightning and storms.

²Thus the supernatural which was a common subject in the theatre (see the description of Der Freischutz in Chapter I) was not included as a separate category because the supernatural is manifest primarily in what happens to, or in, a setting rather than the subject-matter depicted. When such a subject is apparent in a drawing it is grouped with the exotic as it was treated in much the same way.
Exotic subject-matter. In the nineteenth century interest and knowledge was expanding in every sphere. Anything ancient or foreign was popular, especially in the theatre, which was expected to educate as well as to entertain. Thus, exotic subjects were among the most popular subjects in romantic art, and they included nearly every foreign locale, and historical period. To illustrate the way in which the Grieve family handled exotic subject-matter, which for this discussion has been sub-divided into non-European territories, primitive cultures, and fantastic subjects, eight drawings have been selected.

Two of the eight drawings are exotic landscapes, and they also include ruins. Both of these drawings are maquettes (drawings which have been cut up into wings and drops), which illustrate how the drawings would be transformed into stage scenery.

Figure 1 shows monolithic ruins in a forest; however, the forest element is the most prominent feature not only because of the interesting forms created by the intertwining tree trunks, but also because of the nature of the cut drop, which silhouettes these trunks against the back drop. In this drawing the design elements have been organized to enhance the exotic effect. The tree trunks have been twisted and intertwined (an effect not frequently used in any of the drawings), and the monolithic ruins
Figure 1. Maquette of monolithic ruins in a forest. Catalogue No. 151, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum). Identified as Act I, Scene i, *The Maid of Judah; or, Knights Templars*, "Forest and remains of a druidical temple in the west of Riding in Yorkshire."¹

¹See Appendix B for the procedure used in identifying the drawings.
have been placed obliquely to the picture plane. Both of these devices startle the eye and create visual movement which lends excitement to the picture. But this complex use of design is not typical of the exotic drawings. More often, simple design elements which lend little visual support to the exotic subject-matter are used.

Figure 2 is a drawing of Oriental ruins on the edge of a plain with a city in the distance. All of the elements in the drawing—the trees, the buildings, and the desert—were foreign to a nineteenth-century Englishman and would have aroused his curiosity and wonder. In this drawing, the design elements have been organized very simply. No attempt has been made to create the more exciting effects achieved in Figure 1, although both the palm trees and the ruins would lend themselves to similar treatment.

Figure 3 is an example of a Moorish interior. Again, as in Figure 1, the subject-matter has been organized to reinforce the exotic theme visually. The room has been placed at an angle to the picture plane, and the arches open into inner rooms. Both of these devices add visual interest and complexity to the drawing. The exotic effect has been further intensified by the use of moonlight.

\[\text{\footnote{Although Moorish architecture is not necessarily non-European, its Middle-Eastern character would be exotic to a nineteenth century Englishman.}}\]
Figure 2. Maquette of Moorish ruins on the edge of a plain with a city in the distance. Catalogue No. 84, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
Figure 3. Moorish interior. Catalogue No. 123, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
The drawings which treat fantastic subjects are in some ways the most interesting in the collection. The subject-matter is obviously imaginary. Some typical examples include a giant with a windmill growing from his back, caryatids in the shape of fat, smiling cooks, and a ship which is an island with a volcano smokestack. In spite of the fantasy, the drawings possess considerable realism. Individually real objects are juxtaposed in a logically unexpected fashion to achieve fantasy. For example, the giant in Figure 4 is realistically depicted; there is no distortion of reality. The windmill wings are also realistic. It is only when they are placed together that the fantasy is achieved. Again in Figure 5, there is no distortion or exaggeration of the figures. But the combination of elements leads to fantasy. Perhaps the most imaginative combination of elements is in Figure 6. As in the two previous drawings, the elements are neither distorted nor exaggerated in their presentation; however, they have been selected with an imaginative eye, so as to create the vision of a ship as an island.

Figure 5 is the only one of the drawings of fantastic subject-matter which is humorous. In Figure 4 the situation is a humorous treatment of the Don Quixote theme (if it were serious the windmill would not be a real giant). Yet there is little feeling of humor in either
Figure 4. Don Quixote attacking the "windmill." Catalogue No. 4, Appendix A (OSUTC film No. 1454 (courtesy of the British Museum). Tentatively identified as a scene from *Harlequin Don Quixote; or, Sancho Panza in His Glory.*

^See Appendix B for the procedure used in identifying the drawings.
Figure 5. Fantastic kitchen scene. Catalogue No. 154, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
Figure 6. Fantastic island-ship. Catalogue No. 53, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
the characters or the scene, primarily because of a lack of personality in the characters, particularly the giant. On the other hand, characterization has been achieved in the statues in Figure 5, even though they are stone.

In using fantastic subject-matter, the Grieves clearly do not distort or stylize. They also seldom use unusual or startling artistic organization to reinforce the unusual subject-matter. The artists probably felt that the subject-matter alone would make the scene interesting and that further visual complications would place undue emphasis on the scenery.

Moonlight. In these drawings, moonlight is perhaps the most commonly-used subject-matter. Generally, moonlight can be either the soft, sentimental moonlight of romantic love or the mysterious and shadowy moonlight of witches and goblins. Although the effect of the moonlight will depend greatly on the visual impact of the entire scene and on the story being enacted, the rendering of the moonlight itself (the way it falls, the kinds of shadows it creates) may emphasize the sentimental or the mysterious. In these drawings, sentimental moonlight is most frequently represented. Upon occasion moonlight is also used to evoke a sense of mystery.

\[^1\]In this category are included some drawings using strong side or back lighting which cannot be positively identified as moonlight scenes but which convey the same visual effects.
Sentimental moonlight is illustrated in Figure 7. Here the effect is one of softness: there are no deep shadows or bright highlights; in fact, if a full moon were not visible, this would not be recognized as a moonlight scene. The organization of the artistic elements enhances this "softness." There are no sharp angles and no strong contrasts of line or of light and shade. The eye moves easily from point to point with no compelling visual reasons to dwell on any one of them. The relatively flat line of the horizon reinforced by the gentle diagonal of the river emphasizes the mood of calmness and repose, and the closed form\(^1\) conveys a sense of completeness and repose.

Woodland moonlight scenes are presented in Figures 8 and 9. These two drawings make an interesting contrast in a number of ways. Most important, they illustrate some of the differences between the sentimental and the mysterious rendering of moonlight. The lighting, for

\(^1\)In a closed form "the contents of the picture are disposed within the frame in such a way that one thing seems to be there for the sake of the other. Edge lines and corner angles are felt to be binding and re-echo in the composition. . . . [In the open form] everything is done to avoid the impression that this composition was invented just for this surface. Although a hidden congruity of course continues to play its part, the whole is meant to look more like a piece cut haphazard out of the visible world" (Heinrich Wölfflin, Principles of Art History (7th ed.; New York: Dover Publications, Inc., 1929), pp. 125-6).
Figure 7. The Louvre by moonlight from across the river. Catalogue No. 174, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
Tentatively identified as Act I of The Challenge, "The tavern of La Pre aux Clares (or Scholar's Meadow) with Avenue leading to the River and Gardens! The Louvre in the distance." ¹

¹See Appendix B for the procedure used in identifying the drawings.
Figure 8. Woods by moonlight. Catalogue No. 58, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum.)
Figure 9. Woods by moonlight. Catalogue No. 57, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
instance, is primarily a matter of contrasts. In Figure 8 there are few sharp contrasts of light and shadow in which the forms are indistinguishable, and none of these contrasts are in areas of visual interest. In the front and center area of the drawing the forms are clearly distinguishable even in the shadows. Unlike this drawing, much of the picture in Figure 9 is made up of patterns of light and dark, and forms are barely distinguishable. The deep, pervading shadow, accented occasionally by sharp highlights where the moonlight catches a tree trunk, gives a feeling of the mysterious, if not of the sinister. This feeling is reinforced by the handling of the forms. Although gentle curves and smooth lines are used in Figure 9, there is more bending and twisting of the forms than in Figure 8. The bare branches silhouetted against the moonlit sky and the stark upright lines of the trees are also much harsher than the rounded leaf forms in Figure 8. Even in Figure 9, however, the stark and twisted forms are kept to a minimum. None of the forms are menacing or sinister in themselves.

Figure 10 is interesting because it uses more of the effective cliches of the picturesque--moonlight, ruins, and an Oriental setting--than any of the other drawings. The scene even includes supernatural appearances. Although this drawing was made for a scene in a pantomime which
Figure 10. Ruins of an Oriental temple by moonlight. Catalogue No. 69, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum). Tentatively identified as Scene 1 of Harlequin and the Magic Rose; or, Beauty and the Beast. "A picturesque Indian Temple in ruins—the moon rises very bright, reflects light on the whole of one side of the scene; on the left, the entrance to Ugalena the enchantress's abode. . . . Ugalena is informed by the planetary appearances of her danger of losing Azor, and she speeds to secure him." 

\[1\] See Appendix B for the procedure used in identifying the drawings.
contains some humor,¹ a number of artistic devices have been used to give the moonlight a mysterious and sinister quality. The shadows are made obvious by forcing the eye to move through them to the more brightly lighted background; thus, they are not remote, but move out to surround the actors. The rough surface of the ruined temple gives a picturesque texture to the moonlight that falls on it, and the silhouette of the temple against the bright landscape creates a pleasing pattern of light and shadow. These devices were used frequently in the nineteenth century; they almost become cliches for representing romantic landscapes.

Figure 11 represents the last drawing using moonlight as a subject; it is also from a pantomime. It is interesting because it represents a scene from a harlequinade,² whose uproarious antics and broad tricks should seem inappropriate in the soft light and shadows of the drawing. Apparently, a minimum of motivation from the script sometimes led to a maximum use of the artistic devices of romantic art with little concern for their appropriateness to the action.

¹See Appendix B for the procedure used in identifying the individual scenes.

²Scene vii of Harlequin and Friar Bacon; or, the Brazen Head; see Appendix B for the procedure used in identifying the individual scenes.
Figure 11. Aldgate pump and Aldgate street. Catalogue No. 52, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum). Identified as Scene vii of Harlequin and Friar Bacon; or, The Brazen Head. Painted by William Grieve.

1 See Appendix B for the procedure used in identifying the drawings.
Thus, moonlight is the most frequently used single subject in the drawings which emphasize the sentimental rather than the mysterious. The organization of the subject-matter in these drawings is usually simple, with few visual devices used to enhance the mood or the effect. It is interesting to note that these drawings generally show a full moon, which is a visible object on the backdrop. Because the moon is in this position, the other objects must be back-lighted by moonlight, creating a greater separation than usual between the scenery and the actors; the actors could not have been back-lighted in this way without obscuring their faces.

Ruins. A second popular subject in romantic art is ruins. Not only do they offer most of the physical attributes of the picturesque—a lack of neatness and smoothness and an apparent disorderliness and roughness—they also can be used to convey the struggle of Man against Nature, a recurrent theme in romantic art. Like moonlight, ruins may be given either a sentimental or a mysterious interpretation.

In the drawings, ruins are frequently used as an incidental accent rather than as the major subject-matter. Two examples are found in Figures 12 and 13. Although the ruins are the most important single feature in the drawings, they are incidental to the landscape as a whole. In both of the drawings technical means have been used to
Figure 12. Ruins of a castle with distant landscape. Catalogue No. 132, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
Figure 13. Tonbridge Castle. Catalogue No. 1, Appendix A (OSUTC film No. 1434, courtesy of the British Museum). Painted by John Henderson Grieve and dated 27 August 1791.¹

¹ See Appendix B for the procedure used in identifying the drawings.
emphasize the theme of Man versus Nature. In Figure 12 the high viewpoint of the audience in relation to the surrounding territory and the situation of the castle at an even higher level create a sense of isolation, emphasizing the vastness of nature in relation to the relatively insignificant man-made object. The wildness of the terrain and its seeming lack of trees or other vegetation also emphasize the destructiveness of nature. In contrast, Figure 13 is pastoral. In it, nature does not appear to be destructive. This effect is created not only by the softer lines of the abundant foliage, but also by the more formal arrangement, with the ruins on the center line.

Figure 10, which has already been discussed, is a good example of a drawing in which ruins are used as the major subject-matter. (In all of the drawings ruins are coupled with moonlight or other strong lighting.) Where the ruins are the major subject matter of the drawing more of an attempt has been made to create atmosphere and to capitalize on their "picturesque" qualities. As a result, most of these drawings emphasize the mysterious over the sentimental.

In general, then, ruins are frequently used as subject-matter in the drawings. They are used both as major subject-matter and as an incidental accent in a
landscape. When the ruins are the primary subject-matter (the setting itself), they are usually shown with moonlight emphasizing their mysterious qualities. Although the violent theme of Man versus Nature is sometimes emphasized, the effect is usually pastoral. Most of the pastoral scenes occur in the drawings by J. H. Grieve in the British Museum; they seem to be from a relatively early period in his career.

As for the structure of the drawing, it is usually simple when ruins—or other strong images—are employed. Little is done in the way of manipulation of the form of the drawing to reinforce mood, which is thus created by the subject-matter alone.

Rugged and wild landscape. The landscapes in the drawings tend toward the pastoral; however, in some of the drawings wild and rugged landscapes have been used to create powerful effects. A particularly good example of this subject-matter is found in Figure 14. In this case, the formal elements of composition have been organized to increase the impact of the scene; by placing the horizon near the top of the picture, a very low station point underlines the vastness of nature. The scale of the bridge makes apparent the insignificance of man's work as compared to the limitlessness of nature. To add starkness to the over-all effect, the forms have been simplified into large areas of light and shade, with little emphasis on detail.
Figure 12, already discussed, also uses a wild and rugged landscape as subject-matter along with ruins. These two subjects were frequently coupled since they both illustrate the strength of nature compared to the weakness of man. Both drawings use much the same organization of elements to make this point. By placing the man-made objects at a distance and making them small in scale, these objects are overpowered and dominated by the landscape—nature. By simplifying the forms, a starkness is created which emphasizes the feeling of desolation. By using an unusual station point (very high in Figure 12 and very low in Figure 14), the vastness of the landscape is emphasized. All of these methods of organization are used to enhance the emotional content (the theme of Man against Nature) of the subject-matter.

Violence of nature. Another manifestation of the theme of Man versus Nature is the violence of nature. However, like wild landscape, this subject is also not used frequently in the drawings. Perhaps one example will suffice to show the way this subject is treated.

Figure 15 is a view of a violent storm and shipwreck. In this drawing a whole catalogue of visual images of the violence of nature has been used—rugged landscape, choppy sea, a ship in distress, and a stormy sky with lightning. It is impossible to tell from the drawing whether the lightning flash was to be painted on the drop, or whether it was actually made to flash by means of dioramic effects.
Figure 14. Desolate landscape with bridge. Catalogue No. 73, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
Both of the last two subject-matter categories (rugged landscape and violence of nature) express much the same content—man against nature—and they both use many of the same methods of organization. First, a distant vision point is used to give the effect of vastness. Second, forms are kept relatively simple, both to create a feeling of desolation and to keep the visual effects under the control of the dramatic action. Finally, a distorted vision point, either high or low, is used to create a more panoramic view. These organizational methods have two desirable effects so far as the theatre is concerned. They give the scenes a visual uniqueness which is not found in scenes of less dramatic character, and yet they maintain a simple organization which keeps the focus of attention on the dramatic action rather than on the visual effects.

Common man. This category is the most difficult to define since the idea of "the common man" is primarily literary in nature. Considering only non-literary subject-matter, we are left with domestic architecture, both interior and exterior, including huts, village streets, shops, etc. Most of the landscapes use some lower class dwelling either as a major subject or as a minor accent. The drawings of interiors are about equally divided between the domestic and the palatial. Despite the great
Figure 15. Storm-tossed coast with ship in distress. Catalogue No. 168, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
variety of subjects, however, there is a common mood in these drawings which can be illustrated.

As a first example let us consider the "woodsman's hut" from Harlequin and Mother Goose, Figure 16. Here the general domestic quality of the subject has been reinforced by a number of artistic devices. The lighting, though angled, is the soft lighting of sunset. There are no mysterious shadows or startling patterns of light and shadow. The lighting comes more from the side than it does in the moonlight scenes, which gives less contrast. The growing forms are rounded and made up of large masses grading gently into one another. Curved lines are frequently used; even the roof line of the cottage is rounded, rather than straight.

Particularly valuable in studying the way in which the Grieves used the formal elements of composition to reinforce the pastoral mood of many of their domestic scenes is a comparison between Figure 17, a small mountain village scene, and Figure 18, the sketch\(^1\) from which it

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\(^1\)There is considerable evidence for assuming that Figure 17 is a sketch from nature. (1) It is badly designed; it lacks balance, the elements are poorly grouped, and there is no center of focus. These are all conditions found in nature but seldom in a finished drawing. (2) The forms are, for the most part, only blocked in. Again this is a common characteristic of a sketch but not of a finished drawing. Considering the sketch nature of Figure 17 and the similarity of basic forms, it seems obvious that it is a sketch from which the finished drawing (Figure 18) was made.
Figure 16. Woodsman's cottage. Catalogue No. 50, Appendix A (OSUTC film No. 145\textsuperscript{4}, courtesy of the British Museum). Identified as Scene viii of Harlequin and Mother Goose; or, The Golden Egg, "A Wood-cutter's Cottage."

Painted by John Henderson Grieve.

\footnote{See Appendix B for the procedure used in identifying the drawings.}
Figure 17. Mountain village. Catalogue No. 136, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum). (See Figure 18 for the sketch from which this scene was painted.)
Figure 18. Sketch of village. Catalogue No. 137, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum). (See Figure 17 for the drawing made from this sketch.)
was made. Other than solving the design problems of balance and increased visual detail, the major changes from the sketch to the finished drawing involve softening of the lines. The roof lines in the sketch are hard and straight; in the drawing the roofs have been changed to thatched roofs with a more rounded line. The details added to the house on the left not only add visual interest, but also soften the outline of the house. The trees on the right and the gently sloping hill in the back all add rounded, softer forms.

In summary, the category of "the common man" (leaving out literary subjects) is confined primarily to use of domestic architecture, both interior and exterior. This subject-matter frequently appears in the drawings. The mood is generally pastoral and sentimental, reinforced by textures, subtle contrasts, and informal balance.

Conclusion. The selected drawings by the Grieve family which we have just examined seem to be an excellent illustration of Jacques Barzun's contention that "Romantic art is . . . 'realistic' in the sense of the concrete, full of particulars, and thus congenial to the inquiring spirit of history and science."¹ It is this concreteness, this

¹Barzun, p. 78.
use of the particular, which is most characteristic of the drawings. The treatment of exotic subjects seems calculated to satisfy curiosity about remote places rather than to excite wonder, and the treatment of fantasy is equally concrete. The handling of moonlight and ruins inclines toward the sentimental rather than the mysterious or terrifying. Ruins are used as both major and incidental subject-matter in the drawings, but most frequently as an incidental accent in a pastoral scene. The moon, usually full, is almost always a visible object in the scene, back-lighting and silhouetting the other forms. Contrasting strongly with the lighting on the actors, this back-lighting isolated them from the scenery even more than usual. Perhaps one reason moonlight scenes were so often mentioned in the reviews of the period was that they called attention to themselves as separate artistic entities.¹

In treating subject-matter with strong emotional associations of its own (ruins, moonlight, etc.) the drawings do not commonly use strong or unusual design organization. Neither do they use violent or forced visual design. The inherently dramatic nature of the subject-matter is allowed to create the effect. Thus, the scenery is less likely to overshadow the actors. The drawings do,

¹It was only in the latter half of the century, when versimilitude became important, that writers began objecting to the difference between painted and real light.
on occasion, create scenes of considerable visual intensity. However, there is seldom a strong center of attention in them; instead, there are a number of nearly equal accents, which permit the eye to move easily from one to another. This is desirable for a scene in the theatre, where the real center of attention is not on the scenery itself but on the actors. A strong visual focus in the scenery would compete with the actors.

The Grieves seem to have made a conscious effort (within the nineteenth century concept of the purpose of stage scenery) to keep scenic effects from overshadowing the action on the stage. It is no wonder that "appropriate" is one of the most frequent appellations used in the reviews of their scenes.

The Style of the Drawings

In the preceding section the Grieves' treatment of the subject-matter of romantic art was illustrated by examining representative samples of their work. In this section the same and other examples will be examined to illustrate their artistic style, which consists of the way the various elements of the subject-matter are organized into aesthetically pleasing pictures and the way the form of these elements is represented or perceived. For the sake of clarity, this discussion will treat the two aspects of style separately. First, the drawings will be
considered in terms of the way in which the forms are perceived and rendered. Second, they will be analyzed in terms of the organization of the subject-matter, including such factors as: (1) the method of balance, (2) the use of closed and/or open forms, and (3) the orientation of objects to the picture plane (perspective).

**Rendering of the forms.** In this discussion Wölfflin's terms, linear and painterly, have been used to describe the two extremes in the method of perceiving and representing form. In the former the masses are perceived with stressed edges and in the latter with unstressed edges. "Linear vision sharply distinguishes form from form, while the painterly eye on the other hand aims at movement which passes over the sum of things." In the drawings by the Grieve family the perception and rendering of forms is generally linear. There are, of course,

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1Wölfflin, Chapt. III. Although these terms were used by Wölfflin in discussing the stylistic differences between the Baroque and the High Renaissance they are equally applicable to a discussion of individual styles (see Newton, p. 56). The terms correspond roughly to Greene's terms "linear" and "luminosity" but are more inclusive.

2Ibid., p. 19. The term linear must not be confused with the use of lines in drawings. It is primarily an emphasis on edges and the separation of objects that denotes the linear.

3It must be remembered that the drawing is not the finished setting, but a rendering of how the setting is to look. The finished setting is likely to be more detailed and more linear because of its larger scale and because of the necessity for multiple points of interest. Scene paint, as a medium, lends itself to linear rendering because of its fast drying time and its opaque quality.
individual differences in style among the different members of the family, and different subject-matter is perceived in different ways. However, in all of the drawings there is a tendency to represent forms by their outline. Shadows are used to define the edges of forms, not to conceal them. Elements are arranged in the picture so that their form is clear; they are not hidden one behind another, nor are they viewed from a position which distorts their shape through exaggerated foreshortening. There is a descriptive quality to the drawings in which detail is important. This is particularly true of the interiors.

A good illustration of the linear handling of an interior is Figure 19. Each element of the rather elaborate cornice and molding is indicated in considerable detail. Even the endlessly repeated details of the ceiling are shown. A second interior is Figure 20. Although the architecture is more domestic, with less elaborate ornamentation, the rendering of the forms is much the same as in Figure 19. The strong light coming from the left is used primarily to accent forms such as the balustrade and the ladder. (The same linear treatment of an architectural subject may be seen in the Moorish interior discussed on page 73 (see Figure 3).)

An example of the linear handling of an exterior subject is the pantomime scene discussed on page 78
Figure 19. Palatial interior. Catalogue No. 20, Appendix A (OSUTC film No. 1454, courtesy of the British Museum).
Figure 20. Domestic interior. Catalogue No. 115, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
(see Figure 4). The objects in the foreground, although well modeled, stand out clearly from the background. This effect reveals more than a desire to show the separate elements of a setting, although they are apparent; it is a method of rendering forms. When those elements which would be painted on the backdrop are examined, we see that the same method of rendering has been used. Although fully modeled and three dimensional, the windmills, the river, and the trees beyond are all clearly separated. This drawing is perhaps the most linear of any of the landscapes.

In the three drawings just discussed, the subjects lend themselves to linear treatment. Architecture is composed of elements with clearly defined edges; the same is true of the two dimensional objects of a pantomime trick. But to understand the Grieves' style fully, we must also examine drawings whose subjects are not basically linear—picturesque subjects where light and shadow tend to obscure outlines, and landscapes where living forms are viewed as masses which cannot easily be enclosed by lines.

Figure 21 illustrates the treatment of forms with a picturesque subject. Here most of the objects are clearly delineated. The flutings on the pillars across the front and the details of the window and the corner of the wall at the back are visible in spite of being in the deepest shadow. Rather
Figure 21. Ruined church by moonlight. Catalogue No. 21, Appendix A (OSUTC film No. 145^, courtesy of the British Museum).
than washing out the detail of the carving, the highlighting of the broken arch has emphasized it.

Perhaps the most picturesque subject-matter of the drawings is the ruined Oriental temple examined on page 93 (see Figure 10). Even with the indistinct edges of the ruins and the play of light and shade over the surface of the objects, the hut, the columns and the lion statues are all distinguishable in some detail. Even here the artist has not permitted his interest in individual forms to be submerged in the picturesque subject-matter.

A good example of the linear rendering of forms in a landscape is to be found in the drawing of Tonbridge Castle by John Henderson Grieve discussed on page 99 (see Figure 13). This is one of the more linear of the drawings. Although well modeled and three dimensional, the trees and vegetation in the foreground on the left are clearly outlined. In the background, where the play of strong light might reasonably obscure details, the individual elements are clearly visible in both the highlighted and the shadowed sides of the castle.

A landscape rendered in a more painterly fashion is Figure 22. Here the shadows and highlights are used more as decorative patterns with less attempt to make them conform to the contours of objects. For example, the shadowed area below the wall on the left conceals the exact
Figure 22. Cottage with distant landscape. Catalogue No. 147, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
point of contact between the wall and the ground. However, the contours of the various objects are still quite clearly shown. Part of this more painterly approach results from the use of a broader painting technique than was used in Figure 13.

The eight selected drawings examined illustrate the method of perceiving and of rendering form that is found in all of the drawings. Taking into account both the individual differences in the styles of the various members of the Grieve family and the fact that different types of subject-matter are best treated in different ways, the forms of the drawings are still perceived and rendered in an essentially linear style. Even in the drawings rendered in the most painterly fashion the basic outline of the forms is preserved, and shadows are used to define the forms, not to blend them into one another. However, while the method of rendering forms in the drawings may help us identify the style of the artist, it does not necessarily tell us about the method of rendering forms in the finished scenery. The differences in scale between the rendering and the scenery call for differences in technique and the different media require different treatment.

Organizing the elements. Of more value in determining the style of the scenery is the organization of the elements in the drawings, since it would remain
essentially the same when transferred from the drawing to the wings and drop. Most of the drawings are organized bilaterally. There are even some drawings with symmetrical balance, which is surprising, since romantic artists generally took great pains to avoid symmetry, which was associated with classic art. Even though the wing and drop set was symmetrical, every effort was made to vary the side elements to offset the symmetry.

A good example of the use of a symmetrical arrangement is found in Figure 23. Here the monumental effect of the architectural forms is compatible with the symmetrical arrangement, which lends austerity and grandeur. Even here, however, the symmetry is softened by a slight shift in viewpoint, giving a view of the edge of the right colonnade.

Symmetrical balance in the drawings is usually reserved for architectural subjects of a monumental order. A good illustration is Figure 24, where a symmetrical arrangement has been used for the front architectural features in the foreground and an asymmetrical arrangement for the landscape in the background. Besides lending dignity to the architectural forms, the symmetry also makes them a transition between the symmetrical proscenium arch and the landscape in the drop. This transitional effect is achieved by softening the symmetry of the arch.
Figure 23. Subterranean palace or grotto. Catalogue No. 21, Appendix A (OSUTC film No. 1454, courtesy of the British Museum).
Figure 24. Act drop for the Theatre Royal Bath.¹
Catalogue No. 32, Appendix A (OSUTC film No. 1721, courtesy of the British Museum).

¹See Appendix B for the procedure used in identifying the drawings.
Through the use of side and back lighting, the left side of the arch is placed in the shadow, and attention is consequently shifted to the right, where the eye is carried back into the landscape by the balustrade. The balustrade and wall serve further to soften the symmetrical arrangement of the architectural elements. This is a drawing for a front drop painted by the Grieves for the Bath Theatre.¹ Because a drop scene is both a more independent and a more permanent work of art than is most scenery, it requires a more sophisticated organization. As a result, this is the most complex drawing in the group; it seems to indicate that the simplicity of the other drawings resulted from the ephemeral nature of most stage scenery and the rapid working habits of the Grieves.

In most of the drawings the design is either divided in half with near objects on one side of the center line balanced against distance on the other, or the design has a strong central accent. A look at any of the drawings already examined will illustrate this point.

The balancing of near objects on one side against distance on the other can be seen in the following drawings. In Figure 4 a perpendicular center line would just touch the edges of the wings of the windmill, balancing

¹See Appendix B for the procedure used in identifying the individual scenes.
the near foreground object (the giant) on one side against the distant landscape on the other. In Figure 16 the center lines come just at the edge of the cottage, balancing it against the distance on the left. The same organization is found in Figure 12, where the center line falls at the edge of the castle, and in Figure 11, where it falls just to the left of the highlighted building, which is balanced against the darkened street.

The same arrangement is used in drawings of architectural subjects. In Figure 19 the center line comes at the right hand edge of the door. The central organization of this picture is further emphasized by the use of a central vanishing point for the perspective.

As for the use of a strong central accent, a re-examination of some of the drawings will make clear how it was used in organizing those drawings. In Figure 3 the convergence of the two walls occurs at the center of the picture. In Figure 10 the eye is led to the center by the perspective lines of the walls and held there by the silhouetted arch. Figure 21 is more formal than the other two drawings, but the accent of the picture is the highlighted arch at the center.

Both of these methods of balance support an architectonic arrangement of forms, in which objects are oriented parallel to the picture plane, and the dominant
accents are vertical and horizontal. Generally, a central vanishing point is used in the drawings. Where angle perspective is used, the strong diagonal line is de-emphasized and the feeling of movement outside the picture is counteracted by other design elements. Most of the drawings also use a closed form with strongly defined edges; nothing of importance is cut off by the frame.

Perhaps the best example of this architectonic arrangement is Figure 19. The two back walls are set absolutely parallel to the picture plane, as is the building seen through the doorway. The side walls are made to vanish to the center. The edges of the drawing are closed. For example, the fireplace and the columns are completely contained within the picture as are the windows on the left. There is no feeling that anything of importance continues beyond the frame. For drawings of interiors, an architectonic organization is nearly always used. There are only two drawings of interiors in the collection which use angle perspective.

Exterior architectural forms frequently use the same parallel orientation. Figure 25 uses a central vanishing point, as do Figures 11 and 24. In all three drawings, the eye is also contained by the strong central accent and the enclosing forms on either side.
Figure 25. City scene, squared for transferring to a backdrop. Catalogue No. 139, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
It is important, however, to examine some drawings where a parallel arrangement is not employed. One of the best examples is Figure 26, which has as its strongest line the diagonal of the wall. However, a number of design elements are used to contain the eye within the picture; the counter movement of the lighted buildings at the back, the enclosing form of the tree at the right, and the opening in the wall at the left all tend to focus the attention toward the center of the picture. Another drawing where the objects are not placed parallel to the picture plane is seen in Figure 7. Again, the eye is still contained by the central focus of the highlighted tower and the enclosing forms of the trees on either side.

In the drawing of landscapes the same architectonic organization is used. The foreground objects are arranged parallel to the picture plane, and the background is built up as a series of parallel planes. The edges of the picture are closed by trees or buildings. The parallel arrangement of the foreground elements in Figure 4, for example, is quite clear. The background objects, the cliff and the hills, are also clearly arranged as a series of parallel planes. The same arrangement is found in Figure 13. The foreground tree and bushes, the bridge and houses in the middle distance, and the castle in the background are drawn as a series of planes one behind the other.
Figure 26. Spanish street and town. Catalogue No. 173, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum.)
Most of the drawings are less obviously architectonic in their organization. However, even in a drawing such as Figure 17, the side houses converge to a central vanishing point, while the smaller houses in the distance and the mountains form receding parallel planes. The same arrangement can be seen in Figure 16 and in Figure 2, where bands of light and shade divide the background into a series of planes.

A more complicated arrangement is to be found in Figure 1, where a number of oblique elements have been introduced in both the foreground and the background to counteract the parallel arrangement of the cut drop. However, these elements have been introduced to soften, not to negate, the effect. The edges of the drawing are still contained by the stone structures on the right and left which vanish to the center. In addition, the eye is forced to the center by the nature of the cut drop itself.

The other woodland scenes (Figures 8 and 9) are also architectonic in organization. The foreground and background trees are arranged in approximately parallel rows. This parallelism is only partly disguised by the random spacing of the trees.

Thus, an architectonic organization is used consistently throughout the drawings. It is used with all kinds of subject matter: with interiors and exteriors, with landscapes and with woodland scenes, the objects are
arranged parallel to the picture plane, and the perspective converges toward the center. In almost all of the drawings the dominant lines are perpendicular and horizontal, and the edges of the drawings are closed. Such an arrangement is easy to execute and compatible with the wing and drop scenery of the period.

**Summary**

From this examination of selected drawings by members of the Grieve family it would seem that, despite discernible differences among the three members of the family, over-all style shows a consistency which is typical of the work of the entire family. Both the method of rendering the forms and the method of organizing the subject-matter of the picture are fairly consistent throughout the drawings. This family style was probably even more consistent and more obvious in the actual scene-painting, where many different people might work on the same backdrop depending on the subject and the particular specialties of the individuals.

The perception and rendering of forms is generally linear; although they are completely modeled, most objects have clearly defined edges. Where a more painterly rendering of the forms is used, it is confined to picturesque subjects such as ruins by moonlight, and these painterly drawings are rare.

While the method of rendering forms in the drawings does not necessarily reveal much about the rendering of the
forms in the scenery itself, the same is not true of the organization of the subject-matter. In making a backdrop from a drawing, the scene painter would have to add details because of the change in scale; he could not, however, change the basic organization without defeating the purpose of making the drawing.

The most conspicuous characteristic of the organization of drawings is simplicity. Indeed, a few simple methods of organization are used so frequently that some drawings differ from one another only in decorative detail. Most of the drawings are built up bilaterally, though not symmetrically. Usually close objects in one half of the picture are balanced against distance in the other half. Symmetrical balance is reserved for monumental and formal effects.

Most of the drawings use a closed form. The objects at the edges of the picture are complete, giving the feeling that nothing of importance continues beyond the frame. Where a more open structure is used, other strong design effects, such as angle settings, are used with it.

Objects are usually arranged parallel to the picture plane with a central vanishing point. This organization is simple to execute with a minimum of mechanical pre-planning; it is also well adapted to the wing and drop system of scenery. In interiors, this organization allows certain
elements to be drawn at full scale but avoids the monotony of an unbroken wall parallel to the proscenium arch. In exteriors, such an arrangement is easily transferred to cut drops and ground rows, as well as to the conventional wings and drops.

When diagonals are used as a major design element, they are usually contained by counter lines leading back into the picture and by closed forms. In a wing and drop setting it is natural to want to keep the eye away from the edges, where the lack of blending between the different planes of the setting is likely to be the least successful part of the illusion.

The simple organization of the drawings is compatible with—and probably a principal reason for—the great volume of scene painting done by the Grieve family throughout the nineteenth century. Constantly being required to paint new scenery, sometimes for two or more theatres simultaneously, it was natural for them to rely on simple and familiar methods as the easiest to execute and the least open to mistakes. By using simple organization, drops could be sketched in with a minimum of pre-planning; much of the work could then safely be left in the hands of less skilled subordinates.

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1See, for instance, the fireplace in Figure 19 and the wall behind the stairs in Figure 20.
The Grieves were not innovators. There is nothing new or original about their artistic methods; they continually use what Eric Newton calls the effective cliches of romantic art.¹ Their art is, however, well suited to the theatrical conditions of their day. Essentially, they were realists who gave their audiences vivid pictures of new and different places and startling and exciting natural phenomena. They used artistic cliches to illustrate the spectacles and melodramas of the day, which were essentially literary cliches. Because they used simple picture organization to treat spectacular and picturesque settings, the actors were not overwhelmed by visual splendor, and the Grieve family earned their reputation for consistently turning out "appropriate" scenery.

¹Newton, p. 108.
CHAPTER IV

THE USES MADE OF THE DRAWINGS BY THE
SCENE PAINTERS

In the previous chapter, selected drawings were examined to illustrate the way in which the Grieve family treated the specific subject-matter of romantic art and to illustrate their style in organizing that subject-matter. Such an examination is useful in interpreting written descriptions of scenes containing this kind of subject-matter and in identifying other works by members of the Grieve family. It does not, however, tell us for what purpose the scene painter made the drawings. It does not tell us what information the drawings were supposed to convey nor for whom the information was intended.

A scenic artist makes a drawing for one or both of two purposes. First, he makes a scenic drawing to solve his own design problems. Problems of scale, or perspective, and of the interrelation of the different parts of the setting can be solved more quickly, more easily, and with less expense on a small drawing than they can on a large drop. A second reason for making
a drawing is to explain the setting to others. How necessary such an explanation is depends on how independent the scene painter is allowed to be in creating the visual appearance of the setting and on how much work the scene painter delegates to subordinates.

What the scene painter includes in his drawing is determined by the purpose for which it is intended. Conversely, by determining what elements of the finished setting a drawing includes and what elements it leaves out, it is possible to determine the purpose for which the drawings were made and how they were used by the scene painter.

In the drawings by the Grieve family in the Ohio State University Theatre Collection there are a number of drawings that have been identified with a specific play, sometimes with a specific production. From this set of identifiable drawings ten typical examples have been selected. These designs represent productions of pantomime and melodrama, the two theatrical forms for which new scenery was most frequently prepared. By comparing these drawings with the descriptions of the scenes and action found in the published scripts, a number

\[\text{\textsuperscript{1}}\text{See Appendix B for a description of the procedure used in identifying the drawings used in this chapter.}\]
of characteristic features of the Grieves' approach to design will be demonstrated.

First, the Grieves' drawings do not represent what is today called a scene designer's rendering, in that they were not made to show what the complete setting would look like. These pictures do not include essential parts of the setting which would affect its visual appearance, such as scenic wings. They do not include some elements such as mechanical tricks which were important to the action of the scene but which were not the responsibility of the scene painter. Finally, frequently they do not show the whole stage.

Second, these drawings seem to have been made by the scene painter for his own use, to help him solve problems of scale, proportion, and the relationship of the elements of the setting one to another. Since they frequently omit essential elements which were not the concern of the scene painter or which did not happen to affect the problem he was trying to solve,\(^1\) they should be used with care in reconstructing the appearance of a scene.

\(^1\)It was shown in Chapter III that some of the drawings are for backdrops. Figure 25, for example, has been "squared up" so it can be transferred to a drop. It was also shown that some of the drawings were sketches from nature from which sets were later made. See for example Figures 17 and 18.
Two Drawings for Harlequinades

Two of the drawings to be considered, the drawing for Harlequin and Mother Goose (Figure 16), and Harlequin and Friar Bacon (Figure 11) were discussed in Chapter III in relation to their subject-matter and their style. These two drawings will be considered first.

Figure 16 represents Scene viii, "Woodcutter's Cottage," from Harlequin and Mother Goose; or, the Golden Egg, the Christmas pantomime presented at Covent Garden in 1806. This scene was painted by John Henderson Grieve. It is a typical harlequinade scene from the early part of the century. The action of the scene is as follows: a sailor boy comes forward and sings, Harlequin and Columbine enter; "pursued," they hide, tricks are performed, and then the whole scene changes to Scene ix, "A Pavilion by Moonlight," also designed by Grieve.

The door to the cottage was practical, for it was actually used by actors a number of times in the scene. The cottage was probably a set piece since it was mentioned as a separate unit in both the Carpenter's Plot and the Scene Painter's Plot in the script.\(^1\) If the cottage was a set piece, then it is very likely that the bush and rock unit on the left was also. It appears to be downstage of the cottage, and the line of

\(^1\)Thomas Dibdin, pp. 4-5.
The only other practical part of the scene, an elaborate trick piece, was not included in the drawing. This trick device appeared at first as a "wheel that is seen on the stage [and which Harlequin later changes to] fortune moving on her axis, who dispenses out her golden favours from her cornucopia."[1] Because the property plot includes money, it seems that the trick actually moved and dispensed money. Considerable action in the way of demands for money on the part of a bailiff and stealing of the money by a clown is built around this elaborate trick. It seems to have been the climax of the scene, for at the end of the trick, the scene changes to Scene ix.

Apparently, Grieve made a drawing of only those parts of the setting for which he was responsible. Although it was the focal point of the scene, the elaborate mechanical trick, which was the responsibility of the machinist, was not included in the drawing. The drawing seems to have been intended to show the relationship of the two set pieces to the drop and to each other, and perhaps to serve as a painter's elevation. It was

obviously not intended to show how the completely finished setting would look.

A second harlequinade scene is depicted in Figure 11. This is a drawing for Scene vii of Harlequin and Friar Bacon; or, The Brazen Head, the Christmas Pantomime at Covent Garden in 1820. The scene was painted by William Grieve. There is little information in the script beyond the identification of the locale as "Aldgate Pump and Aldgate Street"¹ to help analyze the scene. (The drawing seems to include only the backdrop since the figures in the scene would not be part of the harlequinade and the arrangement of the houses on either side would preclude their being wings.²) Again, the drawing shows

¹Harlequin and Friar Bacon; or, The Brazen Head (London: John Miller, 1820), OSUTC film No. 88, courtesy of the Harvard University Theatre Collection.

²Miesle presents considerable evidence for the conclusion that stock wings were usually used in pantomimes, especially in the harlequinade (Frank L. Miesle, "The Staging of Pantomime Entertainments on the London Stage: 1715-1808" [Columbus: unpublished Ph.D. dissertation, The Ohio State University, 1955], p. 218ff). There are a number of reasons for this conclusion: (1) Wings, since they are downstage with the actors moving in front of and around them, must be drawn at approximately human scale. The figures and the building on the left must be smaller than human scale or the drawing would not fit on the stage. (2) The vanishing point of a wing must be near the stage floor for an illusion of reality which the rendering of the forms implies the artist was trying to achieve. The vanishing point of the building on the left is too high to appear realistic with actors close to it or between it and the drop. (3) The building in shadow on the right and the shadow it casts across the street would be difficult, if not impossible, to create with the stage lighting of the period whereas they could be easily painted on a drop.
only that part of the scene which was the concern of the scene painter, in this case, the drop. The tricks, which were the responsibility of the machinist, are not shown, and the wings, which were undoubtedly taken from stock scenery are also not shown.

The Blind Beggar of Bethnal Green

The next two drawings to be considered were made for the induction scenes of a pantomime, Harlequin and The Sylph of The Oak; or, The Blind Beggar of Bethnal Green,¹ which was the Christmas pantomime at Covent Garden in 1816. In this production John Henderson Grieve was credited with the five scenes of the induction and the first scene of the harlequinade.

The story of the induction is simple, as it was in most pantomimes of this period. The villains of the piece—the justice, Abbe, Lawyer, Captain and Doctor—decide while carousing at the Queen's Arms Inn that Eliza, the daughter of the Blind Beggar, is the most beautiful girl in the area. When the Blind Beggar passes they address some coarse remarks to him about his daughter and are rebuffed. They then decide to carry her away by force.

The scene changes to Scene 11, "A view of Hackney and Bethnal Green, with the Beggar's Cottage, and the Oak

¹Harlequin and The Sylph of The Oak; or, The Blind Beggar of Bethnal Green (London: John Miller, 1816), OSUTC film No. 412, courtesy of the Henry L. Huntington Library.
at a distance. Sunset. Here is introduced a pageant of Queen Elizabeth and her Court, followed by her troop of Morris Dancers, among whom is Tom Wilford. He solicits the hand of Eliza from the Beggar, but is denied.

In the next three scenes, the justice and his party attempt to abduct Eliza. They are repulsed in the first scene by the bravery of Tom Wilford and his dog. In the second scene they force open the door of the Beggar's cottage and carry away the girl. In the last scene they are carrying her away when they are stopped by Tom Wilford and the dog. The dog is killed; the oak splits asunder and changes to a Pavilion, from which comes the Sylph of the Oak. The Sylph restores the dog and changes those present into the characters of the harlequinade.

Scene ii, "A View of Hackney and Bethnal Green," is represented by Figure 27. The scenery for this scene was probably only a painted drop (or a set of shutters) at the first or second grooves. There are two reasons for this conclusion. First, Scene i was an elaborate

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1Ibid., p. 7.

2"The Beggar's Cottage by Fire-light," "Outside of the Cottage," and "A Misty Morning; through which is seen the Beggar's Cottage, Oak Tree, and distant Village. The mist is dispersed by the Rising Sun." (Ibid., p. 8)
Figure 27. Scene ii, "A View of Hackney and Bethnal Green, with the Beggar's Cottage, and the Oak at a distance. Sunset." Harlequin and The Sylph of The Oak; or, The Blind Beggar of Bethnal Green. Painted by John Henderson Grieve. Catalogue No. 159, Appendix A (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
setting with practical tables and chairs which would have to be concealed in order to be struck. Scene iii would require setting up the Oak Tree-Pavilion machinery. Second, the action of Scene ii (song by the Beggar, the procession crossing the stage, and the Morris Dance) does not advance the action and seems to be fill-in material used to cover an extended scene change. None of this action requires much depth. Second, the drawing is of the drop only; it does not include wings. If wings were used in this scene, they were from stock scenic pieces.

Considering the continuous nature of the action in scenes iii, iv, and v and the importance of the Oak and Cottage in all three scenes, it is quite possible that all three scenes were played in front of the same setting. There is nothing in the scenic descriptions in the script to indicate that the changes were in any way spectacular. If these three scenes in fact used only one setting, it would explain the presence of only one drawing (Figure 28) for the three scenes. The firelight in Scene iii and the rising of the mists in Scene v could have been created by dioramic effects and the use of scrims. There is some indication that at least part of the mist was created by scrims at the front of the scene since a rising mist is used to conceal the characters for their change to the harlequinade.
The drawing includes only the cottage (probably a set piece with a practical door) and the backdrop. It does not include the Oak Tree-Pavilion machinery or any wings to be used as side masking. Only those parts of the setting which Grieve would have had to paint anew for the scene are included in the drawing.

**Harlequin and the Magic Rose**

The next four drawings to be examined were painted by John Henderson Grieve for the Covent Garden Christmas Pantomime for 1825, *Harlequin and The Magic Rose; or, Beauty and The Beast*. These drawings represent the opening scene of the induction and three scenes from the moving panorama which opened the harlequinade.

The story of this induction was longer and more complex than the plots of pantomimes previously discussed. Ugalena, the Enchantress, is spurned by Prince Azor, and she turns him into a bear. The usual "Beauty and the Beast" story follows. When the bear is turned back into a Prince by the love of Selmia (Beauty), Ugalena intervenes again, and they are all turned into the characters of the harlequinade.

The first scene of the induction (see Figure 10) is described in some detail in the script and seems to

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1*Harlequin and The Magic Rose; or, Beauty and The Beast* (London: John Miller, 1825), OSUTC film No. 274, courtesy of the Henry E. Huntington Library.
have been the longest and most elaborate scene in the pantomime. The drawing is unique among those being considered in that it appears to show a complete setting. The script states that "as the curtain rises, various imps and spirits issue from different parts of the ruins." \(^1\) This action would require that at least the first set of pillars not be painted on the backdrop; the notation, "issue from different parts," implies more than just the two entrances that would be available with only one set of wings. A second reason for believing this is a drawing of more than just a backdrop is the presence of the vertical lines on the drawing to the left and right and the horizontal line across the top, which seem to indicate a division of the drawing into wings and a border.

A second interesting feature of this setting is the appearance of the signs of the Zodiac overhead, apparently on the border. These signs do not seem to have been painted on the border since the script speaks of them as "planetary appearances," and they are referred to only after the dance of the imps and spirits. The appearance could have been achieved by means of a dioramic effect or simply by raising a border that concealed them. However, the soft-edged, luminous effect of the diorama (created

\(^1\)Ibid., p. 7.
by back lighting the semitransparent figures) would best
fit the mysterious mood of the scene.

The Theatrical Observer felt that "the first
three or four scenes [of this pantomime] are truly
beautiful."\(^1\) However, The Times, apparently referring
to this scene, felt that

this year the projector of *Harlequin and the Magic
Rose* have trusted too much to moonlight and
gilding, straining his canvass rather than his
invention for success, and not straining them so
wildly as we have seen it strained neither.\(^2\)

It would appear from this and other comments that The
Times did not approve of the induction becoming so
dominant a part of the whole production.

An even greater break with tradition was the
opening of the harlequinade with a moving panorama. At
this period, this effect was usually a scenic climax at
or near the end of the piece. The Theatrical Observer
describes the scene as "A Panoramic Aerial Voyage, re­
presenting a view of Constantinople [Figure 29]; St.
Petersburg, and Grand Square, with the Equestrian figure
of Peter the Great on the rock of granite, and the bridge
of boats [Figure 30]; Amsterdam by moonlight [Figure 31],
Dover cliffs, &c."\(^3\) The Times, the Theatrical Observer,

\(^1\) Theatrical Observer, Dec. 27, 1825.

\(^2\) The Times (London), Dec. 27, 1825.

\(^3\) Theatrical Observer, Dec. 26, 1825.
Figure 29. Bird's-eye-view of Constantinople. View No. 1 of the moving panorama used in Harlequin and the Magic Rose; or, Beauty and the Beast, painted by John Henderson Grieve (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
Figure 30. St. Petersburg and Grand Square, showing the equestrian figure of Peter the Great, on the rock of granite, the bridge of boats &c. View No. 2 of the moving panorama for Harlequin and the Magic Rose; or, Beauty and the Beast, painted by John Henderson Grieve (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
Figure 31. Amsterdam by Moonlight. The Scheldt frozen over, on which is a fire, with groups of skaters, and cars with horses, &c. View No. 3 for the moving panorama for Harlequin and the Magic Rose; or, Beauty and the Beast, painted by John Henderson Grieve (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
The Theatrical Examiner all praised the painting of the panorama, or at least the first three scenes, which are those to be examined.

Although this was an aerial voyage and a bird's-eye-view, there is nothing in either the script or the reviews to indicate in what direction the panorama moved. The usual practice was to have a long stretch of canvas mounted on rollers on either side of the stage, so that the cloth moved across from one side to the other. However, as early as 1823 the Grieves had mounted a panorama representing an aerial voyage so that it moved vertically, which gave the audience a greater feeling of actual flight. It is quite possible that this panorama was mounted in the latter way. Since the locales of this panorama were too far apart to allow for the illusion of continuous flight from one to the other, effects such as clouds or fog were probably used as transitions between major subjects.

The ring of clouds around each of the pictures probably represents a cut drop mounted in front of the panorama and used to mask the mechanism. Such a device would have been painted especially for this production, since it is unlikely that it would be part of the stock scenery.

The drawings for this pantomime include the front masking pieces (wings and border, or a cut drop) as well
as those elements of the setting (set pieces and backdrop) generally included in the other drawings. The latter are, however, special items which contain features necessary for a particular setting and which would therefore not have been available in stock scenery. So even these drawings, though they are more inclusive than the other drawings examined so far, contain only those items which the scene painter would have to paint for this particular production.

The three drawings for the moving panorama offer an interesting opportunity to study some of the techniques used in reproducing the subject matter of the panorama. These drawings show considerable sophistication in the techniques of sequential display of pictures in order to achieve temporal unity as well as spatial unity. These techniques are associated more with the motion pictures than with the theatre because in the theatre scenes do not normally change so rapidly. Temporal unity is achieved by three interrelated techniques: first, there is a shift in the center of attention of the pictures from background (Figure 29), to middle ground (Figure 30), to foreground (Figure 31). Second, the vision point of the pictures is moved progressively closer to the picture plane through the three drawings. Third, the horizon is progressively lowered from Figure 29, to Figure 30, to
Figure 31. These three drawings are used to make a visual transition from a remote, bird's-eye, panoramic view to a stage setting which is at the same scale and seen from the same vision point as the actors.

The sequence seems even more cinematic if the next three scenes are also considered. The last scene of the panorama is described as "Dover Cliffs," and the first scene of the harlequinade, Scene vii, is described as "The Parade at Dover, with bathing houses at the side." Thus, with these two scenes the transition from panorama to scene with actors is complete. Considerable action in Scene vii makes use of the practical doors to the bathing houses, and while the action remains continuous the scene shifts to Scene viii, "Inside of a Bathing Room." This is a particularly cinematic device of shifting the scene as the action moves from outside to inside. Vardac has shown that many of the cinematic techniques now in use were used in the late nineteenth century melodramas, but this pantomime is much earlier in the century.

There is also a unity between the two drawings for The Blind Beggar of Bethnal Green. In both drawings, the beggar's cottage remains on the same side of the picture.

1Harlequin and the Magic Rose, p. 11.

and faces in the same direction; it is only moved from
the background in Figure 27 to the foreground in Figure
28. However, with only two drawings it is difficult to
tell how much of this unity of effect was deliberate.

In any case, these drawings seem to indicate
that the Grieves were aware of the need for a temporal
unity among the rapidly moving scenes of the panoramas
and the harlequinades and that they organized the forms
in their drawings to achieve such a temporal unity.

Robinson Crusoe

The last two drawings to be considered illustrate
scenes from a romantic melodrama. Robinson Crusoe, by
I. Pocock, was first produced at Covent Garden in 1817.
It was a popular piece which was played frequently at
this and other theatres. It was revived at least once
with "new scenery by the Grieves" in 1826.

When a melodrama was produced it frequently could
not make use of stock scenery because of the specific,
often practical, items that were required for the plot.
In order to be most usable, stock scenery had to be
general in character. For this reason—the large number
of specific items required by the plot—the drawings for
Robinson Crusoe are more detailed and more complete than
most of the other drawings examined in this chapter. The
two drawings to be examined are for Act I, Scene i,
"Crusoe's Farm," Figure 32, and Act II, Scene i, "The
Interior of Crusoe's Cave," Figure 33. Both of these drawings fit The Times' observation that "the scenery is of course confined to the real or the supposedly picturesque of the delightful island."¹

The mood of the play is, as the name implies, romantic and melodramatic. There is much fighting: between Crusoe and the mutineers, between Crusoe and the natives, and between the mutineers and the natives. There is a great deal of physical activity and pantomimic action. (In the original production Friday was played by Grimaldi and Iglou by Bologno, both of whom were noted pantomime artists.) There was also a performing dog and a parrot.

As in most melodramas, much of the scenery was practical and necessary for the action. In Act I, Scene 1 it is quite easy to reconstruct the arrangement of the scenic elements from the description in the scripts² and from the elements seen in the drawing (Figure 32). It

¹The Times (London), April 8, 1817.
²In the Ohio State University Theatre Collection there are microfilms of two scripts for this production (I. Pocock, Robinson Crusoe: or, the Bold Bucaniers [London: John Miller, 1817]), OSUTC film No. 408, courtesy of the Henry E. Huntington Library, and (I. Pocock, Robinson Crusoe; or, The Bold Bucaniers [Dicks Standard Drama, n.d.]), OSUTC film No. 1325, courtesy of the Victoria and Albert Museum. The title page is missing from the second script. These two scripts are fundamentally the same except that Dicks Standard Drama gives the position of the objects on stage in relation to the entrances. Unless otherwise indicated, it is this version that will be used in this discussion.
Figure 32. Act I, Scene 1, "That part of the island which Crusoe calls his farm." Robinson Crusoe; or, the Bold Bucaniers (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
was a rather elaborate arrangement, consisting of at least three set pieces, one or more sea rows, and a backdrop. There were probably also wings which were not shown in the drawing.

The scene is described as "representing that part of the island which Robinson Crusoe called his farm. A steep hill occupies a portion of the back scene, in the side of which is the mouth of a cave."¹ At the front on stage right is an "enclosure of stakes which have taken root from an impenetrable hedge."² This last unit must have been a set piece with a shallow platform behind it. Friday throws a ladder over it and descends; when the natives arrive, Friday and Crusoe pull the ladder up and fire down from the stockade at the natives. The unit behind this one, consisting of the hill and the cave, was also a set piece. There is no indication that the cave opening was practical; however, the ladder, which was visible, was practical, for at one point Friday ascends it to spy on the arrival of the natives.

On stage left is "The trunk of a cedar, partly formed into a canoe, but almost concealed by plants peculiar to the soil."³ The canoe seems to have been

¹Dicks Standard Drama, p. 2.
²Ibid.
³Ibid.
practical, not painted, for at one point Crusoe takes a hatchet and starts to work on it.

At the back of the scene are one or more sea rows. Both the ship and the canoes of the natives cross at the back of the scene. Such effects were usually accomplished by moving a miniature behind a sea row and in front of the drop on a dolly. Only one sea row would have been necessary since, contrary to what the drawing suggests, the ship and the canoes do not appear at the same time in the script.

The script places the stockade in the upper right entrance and the canoe and trees in the upper left entrance which indicates that in spite of the number of pieces, the drawing is only for the upstage part of the set, and does not include the wings needed to mask the downstage areas. Presumably these wings were taken from stock and were not painted especially for this production.

The arrangement of the setting for Act II, Scene 1, (Figure 33) is more difficult to determine because for this scene the two scripts are not always in agreement. However, the description of the scene in the 1817 script seems to be more in agreement with the drawing. "The stage represents the interior of Crusoe's cave. Opposite the spectator is the entrance. To the right (stage left) near the front is a door which leads to a subterraneous
Figure 33. Act II, Scene 1, "The interior of Crusoe's cave." Robinson Crusoe; or, the Bold Bucaniers (OSUTC film No. 1721, courtesy of the Victoria and Albert Museum).
If this description and the drawing are to be interpreted literally, then some form of corner set was used. However, it is difficult to believe that such an uncommon arrangement would not have been noted in the press comments on the production.

The arrangement of the set units in the Dicks Standard Drama script are more in keeping with standard stage practice. This script places the entrance to the cave at the left front and the entrance to the subterraneous passage in the "flat" left (probably the first wing). This arrangement would allow the entrance shown in the drawing at the back to be painted on the drop. It should be noted, however, that Dicks Standard Drama editions, since they were published for small professional and amateur groups, sometimes simplified complicated settings into more standard stage arrangements.

Interesting as these speculations may be from an historical point of view, they are incidental to the main purpose of this chapter. What is of significance is that the drawing contains a number of items which are essential to the action but which were not the responsibility of the scene painter--a chest at stage right, the chairs, and the table. It also includes characters from the story,

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1. T. Pocock, Robinson Crusoe; or, the Bold Bucaniers (London: John Miller, 1812), p. 8.
which is very unusual. It is probable that since this scene requires a great deal of action using specific properties and the integration of action on stage with entrances and exits that the stage manager (Farley, who also played Crusoe) asked for a more detailed drawing to help him in planning the action.

Summary

This examination of these ten drawings from selected productions leads to several conclusions. One of them concerns the Grieves specifically; the others, scene painters of the nineteenth century in general. First, the three drawings for the panorama for Harlequin and the Magic Rose, and perhaps the two drawings for The Blind Beggar of Bethnal Green, demonstrate that the Grieves were aware of the problems of temporal unity, especially for the rapidly changing scenes of the panoramas and the harlequinades. These drawings show a deliberate organization of the visual elements to make a transition from a panoramic picture to a "close up" and to shift from one scene to the next without any radical shifts of emphasis, vision point, or perspective. In a play where scene changes are relatively infrequent, such unity would not be necessary, but in a pantomime where, as Miesle has shown, the scenes may change as rapidly as every five
minutes$^1$ the scenery would be much more effective if there were a temporal unity.

The drawings in this collection also indicate that such illustrations were made by the scenic artists for their own use in solving problems of design and were not intended to show the appearance of the finished setting. Thus, none of the drawings for scenes containing tricks picture the tricks as part of the drawing, either before or after the change. In the drawing for *Harlequin and Mother Goose* the wheel of fortune, which turned into a cornucopia, is not in the drawing, and in *The Blind Beggar of Bethnal Green* the Oak Tree which changed into a Pavilion is not in the drawing, although both must have been a prominent part of their scenes.$^2$ Side wings are not represented in the drawings, except, as in Figure 10, when they were not stock items and were to be painted especially for the production.

When the Grieves included the wings and/or set pieces they tried to show what was on the wings and what was on the drop. They did so, for instance, in Figure 19, the setting for *Harlequin and Mother Goose*, and in Figure 32, for *Robinson Crusoe*. Even at the floor line, the most frequent point at which artistic license departed from the facts of stagecraft, the drawings at least indicate

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$^1$Miesle, p. 239.

$^2$A possible exception is Figure 4 where the giant with windmill wings seems to have been a pantomime trick.
the joining of the wings and set pieces to the flat floor of the stage.

The one exception to the general practice of not showing parts of the setting which were not to be painted by the scene painter, Figure 33, not only included many items which needed to be integrated into rather complex action but also may have been a drawing for a non-standard scenic arrangement which would have required more detailed discussion and illustration of the problems.

It must not be assumed from this discussion that there was not consultation among the various people involved in the production. There are numerous examples of such consultation. However, the fact that the drawings seem to have been made primarily for the scene painter's own use and not to explain his scenes to others supports the idea that the scene painter of this period was given considerable latitude in determining the visual appearance of the setting. The degree of that latitude is demonstrated by the fact that even as late as 1898, after the work of Macready, Phelps, and Kean in integrating the elements of the production into a unified whole, William Telbin could paint a scene for Much Ado About Nothing at the St. James.

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1 Miesle cites a number of examples particularly between the author and the machinist in the pantomimes (Miesle, Chapt. II).
Theatre and refuse "to let anyone know even what his main
colour scheme was"\(^1\) until he was finished. It was only
in melodrama, where much of the setting was practical,
that closer integration of the scenery became necessary.

\(^1\)Duncan, pp. 152-153.
CONCLUSION

The purpose of this final chapter is to summarize the conclusions of the study and to point out possibilities for future investigation. For clarity it has been divided into the following three parts.

First, the place of the Grieve family in nineteenth century theatre has been summarized. Second, conclusions based on an examination of selected drawings by members of the Grieve family have been restated; these conclusions concern the Grieves' use of the subject-matter of romantic art and their style in organizing that subject-matter, as well as the scenic artist's purpose in making such drawings and his actual use of them. Third, some suggestions of possible areas for future investigation have been made.

The Grieve Family in the Nineteenth Century Theatre

In the first part of the nineteenth century, the romantic movement came to maturity. The movement had begun as a search for new forms and new subjects to replace the narrow rules and limited subject-matter of classicism.
In this search the arts ranged over a wide area, taking as their subject-matter all places and all times, the great and the lowly, the tangible and the imaginary, and treating all of them with subjectivity and emotional intensity.

It was not, however, a particularly favorable period for dramatic literature. Although nearly every great writer tried his hand at "restoring" the drama, the themes favored by the romantics were better suited to the novel and poetry than to drama, and the economic and social conditions of the English theatre discouraged all but hack writers. In spite of the absence of good drama, however, it was a period of great popularity for the theatre, which attracted audiences with revivals from the past and with spectacle and melodrama. A particularly popular form of entertainment was that strange hybrid of song, dance, fantasy and spectacle, the pantomime, which became a necessary part of every Christmas season theatre bill.

With the shift from the classic concept of beauty as a universal to the romantic search for beauty in the particular, the aesthetic basis of stock scenery was destroyed, although the "stock" form of scenery (wing and drop) persisted until well past the middle of the century. In stage scenery, the change was not so much a change in form as a change in subject-matter. The interest
in the "beauty of the particular" led to a desire for historically accurate costumes and scenery and to anti-
quarianism. It was manifest in the interest in "local color" and in the practice of making on-the-spot sketches of real places as the basis for stage settings. It was also responsible for an interest in the topical, an interest which was frequently exploited in the moving panoramas of the pantomimes.

The history of the artistic development and professional progress of the Grieve family is in many ways an illustration on a small scale of the development and progress of the scenic arts in the nineteenth century English theatre.

The name of Grieve is associated with many of the managers who advanced the cause of realism and historical accuracy in this period. They were scene painters for John and Charles Kemble's early experiments using historically accurate costumes and scenery and in placing and using properties realistically. They were the scene painters for Madame Vestris and Charles Mathews during their management at Covent Garden. Later, Thomas Grieve was in charge of the scenery for Charles Kean's anti-
quarian revivals of Shakespeare at the Princess Theatre.

Throughout their careers the Grieves painted the scenery for all types of theatrical productions: melodrama, spectacle, pantomime, ballet and opera.
William Grieve and his brother Thomas were particularly celebrated for their scenery for Italian Opera. William was scene painter at the King's Theatre (later Her Majesty's) from 1829 until his death; and when Covent Garden was transformed into the Royal Italian Opera in 1847, Thomas Grieve and William Telbin became its principal scene painters. Grieve and Telbin also painted the scenery for the English operas of Balfe which Bunn staged at Drury Lane. They were later associated in painting dioramas at the Gallery of Illustration and as scene painters for Charles Kean's antiquarian productions at the Princess Theatre.

It was during the Grieves' long tenure as scene painters at Covent Garden that that theatre gained its reputation as the foremost theatre in England for spectacle and pantomime. The Grieves were always praised for their scenery for pantomimes, particularly their moving panoramas, which were a must in these productions from 1822 until past the middle of the century.

For the most part, the Grieves were content to utilize the standard scenic forms of the period and the common subject-matter of romantic art in all of their activities. They did not search for new forms. Primarily, they directed their energies toward exploiting to the full the forms then in general use, although they were quick to
adopt any ideas which might enhance illusion or increase spectacle, such as the diorama, the moving panorama, and the dimming of the house lights.

The drawings by members of the Grieve family that were examined in this study support the view that the romantic artist was essentially a realist. Although the drawings use all of the emotional cliches of romantic art, such as exotic and fantastic places, wild and rugged landscapes, and storms and shipwrecks, the treatment of these subjects seems intended more to explain them than to exploit their emotional content. More common in the drawings is subject-matter reflecting an interest in the theme of the common man, such as domestic interiors and cottages and mills in pastoral settings. These subjects are treated simply and realistically.

The best words to describe the artistic style of the Grieve family are simplicity and repetition. In almost all of the drawings the treatment of the forms is simple and straightforward. The picture is usually divided bilaterally, with near objects on one side balanced against distance on the other. Objects are oriented parallel to the picture plane with little use of extreme foreshortening or distorted vision points. As for repetition, the same type of balance and the same arrangement of forms is used again and again. Sometimes
the only difference between drawings of interiors is in the details.

The arrangement of the forms which the Grieves used worked well within the symmetrical format of the wing and drop setting, but it was designed to de-emphasize its symmetry. In interiors, for instance, the backdrops were frequently drawn with half the back wall apparently at the surface of the drop and the other half apparently set back as an alcove or bay window. This arrangement had the advantage of de-emphasizing the flat backdrop without distortion where the painted floor met the stage floor. Such distortion is always present if the backdrop is painted to represent a corner of a room. This corner arrangement is also difficult to integrate visually with wings set parallel to the proscenium arch.

In exterior scenes the Grieves frequently used a central accent to pull the eye away from the edges, where the junction of the parallel planes of the wings and the drop destroy the illusion of three dimensional reality. These central accents were usually supplemented by minor accents to prevent a strong focus of attention in the scenery from competing with the action on stage.

Simplicity of organization serves two purposes, one practical and one artistic. From a practical standpoint, simple organization can be created without resorting
to elaborate planning or mechanical perspective. This not only saves the time of the scene painter in designing the setting, but it also allows him to delegate much of the work to less skilled subordinates. From an artistic standpoint, simplicity is desirable in a setting because the focus of attention should be on the stage action, not on the scenery. Even in the productions of spectacle in the nineteenth century theatre, the focus of attention was the dancing and the pageantry on stage; the scenery acted as a background. It was only when the scenery became a part of the action, as in storms and shipwrecks, that attention was shifted to scenic effects.

The approach of the Grieve family to their work as scene painters was basically conservative and, as such, was typical of the approach of the period. The Grieves did not attempt to deny or negate the wing and drop setting; rather, they tried to use it to its best advantage in creating realistic illusion. The realism of the nineteenth century theatre was a painted realism, an illusion of reality, and for the first half of the century the emphasis was frequently on the illusion.

The drawings in the collection provide some insight into the nineteenth century scenic artist's use of drawings. For the most part, the drawings in the collection appear to have been made by the Grieves for practical reasons,
to solve problems of design and organization; they were not intended as illustrations of the entire setting. The drawings frequently leave out items that are important to the over-all visual effect of the setting and/or to the action of the play, but which are not a part of the scene painter's responsibilities. Thus, drawings for melodramas which have a great number of practical scenic elements, elements which would not normally be created by stock scenery, are more complete, as are the drawings for unusual settings, which require more integration with the other areas of staging.

The drawings support the belief that even in scenes with "new scenery," stock units were frequently used. Such "new scenery" might only be a new backdrop used with stock wings and set pieces, which makes it very difficult to determine just how much work a scene painter did on a production even when a list of the "new scenery" is included in the playbill.

Areas for Possible Future Investigation

In the field of nineteenth century scene painting, there are many directions for investigation. Of particular value would be a listing of the scene painters working in this century and the theatres in which they worked, a list similar to the compilation of Sybil Rosenfeld and Edward Crofts-Murray for the eighteenth
century. We need to know more about the working habits and working conditions of the scene painters, their status in the theatre, the areas in which they were allowed to make decisions, and the kinds of decisions delegated to them.

Also of great value would be a detailed examination of the staging of the pantomimes and the moving panoramas to determine how some of the visual problems created by the rapidly changing scenes were solved and the influence these solutions had on later multi-scene productions such as the melodramas. There is also a need for a more thorough examination of the visual treatment of the subject-matter by the scene painters, particularly in terms of their visual organization in relation to the conventions of the wing and drop system of scenery.

Thomas Grieve's work with Charles Kean offers an area for fruitful investigation. What were his duties as "superintendent of scenery," (a title which had not been used before), and how were these duties related to Kean's attempt at a unified approach to his productions and to his antiquarianism?

We are in the process of revising many of our opinions about the nineteenth century. Romanticism has recently been re-examined and re-evaluated, and late Victorian art and art nouveau are in the process of such
a re-evaluation. As our knowledge of the nineteenth century theatre increases, we will be better able to look beyond its shortcomings, its mediocre plays and love of spectacle, and see what made it the popular and vital medium which it remained throughout the period, similar in more ways than we care to admit to the popular, mass media of our own day--films and television.
APPENDIX A

CATALOGUE OF DESIGNS BY MEMBERS OF THE GRIEVE FAMILY IN THE OHIO STATE UNIVERSITY THEATRE COLLECTION

In the Ohio State University Theatre Collection there are on microfilm three sets of drawings by members of the Grieve family. (1) OSUTC film No. 1454 consisting of four envelopes of microfilm from the British Museum. These were identified in an exhibition of theatrical designs at the British Museum as "N. 39. John Henderson Grieve (1770-1882) [sic] Twenty-Five designs for stage scenery, some from Covent Garden, others from Astley."¹ (2) OSUTC film No. 1721 consisting of four envelopes containing 129 designs by members of the Grieve family from the Victoria and Albert Museum. These designs are identified by the Victoria and Albert Museum as "DT/27/A&B 127 sketches from Shakespeare's Early Days (1829) and The Wrecker's Daughter (1836) and others." And, "DT/27B. Harlequin and Friar Bacon, Scene vii, one design E.774 (1949)" and "A design of Rue St.Denis, Paris. William Grieve one design E.745 (1948)."² (3) Three sets of microfilm OSUTC film No. 893, three envelopes:

¹ OSUTC film No. 1454, courtesy of the Victoria and Albert Museum.
² OSUTC film No. 1721, courtesy of the Victoria and Albert Museum.
OSUTC film No. 894 five envelopes; OSUTC film No. 895, seven envelopes all from the Victoria and Albert Museum containing watercolor renderings for productions by Charles Kean at the Princess Theatre between 1850 and 1859. The scenery for these productions was under the general superintendence of Thomas Grieve and many of the watercolors in these three sets are ascribed to him.

The following method of notation for identifying the designs has been used. First, the OSUTC film number; second, the jacket number; third, the row in the jacket designated by the letters a (top), b, (middle), c (bottom), fourth, the number of the picture in the particular row moving from right to left. (Example: 1454/a/ 1 is the first picture on the right (1) in the top row (a) of jacket number one (1) of OSUTC film No. 1454). The Charles Kean Collection contains plates of designs for costumes, properties, and

1 It also contains watercolor drawings for The Wife's Secret produced at the Haymarket Theatre. None of these are by Thomas Grieve.

2 Although these drawings are by different hands there are differing opinion as to where and for what purpose they were executed. James Laver contends they were probably all executed after the fact as a record of the productions, although by the artists themselves. Moelwyn Merchant contends that the smaller drawings were made before the production and are perhaps the original drawings by the scenic artist for the scene (see Merchant, p. 110 n.).

3 Because the microfilm reader reverses the image of the film it was found easier and less confusing to proceed in the reverse direction.
decorative titles for the various plays, as well as drawings for scenery. Only the drawings for scenery have been included in the numbering of the designs.

Where it is available, the catalogue number of the institution in which the original is located is included following the OSUTC number.

**Designs by John Henderson Grieve**

1. 1454/1/a 1. (Figure 13). Landscape. In the distance a ruined castle, at center. In the middle distance a bridge crossing a stream with a horse and carriage on it. There are buildings at the right end of the bridge. The stream runs from the bridge toward the right foreground of the picture. Across the top of the picture is written "Tunbridge [sic] Castle 27 Aug, 1791" and in the upper right hand corner is the number 5.

2. 1454/1/a 2. Landscape. A river (with sailboats) curves from the right foreground to center and away to the right background. A city is in the left background with hills beyond. There are trees and a hill in the left foreground. The vision point of the picture is high. Across the top is written "E. J. then something indistinguishable, perhaps 'Mc' Wilson." There is a number 7 in the corner. The writing is not by the same hand as that on No. 1.

3. 1454/1/a 3. Sketch. A pencil or pen and ink study of a flower.
4. 1454/1/a 4. Sketch. A pencil or pen and ink study of a building, perhaps a church, in the middle distance through some trees.

5. 1454/1/b 1. Sketch. A pencil or pen and ink study of trees along a river bank, very rough.

6. 1454/1/b 2. Sketch. Pencil or pen and ink study of trees with a fence beyond, very rough.


8. 1454/1/b 4. Sketch. Rough study of a banner. A shield-shaped emblem is set corner-wise on the banner. This emblem is divided in the center by a gold band with three balls on it. Above is a green field with two fleur-de-lis, below a red field with a gold fleur-de-lis. (Written notations indicate the colors). There are also other rough sketches on some illegible writing.

9. 1454/k/b 5. Landscape. In the middle distance fields with a hedge row and trees. Behind the row are more fields and in the far distance wooded hills.

10. 1454/k/c 1. Landscape. A view across a river. There are trees in the left foreground and mountains in the distance across the river.

11. 1454/1/c 2. Architectural facade. A view of a colonnade through a large columned arch. There is a balustrade with statues on top of the colonnade. The colonnade consists of two rows of double columns with Corinthian capitals. There is a court yard beyond the
the colonnade with three sides of the surrounding buildings visible and a large arched opening in the far end, and a domed building beyond.

12. 1454/1/c 3. The same as No. 11. Probably a refilming of the same plate.

13. 1454/1/c 4. Landscape by moonlight. A view from inside a cave entrance looking across a large river or bay. Three boats filled with men are on the water headed toward the cave. Across the water is a cliff with a castle on top silhouetted in the moonlight, with mountains in the distance.

14. 1454/1/c 5. Garden. A formal archeded hedge with a path and steps beyond leading to a lower level which overlooks a distant river. Across the river is a town or city.

15. 1454/2/a 1. Interior. A large hall or cavern. At the front on either side are massive pillars resting on the backs of lions. They have ball capitals supporting heavy ceiling beams. The beams converge to two more pillars further back. From there the view opens up into a large court filled with light. In the center on a raised pedestal is a crouching lion. The court is a hexagon with pillars at each corner and a large chandelier in the center.

16. 1454/2/a 2. Interior. A large room, perhaps on a ship. In the center is a large pole with a draped cross arm at the top. There is a similar drape across the top
front of the drawing that extends part way down the sides. On the right is a large window with a curved railing at the bottom and a column support in the center. Beyond the window is a porch. On the left of the picture is a large fireplace and a chair. Beyond the fireplace is a heavy table. Beyond the table a ladder or steep stairs rises to the roof. At the back is a paneled wall. In the center of the picture in front of the pole is a table with a globe on it and a chair at one side.

17. 1454/2/a 3. Landscape with (Figure 4). On the left is a giant in Greek armor, coming from his back are the leaves of a windmill. He is being challenged by a person in Elizabethan costume with a shield and a spear. In the center of the picture is a fat man with a horse and donkey and on the right is a house with people in front and leaning from the upstairs window. In the background is a cliff with two windmills and further off a mountain. A river meanders through the middle distance on the left.

18. 1454/2/a 4. Interior. A hallway or room in a public building. There is a heavy beamed ceiling supported by a large square pillar just left of center. Behind and to the right of the pillar is a large mullioned and leaded window through which can be seen a full moon and a figure. In front of the window is a bench with a basket and seated figure. A smaller bench and basket are in front of the post. The left background of the picture consists of a short flight of stairs and an alcove with a balcony.
19. 1454/2/b 1. Landscape. In the left foreground are trees. A bridge with four arches is at center in the middle distance. There is a house to the right with hills beyond.

20. 1454/2/b 2. Interior (Figure 19). A meticulously drawn paneled, Georgian room. On the right is a fireplace with classic pilasters. Above the fireplace a heavy cornice runs around the room with pilasters and classic niches above reaching to a molded plaster ceiling. On the left the room breaks back in depth with a leaded window on the left wall and a door in the center at the back. A courtyard can be seen through the door.

21. 1454/2/b 3. Exotic cave or chamber (Figure 23). On either side is a double row of marble columns with highly ornate bases; they are topped with Corinthian capitals and heavy architraves. Beyond is a large chamber with rock-like arches. The upper area seems to be divided to borders of rocks or foliage.

22. 1454/2/b 4. Stage right wing. A corner view of a two story Elizabethan house with a balcony. There are ornate supports for the roof and a gabled window above. There seems to be flowers on the balcony.

23. 1454/2/b 5. Town square by moonlight. High, indistinct buildings on the left and right, those on the left in shadow and those on the right catching the rays of the full moon which is at upper left center. At the back is a church with a high steeple and clock.
24. 1454/2/c 1. Ruins of a church by moonlight (Figure 21). Three heavy, broken Romanesque or Early Gothic columns across the middle foreground with crumbling arches beyond. Bushes and shrubbery at the sides. A full moon is seen through the columns on the right.

25. 1454/2/c 2. Forest cottage. A two story cottage on the left with a road leading from it into the distance at center. On the right is a bank with shrubs and trees; beyond the cottage on the left are other trees.

26. 1454/2/c 3. River landscape with figures. A river flows across the foreground and under a bridge at left. The bank of the river is along the lower edge of the picture. On the right is a boat with figures pulled by a horse and man at center. Further up the bank at the left are two more figures. Across the river the bridge is guarded by a high crenellated gate. There are trees beyond the gate and hill in the distance.

27. 1454/2/c 4. Interior of a shed. The shed is of half timbered construction with a gabled roof coming together in the center. On the right are two cows lying down with a large cart and a window behind. In the center are two figures, one with a basket. To the left is the door to the shed with a house and trees seen through it.

28. 1454/2/c 3. Interior of a hut. On either side are rough stone walls with arched doors. Across the front the top is a thatched and log roof supported in the center by two rough hewn posts. The back of the scene is
open and in the distance is a stone colonnade resembling Stonehenge with peaked roofed buildings at the side. Beyond is a terraced hill or pyramid.

29. 1454/3/a 1. Landscape. In the left foreground are trees with a bank running across the front to a single dead tree on the right. Filling the center foreground and flowing back and to the right is a river crossed in the middle distance by a bridge with six arches. To the left of the bridge are cliffs following with a mountain in the distance. In front of the bridge a cataract runs down the cliffs into the river with another bridge across it. The vision point of the picture is from above. Across the top is written "Front Drop Astleys." (See also No. 176 and No. 177).

30. 1454/3/a 2. Landscape. A house and fence in the left foreground on a hill overlooking a valley with distant hills beyond. There is a windmill and fence in the middle distance at center.

31. 1454/3/a 3. Incomplete plate. See No. 33 for a description of the complete scene.

32. 1454/3/a 4. Landscape (Figure 24). A view through an arch with classical column to a river and valley in the distance. The top and sides of the scene are draped. To the right beyond the arch is a walled and formal garden. Below and to the left is a valley with a river and bridge; there are hills in the distance. At the bottom is the notation "... Grieve Bath Front Drop ..."
33. 1454/3/a 5. Small Village. In the left foreground is a thatched cottage and fence. A stream runs behind the cottage and across to the right; a stone bridge crosses the stream at center. Beyond the bridge is a cottage and fence; beyond these to the right is a church and a grove of trees. There are mountains in the distance. In the foreground on the right is a man with a bag on his shoulder. There are two figures in front of the cottage on the left. A distant vision point is used for the scene.

34. 1454/3/b 1. Landscape. There is a dilapidated house with a sagging, overgrown gate in the right background. On the left is a thicket of trees through which can be seen a cottage roof and a steeple.

35. 1454/3/b 2. Cottage. The house is on the right with a covered trellis extending from it to the left. Beyond the trellis are trees. The house is two stories with a door at center and a leaded window at the right and a dormer with leaded window above. In the upper right hand corner is the notation "Beacon of Liberty T. R. C. C. 1823."

36. 1454/3/b 3. Sketch. Some trees with a river in the background. (Seems to be the same as No. 38).

37. 1454/3/c 1. Sketch. Very faint, a castle or church with trees or buildings in the foreground.

38. 1454/3/c 2. Same as No. 36.

40. 1454/3/c 4. Sketch. A mountain cottage with trees and rocks rising up on the left and crags in the background. A man and a dog are beside the cottage.

41. 1454/3/c 5. Landscape. A ruined castle and cliff on the left with the cliff falling away abruptly to a vista of the valley and distant hills on the right.

42. 1454/4/a 1. Sketch. On the right is a large tree and underbrush with forest in the background. On the left in the middle distance is a ruined castle. Under the tree is a boy playing a pipe and a seated shepherdess with her crook and a dog. In the center distance is a river with a sail boat and hills beyond.

43. 1454/4/a 2. Sketch. A seated man with a goat and two cows at center. A large tree on the left with a mill beyond and a stream meandering into the distance on the right.

44. 1454/4/a 3. A Sketch. One standing and two seated; cattle with hills sketched in the distance. The foreshortening of the cattle is awkward.

45. 1454/4/a 4. Sketch. Two cattle center eating from a manger. Another animal on the left and a background of hills sketched in. The foreshortening of the animals is awkward.
46. 1454/4/b 1. Sketch. The same cattle and manger with a different grouping.
47. 1454/4/b 2. Sketch. A man and woman seated around a fire with a pot over the fire and a basket to one side.
48. 1454/4/b 3. Sketch. The head of a colt; there is also some illegible writing.
49. 1454/4/b 4. Landscape with cottage. A half timbered cottage with a thatched roof on the left with a shed in the lower left corner and a fence running across the foreground toward the right. In the right background are trees with the steeple of a church rising above them.
50. 1454/4/b 5. Cottage (Figure 16). The cottage and a fence are on the right. On the left is a tree with a road leading back and down to a valley with hills beyond. Across the top is written "Woodsman cottage - Theatre Royal Covent Garden 1806." There is a lighter notation of 1806 in the same hand below.

Designs by The Grieve Family

51. 1721/1/a 1. (E 745) City Street. Two rows of buildings converge to an arch at the end of the street. The houses on the left are in shadow; the sun strikes the tops of those on the right. In the left foreground is a cross bar hoist with ropes; there are figures walking in the
street. On the right is a rounded corner of a building and an entering side street. At the top are the words "Rue St. Denis." The drawing is by William Grieve.

52. 1721/1/a 2. (E 744) City Street (Figure No. 11). A street corner with a fountain in the center of the street. The buildings on the extreme right are in shadow while those across the street are in sunlight. The corner is center with streets going off right and up left. There are a number of figures in the street. At the top of the picture in old English script is the word "Aldgate." the date "27/10/20" and the words "Painted Christmas Pantomime." The drawing is by William Grieve.

53. 1721/1/a 3. (E 1316-1924) Fantastic ship (Figure 6). Much larger drawing than the others. It is composed of three ships, two very small, three masted sloops at either end of a very large ship which takes up most of the design. This ship is also an island. The front of the ship, on the left, has a figurehead of a woman. The top of the ship represents an island covered with trees and fields. Toward the back of the island is a volcano billowing smoke, two small classic pavilions and a flag with a lyre motif. There are two rows of port holes and railings on the side of the ship. Winding down these is a road and fence, with two coaches on it.

54. 1721/1/a 4. (E 1314-1924) Same as No. 57 on following page.
55. 1721/1/a 5. (E 1313-1924) Same as No. 58 below. (film underexposed).

56. 1721/1/a 6. (E 1315-1924) Sketch. On the right is a twin trunked tree with smaller trees in the background. On the left is a mass of foliage with a fence in the distance.

57. 1721/1/a 7. Woods by moonlight (Figure No. 9). On the left is a grove of trees silhouetted by the moonlight. On the right is a large bent tree and in the distance a line of trees, all in silhouette. There is a river beyond with the opposite bank dimly seen. Rising just above the trees is a large full moon.

58. 1721/1/a 8. Grove by moonlight (Figure No. 8). On the left are two trees with branches and foliage spreading across the top of the picture, and on the right are two trees, all silhouetted against the moon. In the middle distance a row of trees extends from the left to center. Behind these trees is the river with the bank beyond.

59. 1721/1/a 9. Same as No. 56. (Over exposed).

60. 1721/1/b 1. (E 1311-1924) Forest. A large tree on the left with its branches spreading over the top of the scene. The background is forest with what seems to be a path winding through the trees from the right.

61. 1721/1/b 2. (1312-1924) Forest. On the left are two large trees with crossed trunks. On the right is a grove of four trees with foliage extending across the top to
meet that from the trees on the left. The background is forest seen at a distance with sky above.

62. 1721/1/b 2. (1309-1924). A river or lake by moonlight. On the right is the silhouette of crags rising in the background with moonlight catching the tops. On the left is a mountain mostly in shadow. At the foot of the mountain is a village with a church and steeple. In front of the village is a lake or stream with the moonlight shining on the water. The full moon is high in the sky at center.

64. 1721/1/b 4. (E 1307-1924) Landscape. A mill by a mountain stream. On the right a mill with its wheel facing front. To the left in the distance is a bridge with a stream running down and in front of the mill and off right.

65. 1721/1/b 5. (E 1308-1924) Landscape. On the left is a grove of firs or pines, and four trees that appear to have a palm-like configuration. From here the ground drops down and away to the right to an old mansion on a hill in the middle distance. In front of the mansion winding up the hill is a road with a coach and horses. In the center is a town at the bottom of the hill. In the far distance is seen the shore of a lake with mountains rising beyond. At the extreme right is a pole fence leading down the hill. The vision point is quite high.
66. 1721/1/b 6. (E 1306-1924) Harbor. The view is from the water looking toward the land. The architecture seems to be Dutch. On the right with its base in shadow is a large building with a central tower and a large arched doorway. In front of it are two small boats; beyond it are sailing vessels at anchor. At center in the distance is the large square tower of a church and in front of the church is a three arched bridge. On the right are more sailing vessels at anchor with trees and the tops of houses beyond. At the front of the picture are three row boats filled with people.

67. 1721/1/b 7. (E 1310-1924) Landscape with ruins. The ruins are on the right on a hill silhouetted in the setting sun. The lower half of the right side of the picture is in shadow. At the lower left are two figures and to their left are trees and a fence. In the distance are low hills.

68. 1721/1/b 8. (E 1305-1924) Forest at night. Trees are in silhouette on either side with branches stretching across the top of the picture. In the foreground is a moonlit beach and a stream or lake. There are trees along the shore of the lake and a partially cloudy sky above.

69. 1721/1/b 9. (E 1304-1924) Interior of ruins by moonlight (Figure 10). From the left large columns or piers run back across the picture to the right. On the left are statues with two highly ornate columns and stone lions.
Through the columns at the back is seen a river with moonlight on it and hills beyond. On the right is a large column with a crumbling lintel and half wall above. Under it is a statue figure. In the lower right is a lean-to structure built within the ruins of the building. Rising above the center of the picture is a full moon with signs of the zodiac arching across the sky: Capricorn, Sagittarius, Libra, Pisces.

70. 1721/1/b 10. (E 1303-1924) Interior of ruins by moonlight. On the left in shadow are the arches and tracery of a Gothic window. At right center is a large arch and partial column at the end of the nave with a distant valley below. The extreme right of the picture is in shadow.

71. 1721/1/b 11. (E 1302-1924) Interior of ruined church. On the left is a wall with a doorway. At center is a broken Gothic arch with a large tracery window beyond and on the right is another arch and door.

72. 1721/1/c 1. (E 1299-1924) Ruined interior by moonlight. On the right is a ruined wall with three tiers of Gothic windows. From this wall, running back toward center, is another wall, top in shadow, and its bottom highlighted by moonlight. At the end of the wall are ruined towers with foliage. Beyond this tower is ocean with moonlight on it and a ship silhouetted against the sky in the distance. An arm of land juts into the bay to the right of the towers. A full moon is in the sky at center.
73. 1721/1/c 2. (E 1301-1924) (See Figure No. 14). Mountain landscape. A suspension bridge sweeps from high cliffs at the left and back across to the right. It is composed of three spans set on two piers of high rock. In the background is a rugged mountain covered with snow. At the bottom of the picture and to the right is a gorge being spanned.

74. 1721/1/c 3. (E 1300-1924) Bridge and city. There is a house on the right and a double arch bridge at center, both in silhouette. On the left is the river bank and a part of a building. There are figures visible through the arches of the bridge. In the distance are the roofs of a town and a square church steeple in strong sunlight.

75. 1721/1/c 4. (E 1298-1924) A tropical island landscape (Figure No. 32). On the right are two palm trees with a boat in shadow at their base. On the left is a stockade of live trees. Beyond the stockade is a steep cliff with a ladder leading to the top. The cliff drops away abruptly at center to a bay with a ship in the distance. Four small boats pulling in toward shore. On the lower right margin is a sketched figure of a man with two muskets and a sword and wearing a broad brimmed hat. He is not part of the scene.

76. 1721/1/c 5. (E 1297-1924) Cottage Interior. On the left is a window with sunlight streaming in. At the back is a door in shadow. The right wall, in strong
sunlight, has a window and a fireplace. There is a bench in front of the fireplace. Two posts, or oars, are leaning against the fireplace. There is a beam and the pitched roof of the cabin at the top of the drawing.

77. 1721/1/c 6. Village street. On the right, in silhouette, is a half timbered building with a sign in front. Beyond it is an old square church tower with a large arched doorway and crenellated top. A street runs from the left between the tavern and the church. Across the street a thatched roof cottage and a half timbered house with a slate roof. There is a wall and small garden between this house and the church.

78. 1721/1/c 7. (E 1295-1924) Interior. A rather large cabin. In the center is a large column supporting a massive beam of the peaked roof. The walls are rounded or octagonal, large beams are lintel construction. On the right in shadow is a canopied and draped object, beyond this object is a door through which the light comes streaking the far walls with light. On the left is a massive table and chair with a glove on it.

79. 1721/1/c 8. (E 1294-1924) Interior. A richly paneled room with a beamed and coffered late Renaissance ceiling. On the right is a half flight of steps leading up to a doorway. From the doorway the wall runs across to center ending in an ornate pilaster. It has a richly paneled wainscoting below and two pictures in heavy dark frames above. From the pilaster the wall breaks back to
a further wall with a door. Beyond the door is another room with a flight of steps. Along the left side are two deep set windows catching the light. There is a heavy beamlike molding running around the top of the room and a coffered ceiling.

80. 1721/1/c 9. (E 1293-1924) Interior. An elaborate fireplace with caryatids holding the mantel and elaborately carved paneling above and another group of caryatids and a large cornice molding at the ceiling. The fireplace faces front. To the left a deeper section of the room has a door at the back and one window on the left wall. There is a chair in front of the window and a chair and table in front of the fireplace. The room has a carved plaster Italianate ceiling.

81. 1721/1/c 10. (E 1289-1924) Landscape. A house and road seen in the setting, sun. The house is on the right with plain high walls and few windows. There is a cart at the extreme right. From the house a fence runs to the left with a gate at center. A road winding through the gate and into the distance. On the extreme left are a few trees in shadow.

82. 1721/1/c 1. (E 1292-1924) Landscape. A view of a bay from the cliffs. On the left is a high cliff with a cross arm at the top and what looks like a furled sail hanging on it. The cliff curves around the bottom of the picture to the right and part way across the back. It drops sharply to a narrow beach and a choppy bay.
Dark storm clouds are coming up from the right.

84. 1721/1/c 13. (E 1291-1924) Maquette of a near eastern landscape (Figure 2). The set piece on the left is composed of two palm trees and a small building. The one on the right is composed of more palm trees and other tropical foliage standing on rough ground. The back drop is composed of a distant landscape with a walled city with domed and minaretted buildings in the distance.

85. 1721/2/a 1. (E 1287-1924) Cave interior. The sides are heavy double columns cut out of rock with rough stone arching overhead across the top of the picture. On the right is a wall of rock jutting into the foreground with a smaller opening in it. At the back, dimly seen, is a path with a railing winding up and to the left.

86. 1721/2/a 2. (No. illegible) Landscape. A large tree is in the right foreground. Beyond it toward center is a sailboat on a stream and further back to the left is a cottage. In front of the cottage are steps leading down to the water with a boat tied at the bottom.

87. 1721/2/a 3. (E 1284-1924) Landscape. On the right is a row of trees at the edge of the forest. A stream runs in front of the trees from lower right to up center. On the left is a large tree in silhouette with a terrace behind it leading to a beach by the stream. The terrace is connected by a few steps to another above and behind it.

88. 1721/2/a 4. (E 1285-1924) Landscape. A mountain lake with an island and castle in the center. The
foreground, mostly in shadow, consists of pine trees and a small cottage on the right and trees and a church on the left. At center is the island upon which is a castle with two towers, also in shadow. In the background is the further shore of the lake with a sketch of a church and tower (out of proportion to the rest of the drawing). Beyond this are high mountains.

89. 1721/2/a 5. (E 1286-1924) Forest. On the right is a large double trunked tree with branches and foliage across the top of the drawing. On the left in the distance are a row of trees in silhouette. Most of the area in front is in shadow.

90. 1721/2/a 6. (E 1281-1924) A river by moonlight. On the left is a large watch tower in silhouette with the masts of ships behind. From the base of the tower docks jut into the river. A short strip of land, or dock, runs across the front of the picture with the silhouette of the bow of a ship and masts at the right. In the distance in the center of the picture is a small sailboat. The sky is cloudy with a full moon rising at center.

91. 1721/2/a 7. (E 1283-1924) Garden by moonlight. On the right is a flight of steps leading from a lower terrace to an upper one. Running across the front of the picture is a low wall separating the two terraces, with a row of poplars beyond. In front on the left is a small monument with a Greek urn on top and two columns (Doric) on either side of it caught in a shaft of moonlight.
92. 1721/2/a 8. (E 1282-1924) Battlements of a fort. On the left is a large building. Beyond the building is the battlement with a large tower at center. Three cannons are facing out through ports in the battlements. In the tower is a large arched gate and flag pole. To the right of the gate are two soldiers and beyond them is the sea.

93. 1721/2/a 9. (E 1880-1924) Landscape. On the right are two trees and on the left in the distance a village with most of the valley between in shadow. At the front and center of the picture are two peasant women (or monks) and beyond are the mountains. The whole is viewed from a distant vision point.

94. 1721/2/a 10. (E 1277-1924) Landscape. A village in winter. On the right are log cabins covered with snow. On the left is silhouetted a leafless tree and a house. Behind these are more houses and leafless trees. The sky is dark and foreboding.

95. 1721/2/a 1. (E 1278-1924) Landscape. On the right are two small cabins, dimly seen with a flight of steps to a porch. On the left is a leafless tree with three houses beyond it with only their snowcapped roofs catching the light. The sky is very dark.

96. 1721/2/a 12. (E 1279-1924) A castle on a lake. On the right and left are trees with a road between leading across a stone bridge and around the shore of the lake to the castle which sits on a spur of land jutting into
the lake. In the far distance are low hills. The castle is almost square with towers at the corners and a keep at one end. Under the tree at the right is a house with the roof and chimney of another further down the hill by the bridge.

97. 1721/2/b 1. (E 1273-1924) Landscape by moonlight. There are trees on the left and right in shadow. Across the front and into the background on the right is the edge of a lake. On the left is an island with a grove of trees. In the center of the island is a fountain, consisting of a large round base with a shallow bowl in the center and within that a smaller bowl. From the center of the smaller bowl spurts the fountain with water running out of the bowls at intervals. From the island to the shore on the right is a curved bridge. In the background is the shore with foliage, cliffs and mountains. A full moon just above the mountains at center.

98. 1721/2/b 2. (E 1272-1924) Mountain lake by moonlight. Across the foreground are the shores of the lake and a rustic bridge across a stream at center. A man is walking across the bridge. Most of the foreground is in silhouette. In the background across the lake, are high cliffs. The moon, overhead in a partially overcast sky, catches the towers of a castle on top of the highest cliff.

99. 1721/2/b 3. (E 1275-1924) Garden by moonlight. In the foreground at center is a pavilion with trees. A railing on the left. In the background is the moon and a cloudy sky. The foreground is in silhouette.
100. 1721/2/b 4. (E 1274-1924) Ruined church by moonlight. On either side are silhouetted walls with windows and tracery. The wall is broken at center with further ruins beyond and in the distance the silhouette of a city. In the sky are clouds and a full moon.

101. 1721/2/b 5. (E 1276-1924) Forest glade by moonlight. Little is distinguishable except the silhouette of some trees and clouds with moonlight. A very small sketch.

102. 1721/2/b 6. (E 1269-1925) Interior. The wall of an Elizabethan room. On the right is part of a great arched doorway with a heavily paneled door. The opening is deeply set back with double molding and a rounded arch. To the left is a paneled wainscoting. Above the wainscoting is a tapestry picturing a castle being approached by mounted knights with banners and lances. At the top of the wall is a heavy cornice to which the tapestry is attached in loops. To the left of the tapestry is an arched recess in shadow. In front of the wainscoting at center is a table or chest covered with a cloth. To the left of the table is a Gothic chair.

103. 1721/2/b 7. (E 1271-1924) A plaza through an arcade. On the right is a building and part of the arcade which runs down the side of the plaza and across the front of the picture. Across the plaza is a large southern renaissance building. The columns of the arcade are square and massive with arched tops. The space between the arcade and the building is vaulted. On the left are two figures,
one sitting and one standing. There is a poster or sign on the column at center.

104. 1721/2/b 8. (E 1270-1934) Landscape (Figure 31). A square towered church seen across a frozen river, the whole framed by a ring of clouds. On the river are people skating and sledding. On the right is a small building or shed and on the left a leafless tree.

105. 1721/2/b 9. (E 1268-1924) Landscape. A lake with mountains in the background. On the left are pine trees with land running across the foreground to a large deciduous tree on the right and forest beyond. The ground falls off at center to the shore of the lake with a house. In the distance on an arm of land jutting into the lake from the right is a stockade.

106. 1721/2/b 10. (E 1265-1924) Landscape. A classical garden and pavilion by a stream. On the right is a low bush with a stone balustrade and newel post with a Greek urn on top. On the left are tall trees and the pavilion by the water. The pavilion is composed of a circular dome standing on thin columns, it is connected to the land by a short arched bridge. Beyond the pavilion is the opposite shore of the stream with a second bridge and more trees.

107. 1721/2/b 11. (E 1267-1924) Interior. A wall of a Gothic room. Up center is a large deeply inset Gothic arch containing two Gothic windows. One of these windows contains French doors and there is a bench seat across the other. In front of the bench is a harp, a
stool and a music stand. On the right against the wall is a large secretary with a cartouche at the top and a picture of a man above. On the left is a similar secretary with a vase on top and a picture of a woman above. Around the top of the wall is a heavy but simple cornice with two very thin Gothic pilasters running to the floor on either side of the arch.

108. 1721/2/b 12. (E 1263-1924) Landscape. A castle and cliffs by moonlight. On the right in dark shadow is a large round tower and walls of a castle. Beyond are high cliffs falling sharply away to a stream which runs in front of the castle. On the left are silhouetted craggy cliffs falling to the stream. In the upper right hand corner are written the words "J or T Gri . . " the rest has been cropped, as have all the corners of the drawing.

109. 1721/2/b 13. (E 1264-1924) A cut-out. Probably part of a maquette, consisting of a building and a wall with an arched opening. On the right is the building of two stories and a balcony. On the balcony are two figures. The wall is high with a large arched gate at center with three finials on top. There are niches with statues on either side of the gate and a tree on the left.

110. 1721/2/b 14. (E 1266-1924) Landscape. A winter scene of cabins and trees overlooking a valley and stream. On the right is a large bare tree with many spindly branches. On the left and at a somewhat greater distance are two log cabins with high pitched roofs. Beyond them is a
pine forest. In the center and far below is a valley with a stream winding through it with hills in the distance.

111. 1721/2/b 15. (E 1260-1924) Interior. Flying staircase and arch in a large building. In the center is a large arched doorway with a room or courtyard beyond. Above the arch is a balcony with staircases running down either side to landings and then down toward center ending on either side of the arch. On both sides are columns supporting the landings and continuing on up to the ceiling. On the newel posts of the stairs are statues and across the top of the picture are the hanging pendants of a Gothic vaulted ceiling.

112. 1721/2/b 16. (E 1258-1924) Interior. Wall in the room of a manor house or castle. In the center is a Georgian fireplace with rounded pilastered columns on either side and a heavy mantel. Over the mantel is a large picture. On either side are large tapestries that appear to be draped from the ceiling cornice. The tapestry on the left is of a battle scene with many figures with shields and lances in the air. That on the right is of a man on horseback with his sword outstretched.

113. 1721/2/b 17. (E 1259-1924) Interior. A wall in a manor house. It is composed of two Romanesque arched alcoves the one on the left has a tapestry of soldiers on the march with horses and banners. The one on the right has a smaller arched doorway within it. Above and around the doorway is another tapestry. Each tapestry is hung at the top of the arch with draped folds.
114. 1721/2/b 18. (E 1257-1924) Interior. A wall in a Gothic manor house or castle. In the center is a large arched, inset window divided by mullions into four Gothic arches with elaborate tracery at the top. There appear to be smaller windows at the side of the insets. On the right the wall comes forward at an angle. It is paneled and has a heavy table in front of it and an arched niche above. Across the top of the room is a heavy cornice and a coved ceiling. On the left side the wall has five-arched Gothic niche with a large cartouche. Below the niche is wainscoting which has a table in front of it.

115. 1721/2/c 1. (E 1262-1924) Interior (Figure 20). End of a great hall, early English in character. On the right is a covered area, and above this is a balcony. At the end of the room is another balcony which extends half way around from the right. There is a ladder leading from the balcony to the floor. On the left side of the back wall is a half-stairway and landing leading to an opening from which light is coming. The ceiling is beamed and has a high pitch. There are heavy beams at the tops of the walls and half timbered construction below. On the left below the steps is a fireplace with a large chimney piece. There is a bench in front of the fireplace. Below the balcony at the back is a door and leaded window.

116. 1721/2/c 2. (E 1256-1924) Landscape. On the right are some trees with a small hill beyond. On the left is a distant view of wooded hills with a stream before
them in the middle distance. A two story cottage, old and weather beaten, stands on a small rise with a flight of steps leading up to it. Leaning against one side is an old cart. A man is approaching the cottage from left, carrying a shovel, and a pick.

117. 1721/2/c 3. (Number illegible) Interior. A corner of a room of a great house or mansion in the southern renaissance style. On the right, the wall runs slightly back to just left of center. Centered in the wall and up off. On either side are arched niches in one of which is a coat-of-arms cartouche. On the left the wall runs back sharply to join the other. This wall has two arches from which the light for the room is coming. In front of the downstage arch is a statue of a Roman soldier with drawn sword. At the top the ceiling is heavily beamed. From brackets near the ceiling hang standards with flags. The arches are deep and seem to be coffered and paneled.

118. 1721/2/c 4. (E 1253-1924) Interior. A log cabin at the back on the left is a large window divided by mullions into four panels with further divisions at the top and what seems to be a window seat at the bottom. The panes of the window are leaded. On the right of the window is a plank door with a small dark opening above it. Above the whole is a railed loft under the pitch of the roof. To the right of the door a ladder leads to the loft.
The wall seems to be constructed of heavy timbers supported at either end and filled in with planking for walls. On the right, in shadow, is what seems to be a vertical plank fence behind which the ladder disappears. There is another of these fences to the left of the window with a table in front of it. Between the door and the window there is a small table with a pitcher and bowl on it and a stool beside it.

119. 1721/2/c 5. (E 1251-1924) Interior. A log cabin. Perhaps a prison or a jail. At the back on the right is a high window with two thick upright bars. To the left the wall is set back into a deeply shadowed area with a plank fence separating it from the rest of the room. On the left wall is another high window through which comes the light for the room. There is a man seated on a low bench or bed at right with a stool and a table with a pitcher in front of him.

120. 1721/2/c 6. (E 1255-1924) Interior. A single wall of cabin. The wall is divided horizontally by a loft with a rough board railing and a ladder leading up to it on the left. In the center is a vertical support beam and on the right under the loft is a window with heavy cross beams. A table and stool are in front of the window. The lighting is strongly from the left casting a shadow of the ladder on the wall.

121. 1721/2/c 7. (1250-1924) Interior. Thumbnail sketch of a log cabin. A wall with a window with two bars is on the left. A set back portion of the room, separated
from the rest by a high board fence, is on the right. There is a bed on the left under the window.

122. 1721/2/c 8. (E 1249-1924) Landscape. A forest and stream. On the right is a large tree under which are one standing and two seated figures. On the left is the edge of a lake or pond with a narrow beach, running from front left around to the right and back to the left again in the distance. Along the beach are five large trees with more trees and undergrowth beyond.

123. 1721/2/c 9. (E 1255-1924) Interior (Figure 3). Corner view of a Moorish room, by moonlight. On the right are two Moorish arches leading to other rooms in shadow. The arches are deep and paneled, as is the wall. There is a cornice running around the wall at the level of the springing of the arches. On the left are two arches with windows and grills through which the moonlight is shining. There seem to be window seats in the windows. Between each of the arches and in the corner are large candle stands. Above the arches is another heavy cornice and from the corner of the room three ceiling supports arch toward the front.

124. 1721/2/c 10. (E 1254-1924) Landscape. A rocky sea coast. On the left in the foreground is a silhouette of cliffs and beyond, jutting into the ocean, a high cliff. Below and to the right is the sea which is breaking on the rocks below and in front. In the distance are low clouds.
125. 1721/2/c 11. (E 1247-1924) Landscape. A river side view of a city. On the left is a large Roman arch with a balcony below it and steps leading from it to a walk running across the front of the picture. In the distance is a large domed building. At the right end of the walk is a wall ending in a corner post on which is a statue of a man leaning on a trident with a lion at his feet. In the center in the water are two single masted sailboats. Beyond them in the distance are rolling hills.

126. 1721/2/c 12. (E 1246-1924) Interior of a cave. The whole of the picture is in deep shadow with the exception of a small opening on the left which catches light coming from behind. In the distance through this opening is part of a flight of steps and a railing leading up the wall.

127. 1721/2/c 13. (E 1248-1924) Interior. A thumbnail sketch. In the center is a large arch with a window of Gothic tracery in it. On either side of the window are thin pilastered columns running to a frieze-like cornice at the top. On either side of the columns is a high wainscoting of Gothic paneling. The wall above is bare.

128. 1721/2/c 14. (E 1244-1924) Landscape at sunset. On the left are two large pine trees under which is a cottage just catching the rays of the setting sun. Beside the cottage is a cart. On the right is the silhouette of another cabin and more trees. In the distance is a meadow.
and beyond that, rolling hills. There are the ruins of a castle in the distance on the left.

129. 1721/2/c 15. (E 1242-1924) Interior. Thumbnail sketch of a cabin. On the left is a half set of steps leading up to a landing with a door in the back wall and a window on the side. Light is entering the room from the window and flooding the left half of the back wall. On this right wall hangs a heavy mirror with a table under it. To the right of the mirror is a plank door with a shelf above. The ceiling is heavily beamed and coffered.

130. 1721/2/c 16. (E 1243-1924) Interior. A thumbnail sketch of a cabin. On the left wall is a window through which light is coming. At the back in the corner is a large cupboard and on the right is a paneled settle. In front of the settle is a fireplace with a large chimney piece on which are displayed dishes. There is a blazing fire in the fireplace. In the center on the left is a table with dishes on it. The ceiling is beamed with beams running perpendicular to the front of the drawing.

131. 1721/2/c 17. (E 1245-1924) Landscape. A view from under an arbor, of a distant Oriental city. On the right is a house in shadows with Moorish arches for windows and doors. From this the arbor stretches across the top of the picture to the left. It is supported in the center and is peaked. On the extreme left are the poles of the arbor and in the distance are the roofs of the city with a Moorish dome.
132. 1721/3/a 1. (E 1239-1924) Landscape (Figure 12). The ruins of a castle are on a high craggy hill at right center. The castle has a high square central tower and ruined walls. On the left the hill falls away steeply to a valley with a stream far below. The valley opens out beyond the hill to a broad plain with a town. Beyond the plain are distant hills.

133. 1721/3/a 2. (E 1240-1924) A thumbnail sketch. A corner of a Gothic room. The wall runs gently from the right to the corner at left center. At the right is an outside corner of the room and beyond, somewhat in shadow, is a paneled wall. On the left is a wall in which is a deep set Gothic window from which the light for the room comes. Below the window is a prie-dieu with a table beside it. The ceiling is beamed and runs parallel to the longer wall.

134. 1721/3/a 3. (E 1241-1924) Landscape. A thumbnail sketch from inside a ruined church. Across the front is a wall in silhouette which breaks away on the left to the nave of the church. This is composed of rounded arches running down the left side to a large Roman arch at the end of the nave. The top of the church is open and the light comes from there.

135. 1721/3/z 4. (E 1238-1924) Landscape. A mountain lake. On the right the bank falls sharply down to the water and on the left is a wooded bank with a waterfall.
In the center of the lake is a small island or rock and beyond that are woods. On the edge of the lake at the right is a ruined castle.

136. 1721/3/a 5. (E 1237-1924) Landscape (Figure 17). On the left in shadow is a two story half timbered house with a fence in front and a tree rising over the top. On the right is another house with trees and mountains beyond. In the center a road curves to the left over an old stone bridge. Across the bridge or wattled huts with thatched roofs and the steeple of a church in the distance. The bridge and the houses in the background are catching the rays of the setting sun.

137. 1721/3/a 6. Thumbnail sketch (Figure 137). A sketch from which No. 136 above was made. A building on the right in shadow with a stone bridge at center. Beyond the bridge are stone houses. There is little detail.

138. 1721/3/a 7. (E 1235-1924) Villa and Garden. A French villa with a formal garden in front. Across the front is a wall with stairs leading down to a fountain in the center. All of the newel posts are decorated with Greek urns. Beyond is a lawn and beyond that the villa. It is "L" shape in plan with the shorter wing to the left. This wing is composed of two towers with high pointed roofs and a tall chimney. The right wing has a mansard roof with a Gothic tower extending from it at about the center and a gabled roof tower near the end.
139. 1721/3/a 8. (E 1233-1924) City square (Figure 25). On the left in shadow is a large public building and at center is an equestrian statue with arm outstretched. On the right, catching the sunlight, is a building with people strolling in front of it. Beyond the square is the river with a promenade and wall and a bridge. The drawing has been ruled in squares for transferring to a drop.

140. 1721/3/a 9. (E 1234-1924) City scene (Figure 30). A river with an equestrian states on a large rock silhouetted in the right foreground. On the left across a river is a large square with a great building in front of it. The building has a central section with two square towers on either side with additional wings at either end. Extending to the right along the river is a large building. Extending from the center of the square across the river to just beyond the statue is a bridge on pontoons. Below the statue are the mast of ships. The whole is surrounded by a circle of clouds and is viewed from a great distance and a high vision point.

141. 1721/3/a 10. (E 1232-1924) Landscape. A mountain lake or stream with a castle in the distance. Across the front is the stream and a rustic foot bridge. A boat is tied to the bank at the right. In the distance on the right are the tall, round, high pointed towers of the castle with two boats in front of it. In the distance are very high rugged mountains.
142. 1721/3/a 11. (E 1231-1924) Landscape. A ruined castle with a river in front and buildings in the foreground. On the left is a square tower-like object with a large beam extending with a bell attached. On the right is a round stone building. Beyond on the river is a boat. In the background to the left is the ruined castle at the water's edge. It has large square towers and crumbling walls. In the distance are rolling hills.

143. 1721/3/a 12. (E 1230-1924) Interior. A study or den in a great house. At the rear on the left is a large fireplace with a tapering chimney and with pistols, a musket and a saber hanging on it. To the right of the fireplace is a double window with a shelf and objects above and bottle-end panes at the top. Through the back window can be seen the end of the house. On the right catching the light is what might be a corner jutting into the room in which is a door in shadow with a shelf and objects above. On the extreme left is a window in the wall through which the light is coming.

144. 1721/3/b 1. (E 1228-1924) Landscape (Figure 29). A bird's-eye view of a harbor with tower and ships. The whole viewed from a high vision point and at a distance though a ring of clouds. On the left is a tall round structure with a smaller tower on top. It dominates the rest of the picture in size and position. At center is a round dome-like structure with two towers on either side surrounded by small nondescript buildings. In the background
are a number of sailing ships with land in the far distance across the water.

145. 1721/3/b 2. (E 1229-1924) Landscape. A valley viewed from a formal garden by moonlight. On the right are parts of a southern renaissance building. Running down the sides of the building and across the front of the picture is a balustrade railing. In the left center of the balustrade are steps leading down and away from the viewer to a landing and from the landing off and down on either side. Below and in the distance is what appears to be a reflecting pool and a formal garden. Further in the distance to the left can be seen the arches and tower of a bridge silhouetted against a river. A full moon is low in the sky at left center. On the left at the level of the railing silhouetted against the sky is a tree.

146. 1721/3/b 3. (E 1227-1924) Seascape. A distant view of a light house and harbor from the shore. Across the front winding from right to left is a quay with a sea wall which curves out the lighthouse at right center. The lighthouse is a short, round, domed tower with a pole at the top. Winding around it is a flight of steps. In the harbor at some distance are a number of large ships. To the left are silhouetted a building and the masts of ships at anchor. To the left are a number of ships at anchor and beyond them the
buildings of a town with low hills beyond. On the quay are a number of people; two are looking over the sea wall, two are fishing, one is turning a winch.

147. 1721/3/b 4. (E 1226-1924) Landscape (Figure 147). A cottage on the edge of a hill overlooking a valley. The cottage is on the left. A stone wall runs from the house off to the left over which can be seen some foliage. Through the wall is a spigot and water trough. The house is of stone or wattle with a thatched roof. Smoke is coming from the chimney. There is a rude stoop with a rustic railing and a man standing in the doorway. The road winds up the hill from the right and around in front of the house at the edge of the hill then around the house to the left. Across the road from the cottage is a pole fence and a crude sign post. Below in the distance is a wooded valley with a stream and a large hill.

148. 1721/3/b 5. (E 1225-1924) A pen and ink or pencil sketch. A bewigged and robed man seated in a Gothic chair with a manuscript in his right hand. Edges are cropped.

149. 1721/3/b 6. (E 1224-1924) Stonehenge. A view from the inside looking out. In the center at the back leading into the distance is a large avenue with stones on either side and larger stones, or perhaps huts, in the far distance. It is depicted in a restored state.

150. 1721/3/b 7. (E 1222-1924) A Maquette. A view of an island across water. It consists of two side wings, three water rows, each split in the middle, and a backdrop. The left wing is composed of a palm tree with rocks or the rubble of a building at its base. The right
wing is composed of three palm trees with a stone mausoleum half hidden in the shadows at their base. The break in the three water rows is just left of center in the front and moves further right in each succeeding set. The backdrop is composed of more sea and in the distance on the left a high bluff. Stretching from the bluff around to the right is a wooded shore. Near the right side on the shore are a number of figures with banners and swords raised in the air. Beyond them is a very high pole with a cross arm, or a water spout. In the distance are conical mountains.

151. 1721/3/b 8. (E 1223-1924) A Maquette (Figure 1). Barbaric ruins overgrown with trees. It is composed of a cut drop and a backdrop. On the left the cut drop is composed of a large post and lintel arch with three trees beyond, which branch across the stage. On the right are two more trees, large stones and undergrowth. The drop is cut out between the trees. The back cloth represents a vista of more post and lintel arches with woods beyond. Across the top is written "...cene 1 st." 1st. Act" "Jun or Jun. ..." The edges of the drawing have been cropped, cutting off part of the writing.

152. 1721/3/b 9. (E 1219-1924) Landscape. A forest with a house and bridge in the distance. On the right are two large trees in silhouette arching over to meet three large trees on the left which are
in light. Between the trees the ground drops sharply into a ravine which is crossed in the distance by a pole bridge. Through the trees on the left is the top of a cottage in the sunlight.

153. 1721/3/b 10. (E 1218-1924) A stream by moonlight. On the left are silhouetted trees and on the right rocks with the stream catching the moonlight in the center. On the rocks two cherubs are playing. At center the stream flows over rocks catching the light and beyond the rocks it opens into a lake, also in the moonlight. Over the lake the full moon is rising. Around the lake are a row of poplar trees strung with garlands.

154. 1721/3/b 11. (E 1217-1924) Interior. A cave kitchen (Figure 5). It is composed of three arches supported by grotesque stone caryatids with round bellies and grinning faces. The two on the left are holding a ladle and a fork. Between these two at center is a large grate and fire. In the right arch is an oven. In the left arch is a stone bench.

155. 1721/3/b 12. (E 1216-1924) City street. A dock-side tavern with a harbor. On the right is the tavern, of half-timbered construction. The first floor has a door and a three-paned leaded window. On the second floor is a railing with highly carved brackets holding another railing that runs around the third or attic story. On the side is hanging a sign. To the left
of the tavern are the docks with a railing and stairs leading down to the water. On the extreme left is the corner of another building with a loading beam extending out with a block and tackle at the end. Just beyond the tavern is the prow of a ship with a yard arm and furled sails. In the distance is the harbor with a number of ships at anchor.

156. 1721/3/c 1. (E 1215-1924) Landscape. A ruined castle on a lake from inside a cave. The side walls of the cave in silhouette are on left and right and at the right are two small huts. On the left are a fence and path leading down to the water. In the distance is the castle on an island in a lake. It consists of some ruined walls, four towers and an arch. On the right is a small boat and on the left a larger boat tied to the lake shore. A low shore with foliage and perhaps a town can be seen at the left. On the right the shore is steeper and more rugged and in the distance mountains rise up from the lake. The cave is somewhat above the picture and at some distance from the lake.

157. 1721/3/c 2. (E 1213-1924) A pavilion in a lake by moonlight. The pavilion is at center on an island. It has a rounded dome standing on slim classic columns. There is a bier or throne in the center. The base is surrounded by foliage. On the banks of the lake on either side are trees and foliage silhouetted against the moonlight. In the distance are low hills
with a full moon rising above them. On the right are fairies or cherubs with garlands, in the water with others on the far side of the pavilion seen through the columns.

158. 1721/3/c 3. (E 1214-1924) Castle ruins on an island by moonlight. The castle is in the center of the picture on a small barren island. It is two tiered with a round tower on top. To the right is a small boat in the water. In front and to the sides are the craggy rocks of the shore. On the left are two figures, one standing, one seated. The standing figure is carrying something over its shoulder. There is a path leading from them down toward the water. In the distance beyond the lighthouse are rough hills and to the left there is a full moon.

159. 1721/3/c 4. (E 1220-1924) Landscape (Figure 27). On the right is the silhouette of a hut. It is rounded with a thatched roof and roof poles coming from the top. A chimney is to the right. On the left is a pole fence with water. Across the water is a similar hut and in the distance trees and a church steeple. All of these are in silhouette with the house across the river the most distinct. There is a setting sun just left of center. Across the top is the notation "Blind Beggar of Bethnal Green 1816."

160. 1721/3/c 5. (E 1221-1924) Landscape (Figure 28. Very similar to the huts in No. 159 (above. The hut is rounded and thatched with roof poles
at the top. It has a small dormer at the back and a door and window. There is a church steeple in the distance to the left and a board fence with a man standing against it. There is a half-moon in the sky just to the left of the hut.

161. 1721/3/c 6. (E 1212-1924) Landscape. A bridge across a wide river with a city in the distance. The bridge extends from the left toward center. It is a long bridge with arches and a crenellated gate at left. A road runs across the front of the picture and past a building on the right.

162. 1721/3/c 7. (E 1211-1924) Landscape. The drawing is rather indistinct. It appears to be a craggy mountain with lighting coming from below as if from a cave or cavern.

163. 1721/3/c 8. (E 1210-1924) Landscape. A mountain village. On the left is a craggy cliff with part of a building from which a road seems to lead across to the right and back into the distance. In the middle distance on the right are more houses by the side of the road. There is another smaller building separated somewhat from them with a cross in front of it. Beyond the houses is a stone bridge and mountains in the distance. To the left of the road the ground drops off sharply into a deep chasm.

164. 1721/3/c 9. (E 1209-1924) Thumbnail sketch of a mountain road. It might be the sketch from which No. 163 was made. It contains the cliffs
on the left, the road and the bridge and the mountains in about the same positions. However, there are no houses and the picture seems less well composed.

165. 1721/3/c 10. (E 1206-1924) Seascape. A bay with breakwater and light house. The right foreground is part of a house with masts of ships beyond. Running across the front and winding around to the left into the background is the breakwater with an opening at center and a lighthouse on one side of the opening. The lighthouse is two tiered with a light on top and stairs winding around the outside. On the far side of the breakwater are a number of sailing ships at anchor. Toward the front is a small craft in full sail. Further out in the harbor are a number of ships in full sail apparently headed toward the harbor. Beyond the breakwater are cliffs and a cloudy sky.

166. 1721/3/c 11. (E 1208-1924) Seascape. A rocky cove with the sea in the distance. On the left a cliff drops sharply to the sea and a very narrow beach. The cliff runs around the back and ends up center in the distance. In front a man in a slicker with a fishing pole and a dog is on a road that runs down to the sea. There is a broken fence by the road. In the distance on the left an arm of land extends into the bay with houses and boats.
167. 1721/3/c 12. (E 1207-1924) Seascape. A cove and breakwater with a choppy sea. The beach runs from right to left and back with a breakwater jutting out from the left. At the end of the breakwater is a lighthouse in silhouette. There are boats beached and tied to the breakwater. In the distance behind the breakwater is a village. On top of the hill above the village is a castle, perhaps a ruin.

168. 1721/3/c 13. (E 1205-1924) Seascape. A stormy sea with a ship in distress and lightning in the sky. Cliff runs from the right around to the left and into the distance. In the foreground at the left is a man standing on a rock at the edge of the sea with white spray breaking around the rock. In the distance on a rock jutting into the sea is another figure. Silhouetted at lower right is the front half of a ship badly listing. A streak of lightning runs from a light area in the clouds up center down toward the left.

169. 1721/3/c 14. (E 1203-1924) Interior (Figure 33). A cave house. The entrance is to the left supported by a large pole with a cross beam and "Y" bracing. On the front right is a rough log or wall with a door and a loft above. There is a shelf at center with a table and chair below. A dog is seated on the chair. There are three muskets, two pistols, and two cutlasses hanging on the wall by the shelf. In the entrance is a man with two oars on his shoulders and a
dog at his side. A parrot is seated on the cross beam above his head. A rope is hanging on the support post and a shovel is leaning against it. In the distance a ladder is leading up from below.

170. 1721/3/c 15. (E 1204-1924) Seascape. Stormy sea with a ship in distress. A night scene with violently tossing waves catching the moonlight. At center is a ship breaking up, with debris in front and what appears to be a log with two persons clinging to it in the distance to the right is another ship.

171. 1721/4/a 1. (E 1200-1924) Landscape. A great house or mansion by moonlight. The mansion on the right is dimly catching the rays of the moon. It has a large central section with square towers on either side and a gabled roof. The lower stories extend out parallel at either side. Beyond it can be dimly seen the outline of some trees with a gate or fence silhouetted on the left.

172. 1721/4/a 2. (E 1199-1924) Landscape. A harbor from the walls of a fort or castle. On the left is a building with three onion shaped towers extending toward the center. Across the back and to the right are the walls of the fort with a high round tower at center. From just right of center, the wall runs forward to the right hand corner of the drawing. At several places the wall is interrupted by towers with onion domes. At the right is a small building with a
pole and banner on it. At the back is the harbor with several single or double masted, square-rigged ships. In the far distance are low hills.

173. 1721/4/a 3. (E 1191-1924) Buildings (Figure 26). A corner view of a Spanish public building or church. On the left, partly in shadow, is the wall of a courtyard. In the center is a double sprung Moorish arch and above it a square tower with a flat roof. The wall runs across and back, at an angle to a group of buildings on the right. These buildings consist of two square towers with flat peaked roofs and lower square wings. Beyond is a higher tower with a belfry above. At the extreme right corner is a tree in shadow. Seen through the gate is a courtyard. Within this courtyard is a lamp post.

174. 1721/4/a 4. (E 1198-1924) City scene (Figure 7). The Louvre from across the Seine looking toward Pont Neuf. It is a large square corner building with a high pointed roof and two chimneys, at the far end of the building is the tower of Notre Dame. From the near end of the building stretching toward the left is a white gallery-like building. On the banks of the river are boats and people. At the down right and down left areas are trees and at right center, by the near bank, is a figure poling a boat. There is a full moon in the sky at center.
175. 1721/4/a 5. (E 1194-1924) Landscape.
A distant view of a town with a river and sail boats in the foreground. The foreground is a low hill from which above a river curving in front are two sail boats and two row boats. In the distance are the roofs of a town, with a tall spire of a church and a taller, square topped tower. There are hills in the far distance. "Shakespeare's Early Days" is dimly written in the right hand corner.

A view of a river with bridge. On the left and right are trees, those with a narrow strip of land in front between them. On the left the bank extends back along the river with high cliffs overhanging the river. A bridge with four arches extends across the river in the middle distance. On the high bank at the left is a building. There is a cottage on the river bank below. In the distance are hills. At the top is clearly written "Painted for Astley" (very similar to No. 29. Identified as "Front drop for Astley.")

A panoramic view of a river and bridge. Almost the same view as No. 176 (above). In this view the bridge is longer and lower, with six arches. The cliff on the left side is more centered and broken by a valley with houses on both sides. There is no house on the river's edge but there is a bridge over a chasm on the left.
A city across a river with a large church in the distance. In the foreground are trees left and right and a stream entering the river. There are two posts in the water at this entrance, one with a sign on it. On the river, which runs across the middle foreground, is a boat with three figures, a sail boat and across the river a man poling a boat at the mouth of the stream and trees and the roofs of houses. Dominating the center of the picture is a church with a large central tower, a dome, and two square towers to the right. On the right are square towers with a round tower half hidden in the trees.

The Charles Kean Collection at the Victoria and Albert Museum

This collection consists of drawings for Charles Kean's Shakespearian productions at the Princess Theatre 1850-1859. The drawings\(^1\) in this group are of three kinds: (1) small drawings without characters; these are the most numerous and are usually labeled with the artist, the act and scene, the production and the date. (2) large drawings with characters; these are mostly duplicates of scenes from the small drawings. These

\(^1\)There are also drawings for decorative titles, properties and costumes which are not the province of this discussion and are not included in the numbering system.
drawings are also labeled with the name of the artists (not always the same as the artist of the corresponding small scene) the act, the scene, the production and the date. (3) One envelope containing 18 drawings (204-221) marked "Thomas Grieve 1799-1882." There are no other identification on the drawings as to date, or production. However, they correspond to certain of the scenes for Richard II, Henry V and Henry VIII. These drawings are freer in technique than other drawings by Thomas Grieve in this collection and they usually have people in them. Only drawings attributed to Thomas Grieve are catalogued here.

179. 893/1/b 3. "Act IV, Scene iii, A pastoral scene in Bithynia. The Winter's Tale 28 April 1856." A distant view of a valley from a wooded hill. On either side of the foreground is forest branching over the center to make a border of foliage at the top. In the center at a short distance is a bust of a bearded man on a pedestal with a garland draped about his shoulders. In the distance lower down on the right of the hill are some trees. Below is the valley with hills and a plain extending to a great distance.

180. 893/2/a 1. "Act III, Theatre at Syracuse. The Winter's Tale, 28 April 1856." A Roman Amphitheatre. On the left is a platform with a row of Doric columns running back sharply to the left in perspective. On the
right is the side of the seating for the amphitheatre with the rest of the seats curving around to the left in the distance. At center is a raised three-step platform with an altar on it. There are people in the picture both in the distant seats and along the railing to the right. There are statues at the bottom of each railing. In front of the altar to the left is a raised platform several steps with a throne or chair on it. (No. 893/2/a 2 is a large drawing of the same scene).

181. 893/2/b 2. "Act III, another part of the wood, moonlight. A Midsummer-Night's Dream, 15 October 1856." On the right is an open space across a stream with a meadow and low hills beyond. Above is the full moon. On the left are trees and a road or path into the woods. In the background along this path the trees catch the moonlight along the river bank. On the left is shadow. In the front in the center is a semi-tropical plant with broad leaves. There is a similar plant further back toward the river. (See also No. 186).

182. 893/2/c 3. "Moving diorama woodland scenery. A Midsummer-Night's Dream, 15 October 1856." A drawing of the same height as the other small drawings but three times as wide. On the left is a river bank with trees and grass, two large trees in the foreground with others moving back along the river. To the right
the bank rises steeply from the river and then drops abruptly into a small rocky ravine. In the foreground is a smaller tree with rocky ground beyond. Further to the right behind the tree is a large rock rising out of the ground with much wild foliage and a tree beside it. To the right of this group the ground again drops off sharply into what appears to be a deep and rocky ravine. The change moving from left to right is from a rather pastoral river and woods landscape to a rugged and rocky mountain landscape.

183. 893/2/c 4. "A classical allegory representing the Course of Time. The Winter's Tale, 28 April 1856." An old man in long robes with a beard and wings, perhaps Father Time, seated on the upper half of a globe. There are clouds around the lower half of the globe and sky above.

184. 893/2/c 5. "Luna in Her Car Accompanied by Stars. The Winter's Tale, 28 April, 1856." Approximately the same cloud arrangement as No. 183 (above) along the lower margins of the picture. In the center is a chariot drawn by two oxen. A lady in a long gown with a crown on her head and a quiver of arrows on her back is in the chariot. To her left are three figures. The figure farthest to the left has her lower parts concealed in the clouds. The center figure is a female figure in a short tunic studded with stars. To her right and above the head of the
oxen is another female figure with wings in a short tunic. Below the other figures and in front of the cloud border is a female figure in a dark dress reclining on a sort of cloud couch.

185. 893/2/c 6. "Ascent of Phoebus in the Chariot of the Sun. The Winter's Tale, 28 April 1856." Much the same cloud formations as No. 183 and No. 184 along the lower margins of the picture now largely dispersed. In the center of the picture is a female figure driving toward the audience in a chariot being pulled by four horses abreast. In her right hand is a whip or wand held aloft. These three drawings (Nos. 183, 184, and 185) seem to represent three variations of one basic setting.

186. 893/3/b 2. "Act IV, Scene iii. The Wood as in Act III Sunrise. A Midsummer's Night's Dream, 15 October, 1856." Same as No. 181 except the sun is now up and there is more light on the stage. The bank across the river is visible as are the hills beyond. The area to the extreme left is still in shadow. It is difficult to tell if these were separately painted scenes or were the same scene transformed by means of transparencies and lighting effects.

187. 894/1/a 1. "Act III, Scene i. France Before Harfleur. Henry V, 28 March 1859." A ruined castle with storming machines and debris. The castle is at up center. On the right is a breach in the walls with
a partly demolished tower with a flag on top. Toward the left of this tower the wall falls away in perspective with the towers of the castle keep in the background. To the left of this wall is a storming engine. It is a three tiered wooden tower with a drawbridge from its upper level. There is a ladder leaning against the left side of the partly demolished tower. (See also No. 213 and 894/1/a 2).

188. 894/1/a 3. "Act IV, Scene iii. The English Camp. Henry V, 28 March 1859." A woods scene with a road passing through the center. On either side are trees which arch over the top to form a front border. The road covers almost the whole of the front of the picture and moves off in perspective toward the right. Through the trees on the left can be seen hills and a valley lower down in the distance. The road seems to be dropping down a hill in the distance to the right. (See also No. 894/1/a 4, a large drawing by F. Lloyds).

189. 894/1/b 1. "Act V, Scene i, France in the Neighborhood of Troyes. Henry V, 28 March 1859." A distant view of a plain with a city and mountain in the distance. On the left is a low rise of ground with a road to its right and a stream to the right of the road. The road winds slowly down into the valley and is lost in the distance. The stream empties into a large river that seems to be wandering across in front of the
distant city. On the left in the distance are hills and to the right beyond the city is a high mountain. The city is dominated by a large cathedral or church with a high square tower. A very peaceful scene (see also No. 219).

190. 894/1/b 4. "Act IV, Scene v, Field of Agincourt after the Battle. Henry V, 28 March 1859." A picture of desolation. The foreground is strewn with the ruins of battle. On the right is a twisted tree and beyond it a small hill with trees upon it. In the far distance is a small isolated round hill with the plains stretching far beyond the hills in the background. A full moon is rising above the scene bathing the whole in moonlight.

191. 894/1/b 6. "Act IV, Scene i. France, the English Camp at Agincourt. Henry V, 28 March 1859." A moonlight scene with the tents of the English stretching away to the right and curving around in the distance to the left. In the foreground to the left are a group of men silhouetted against a small fire. At the right and the end of the row of tents in the near foreground is the King's tent with light coming from inside. Across the tops of the tents in the distance can be seen the moonlit valley (see also No. 207).

192. 894/1/c 3. "Historical Episode, Old London Bridge from the Surrey Side. Henry V, 28 March 1859." On the left are houses by the side of the road
leading to the Bridge. They have been decorated with banners and garlands. On the right is a wall along the river and beside it is a ship with mast and yard arms. In the center is the gatehouse of the bridge with its two round towers and arched gateway. The tops of the towers are decorated with flags and the fronts of the towers with heraldic emblems. Between the towers and the houses on the right can be seen the river with boats and the town beyond dominated by a large church with a tall central tower (see also 894/1/c 4, a large drawing by F. Lloyds and No. 220).

193. 894/2/b 1. "Greenwich Palace Park etc. portion of a panorama Henry VIII, 16 May 1855." A view of Greenwich Palace from across the Thames. The state barges are on the river. To the right are the prows of the barges with parts of their ornamental canopies. Across the river in Greenwich Palace, a long Gothic building with a large central tower and behind it on the hill an even older Gothic tower.

194. 894/3/a 1. "Act III, Scene ii, the English Camp in Picardy, Henry V, 28 March 1859." The edge of a grove overlooking a valley. On the right and left are tangled trees which arch up and over the front of the stage. In the center and further back are two large twining trees one with a prominent crotched trunk. On either side of these trees and the grove beyond the trees.
can be seen the valley as if from the edge of a steep and rocky hill. In the valley is a wide river and beyond the river a flat plain stretches to the horizon. (See also No. 208).

195. 894/1/c 3. "Act II, Scene iii, The Wilds in Gloustershire. Richard II, 12 March 1857." The edge of a grove or forest overlooking a valley. On the right and left banks with trees in the background and branches arching over. In the center back are twisted and gnarled trees with their branches arching up to form part of the top border. On the left between the trees can be seen the valley with a stream winding through it and hills in the far distance. On the right coming through the trees is a path. In the foreground the path crosses a rustic footbridge over a stream. (See also No. 221).

196. 894/5/b 2. "Act I, Scene 1, On a Ship at Sea, A Storm. The Tempest, 1 July 1857." In the center is a ship listing far to port. The light for the scene comes from the cabin of the ship and is reflected on the water. There are a number of people on the ship and a large wave is breaking over the side. There is lightning in the sky to the left. The rest of the sky and sea is black.

197. 894/5/b 5. "Act II, Scene 1. Interior of the Island. The Tempest, 1 July 1857. A rocky plane rising sharply to high craggy mountains on the sides in
the near distance. On the left and right are formations much like stalagmites. In the near distance on the right there is a sharp cliff rising to a high plain and then to the mountains. On the right there is a series of rises like steps into the distance. In the center is a rock formation like an organ. A winged figure in a tunic and playing a lyre is flying to the left foreground.

198. 894/5/b 6. "Act III, Scene i. Another Part of the Island. The Tempest, 1 July 1857." A rocky plain with low mountains in the distance. There are a number of bent and leafless trees in the foreground. On the right are jagged rocks with a volcano issuing smoke in the distance. There is a semi-tropical plant on the right and almost no other vegetation.

199. 894/5/b 4. "Act III, Scene i. The same transformed into luxuriant vegetation." A grove of tropical and semi-tropical vegetation. On the right and left are fern-like plants and trees that arch over the front of the stage. In the background the vegetation is divided into two rows making three diverging alleys through a jungle of fern or palm-like trees. The distance is obscured in clouds or fog.

200. 894/5/c 1. "Act III, Scene i, Banquet of Fruits and Flowers. The Tempest, 1 July 1857." A bower or garden of tropical and semi-tropical plants. In the center is a hemisphere of greenery, and perhaps
flowers. This has a wicker ring around the top and coming from the center is another wicker basket-like object with more greenery in it. Coming out of the top of this basket is a bird-like creature with a woman's head.

201. 894/5/c 4. "Act V, Scene ii. Flight of the Spirits from the Enchanted Island. The Tempest, 1 July 1857." This seems to be a vertical panorama. It is the same width of the other small prints but about twice as high. It consists of a number of male and female figures, with and without, wings ascending in a spiral-like pattern to the top of the picture. The background represents sky and clouds with streaks of sunlight through them.

202. 894/5/c 6. "Act V, Scene ii, A ship in a Calm. The Tempest, 1 July 1857." In the center is the stern of a sailing ship being propelled by oars in a becalmed sea, however, the sails are billowing. Standing on the poop deck is a man in royal robes with scepter and crown. On the left is the ocean and on the right a shore line of beach and cliffs.

203. 894/5/c 7. "Act V, Scene ii, Flight of Ariel. The Tempest, 1 July 1857." A calm sea with the side of the ship at the left and no other objects breaking the level and calm horizon of the sea. In the air center Ariel, a winged female figure in a short Grecian tunic,
is flying at a slight angle with outstretched hand.

204. 1 895/1/a 1. At the left is a large door; stretching across to the right is a platform with a long canopy supported by four slender posts that have a low draped railing between them. Both ends of the platform are draped from the canopy to the floor and just inside the drapes at either side are two beefeaters with halberds. Beyond the platform can be seen a low building with some trees beyond. The figures are better executed than those in Thomas Grieve's other drawings.

205. 895/1/a 2. On the left is the side of a Gothic manor house with ivy growing on it. Beyond the house a crenellated wall runs back some distance and turns at a right angle; at the center of the back it meets a high Gothic gate house. To the right of the gate house the wall runs behind some trees. Among the trees at the right is a Gothic pavilion. At the front in the center are two figures in leather jerkins and peasant costumes. On the left are three female figures. In the far distance are meadows and low hills and the spire of a church. There is a path running from the gate house forward, and, on either side of the path, are well kept gardens.

1 Numbers 204 and 221 form the group of 18 drawings which are identified on the jacket only by the notation "Thomas Grieve 1799-1882." They are listed as item (3) in the introductory remarks to the Charles Kean Collection section of this catalogue. See Appendix B for identification of these scenes.
206. 895/1/a 3. A convergence of three streets. On the right and left are Tudor and Medieval half timbered houses draped with bunting and crowded with people. Behind these houses streets run off right and left at an angle. The corner is dominated by a large ornate three story half timbered house with people looking out of the windows. There are soldiers with halberds holding back the crowd. In the center is a figure of a black horse.

207. 895/1/a 4. It is a moonlit scene. At center is a semi-circle of conical tents with three clusters of men around fires. On the right is a larger tent with light coming from the opening. In the back in the center is a round dome-shaped hill with foliage on top, and plains beyond. In front are three men seated around a fire. To the right are two more men standing, one in a tunic or leather jacket and the other in a cape. On the right is a clearly designated wood wing of a tall tree with brush at the bottom.

208. 895/1/a 5. Near the center are two trees with their trunks somewhat intertwined. They are on a slight rise of ground which continues back to a clump of bushes and then falls off to a distant valley below with hills beyond. On the right are three tree trunks bent and twisted. On the left is a high rocky bank or cliff with foliage on it. There are three figures in
the drawing, two soldiers with swords and shields, one standing at front center and the other sitting right. The third man is at left, he wears a sword and leather jacket and a hat.

209. 895/1/b 1. On the left is a wall of a castle with a large door. To the right is a tower connected to the top of the castle wall by a bridge above the heads of those on the ground. Running from the edge of the castle wall across to the right is the low wall of a river or lake, with both the tower and the back portion of the castle behind it. In the far distance behind the tower is the shore with hills beyond. On the bridge are four figures. In front of the tower are two figures talking to those on the bridge. At the far left is a group of soldiers with standards.

210. 895/1/b 2. The landing of an army from ships on the right and their reception by a group of nobles in front of a walled city in the background. At the back on the right is a bay with a number of ships with sails furled. On the left the shore of the bay leads to the walled town rather close at hand. The silhouette of the town is dominated by a large round tower and a high wall standing on a cliff overlooking the sea. The wall runs to the left to a large square gate house. There are three boats pulled up on the beach before the city in the foreground.
211. 895/1/b 3. A joust or tournament.
Running from the lower right to the upper left is a pavilion with draped railing and people seated in it. The center of the pavilion extends forward in a hexagon with a peaked roof. The roof of the rest of the pavilion is flat and hidden behind a wide border at the top of the scene. There are flags along the top of the pavilion with a large banner from the point of the roof in the center. The sides of this pavilion are partly draped. Behind it and to its left is a glimpse of a plain with hills beyond. In the center of this pavilion sits a king in royal robes wearing his crown. Before the pavilion is a group of knights and squires. In front of them and to the right are two persons who appear to be officials of the tournament. On either side of center are two mounted knights. The one on the right is on a black horse with dark trappings. He has a cross on his shield. The one on the left is on a light horse with light trappings and carries a lance. Behind the official on the right is an ornate chair.

212. 895/1/b 4. This is not a rendering of a full setting but a figure study. It is composed of a king seated center under a canopy with his scepter and crown and coat-of-arms and the wall at the back. The characters on his left, starting from far left are: a noble standing and five other persons sitting within
the enclosure with the king. On the right and one more scribe and herald and another noble standing, with five persons sitting within the enclosure.

213. 895/1/b 5. A scene is of a besieged castle. In the left background is the keep with the wall running forward to a tower at right of center and a breached wall to its right. There are soldiers in coats of mail carrying swords and lances storming the breach and soldiers on the wall opposing them. In the background beyond the breach can be seen the spire of a church. The right portion of the drawing is dominated by a large tower which is a continuation of the breached wall.

214. 895/1/b 6. A small square or open space at a convergence of streets. Across the back is a row of half-timbered, four story houses which intersect a street and houses on the right side of the drawing. These houses continue to the front of the picture. Near the first house on the right is a watering trough and pump. A sign hangs from the second house. There are four characters in the picture. In front are a well dressed fat man and a woman talking. Further back and to the left watching them are two younger men in short jackets and carrying swords.

215. 895/1/b 7. A large vaulted room with short heavy Romanesque columns. In the background is a window with sunlight coming through it. There are
large columns right, left and center with the vaulting that arch forward toward the front. At the center is a figure with a halberd raised defending himself against four persons with halberds attacking him from the left. On the right standing on a chair behind him is a man with a raised dagger. In front there are two men who have fallen in the fight. On the left there is an overturned table.

216. 895/1/b 8. On either side at the front are parts of large square buttresses. Behind these buttresses filling most of the background is a low Elizabethan arched gate, with steps leading down to it away from the audience. Above this arch is a half-timbered story with windows and one oriel window just right of center. Above this story is the roof with two dormer windows also right of center. Behind the roof can be dimly seen two round crenellated towers. In the center are a man and woman embracing. To the right are two ladies-in-waiting. To their right is a man in long royal robes and two guards with drawn swords. On the left are five soldiers with halberds standing at attention. In the back within the gate are two more soldiers with halberds at attention.

217. 895/1/b 9. The interior of a large Gothic room. Across the back are four Gothic stained glass windows. Above them are the supports of a beamed,
pitched Gothic roof, with clerestory windows. On the left is part of the end of the room. Against this end wall is a large ornate canopy under which is standing a man in ermine robes wearing a crown. In front of him on a couch or stretcher is a body and grouped along the back and lower left and right sides are many people, including nobles and figures in clerical dress. There are three banners on staffs at back center. The top and upper sides of the picture are screened by a drapery valance.

218. 895/1/b 10. This is the same throne and canopy as No. 217 (above). Standing under the canopy is a king with three young men seated on the steps in front of him. Standing by his side is another youth. Standing on the left are two archbishops and a man in soldier's attire is kneeling on the right.

219. 895/1/c 1. There are three figures standing in front with a landscape with a city and cathedral in the distance and a rather large hill behind it. The terrain in front of the city is uneven and there is a road and a stream winding from the right toward the city.

220. 895/1/c 2. This drawing is dominated architecturally by the arch and gate of a bridge, just right of center. The area in front of the bridge and the battlements of the gate are filled with figures.
On the right of the gate are the masts of a ship on which figures are standing and sitting. Continuing on the right is a wall on which are more figures. On the left of the gate is a distant view across the river. The left corner is filled with the edge of a house. There are banners across the top of the drawing. Coming from behind the house at the left is the procession led by a figure on horseback and a number of foot soldiers with lances.

221. 895/1/c 3. A wooded glade with a group of soldiers and a noble standing in their midst. At the back is a distant view of a valley with hills beyond, seen through the trees of the glade in the foreground. On the right is a rustic bridge over a stream with soldiers on it. On the far left are two soldiers with banners and an officer. There are more soldiers with banners on the right and in the right center, below the bridge, is a noble and by his side two officers or nobles.

222. 895/1/c 4. "Act II, Scene ii. Entrance to St. Stephens Chapel, Richard II, 12 March 1857." The interior of a large Gothic cathedral with steps in front. At the back are two large arches leading to a distant interior with a large column on the left and indications of steps leading down. The top and right hand sides are draped. There are four figures in the picture. In the center are a man and woman finely
dressed. On the left are two women who seem to be ladies-in-waiting. (See also 894/4/a 1).

223. 895/3/a 1. "Act I, Scene 1. The Bay of Tumbex in the Gulf of Guayaquil, Pizarro, 1 September, 1856." A landscape of tropical and semi-tropical plants with distant mountains. On the right is a grove of palm trees in which can be seen the top of a tent. On the left in the foreground is more tropical foliage with a cannon and cannon balls in front of it facing off. Behind this is part of a palm forest. In the distance in the center are steep and rugged mountains. Between the mountains and the foreground is a calm bay with a sailing ship at anchor.

224. 895/4/b 2. "Act V, Belmont, The Avenue to Portia's Mansion. The Merchant of Venice, 12 June 1858." The banks of a canal or river. On the left is a set of steps leading to a tree-lined walk. In the foreground and across to the right is a patio overlooking the river with two sets of steps which run down to the river. There are trees at the extreme right. The trees at the left arch over to form a top border. The river runs off up left and in the distance can be seen a bridge with gondolas. Across the river on a little rise is a large Italian villa or public building. It has a generally square configuration with large square towers on each corner and a projecting entrance section in the center overlooking the river.
There are a number of poplar trees lining the river on the opposite side.

225. 895/4/c 1. "Act I, Scene i. An Open Place, Macbeth, 14 February 1953." There appear to be three or four figures in the center standing in a circle on an open plain or marsh with low hills in the background. The sky is dark and foreboding.

226. 895/5/a 5. "Act III, Scene v. The Witches Gathering, Macbeth, 14 February 1953." There is a great crowd of figures in tunics and long dresses with their hands above their heads at center apparently performing a dance or incantation. The sky is dim and overcast.

227. 895/5/b 2. "Act V, Scene v. View Near the Castle of Dunsinane, Macbeth, 14 February 1853." A view of a river with rocky and wild banks and mountains in the background. Across the front is the rocky bank of the river with a few scraggly plants. On the right across the river is another rocky bank. In the distance are the mountains with rugged and steep cliffs.

228. 895/6/b 2. "Act V, Scene ii. Camp of the British Forces near Dover with Distant View of the Saxon Castle, King Lear, 17 April 1858." A view from a high bluff overlooking a low plain, with cliffs to the right and the sea below. On the bluff to the left is part of a tent with the ground falling away sharply behind it. On the right is a road with stone walls on either side.
leading down to the plain below. On this plain to the left is an ancient fortification, a large rectangular walled space with tents or huts within it. To the right are the cliffs of Dover with the sea below. In the distance are steep hills with ancient hill forts on them.

229. 895/6/b 9. "Act III, Scene ii. Another Part of the Heath, King Lear, 17 April 1858." A very wild and desolate place with rocks and dead trees. The sky is dark and streaked with lightning. On the right in the foreground is a large dead tree and in the background on the left are other smaller ones. The ground is stony and seemingly without life. The distant hills are dimly silhouetted against the dark sky.

230. 895/7/b 3. "Act III, Scene iv, A Part of the Heath with a Hovel, King Lear, 17 April 1858." A desolate view with a Stonehenge-like structure on the right and hovel built between similar stones on the left. In the distance is a mound or hill fort. In the far distance silhouetted against the darkening sky are low hills. The sky is overcast and stormy.
APPENDIX B

IDENTIFICATION OF THE DRAWINGS

Introduction

The following procedures have been used to make the identifications. First, a number of the Grieve's drawings have written notations of them which aid in identification. These notations have been checked against written descriptions of the scenes to verify the identification of the written notation. Second, in a number of cases where written notations are not available it is still possible to identify the subject-matter of a number of the drawings. In some cases the subject-matter of the drawing can then be connected with the description of an individual scene from a particular production. In other cases, the subject-matter or the description are too general to make more than a tentative identification possible.

In the following discussion the drawings which can be identified by written notations have been considered first and the drawings whose subject can be identified by comparing the subject with verbal descriptions have been considered second.
Drawings Identified by Written Notations

The first drawing to be considered is drawing No. I1 (Figure 13). Across the top of this drawing is the notation "Tunbridge [sic] Castle 27 Aug. 1791." A comparison with pictures of Tonbridge Castle shows that this is a view of that castle from the south. Among the available descriptions of scenes painted by John Henderson Grieve, there is none of Tonbridge Castle.

Drawings No. 29, 176 and 177 must be considered together for the three are of the same subject. On drawing No. 29 is the notation "Front Drop Astleys," and on drawing No. 176 is the notation "Painted for Astley 18." John Henderson Grieve redecorated Astley's Amphitheatre twice, once in 1804 and again in 1818. This would seem to indicate that No. 176 was painted for Astley at the time John Henderson Grieve redecorated the theatre in 1818 and that it was a repainting of the same subject used for a front drop painted at an earlier date, presumably when he decorated the theatre in 1803. The idea that it is a copy of the same subject rather than of the drop itself is supported by an examination of the third drawing of the group, No. 177. This is a drawing

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1 The numbers used here refer to the number of the drawing in Appendix A.

2 See Chapter II for a discussion of John Henderson Grieve's work at Astley's.
of the same subject as No. 29, although from a slightly different angle. The arches of the bridge are the same, and the trees and the cliffs are in approximately the same position. It would appear that No. 176, the drop, is a re-working of No. 177, a sketch, to make it more dramatic and a more interesting composition. In No. 176 the foreground has been made more interesting and prominent by introducing part of a fence and by increasing the prominence of the trees at the left and right. The bridge has been simplified by reducing the six arches to four; thus, it has been given a stronger, more dramatic line. It has also been moved nearer the center of the composition and farther into the distance. All of these changes make it a more dramatic element in the composition. Thus it would appear that No. 29 was a drawing of a front drop painted for Astley, presumably in 1803; that No. 177 is a sketch of the same subject and No. 176 is a drawing made from that sketch, presumably when Grieve redecorated the theatre in 1818.

The next rendering with a notation on it is No. 32 (Figure 24). On the left side of the mounting is the notation "Jhn Grieve" followed by "Bath Front Drop"; and on the right, the date, which appears to be 1827 or 1822. The Grieves painted a new drop-scene for the reopening of the Bath Theatre for the season commencing at the end of
October 1822.¹ Neither the Theatrical Observer nor Penley’s The Bath Stage list a front drop painted by the Grieves at Bath in 1827.

On No. 35 we find written in the upper right hand corner the notation "Beacon of Liberty T.R.C.G. 1823." The Beacon of Liberty, described by the Theatrical Observer as "nothing more than another edition of the famous story of William Tell [with music]," was first presented at Covent Garden, October 8, 1823.² There were nine scenes in the play representing episodes in the life of William Tell. The only one of the scenes whose description might fit the picture is Scene v, "Tell's cottage" which the Theatrical Observer ascribes to Pugh. However, the drawing does have the linear form and the method of organization characteristic of the Grieves' style.

Across the top of drawing No. 50 (Figure 16) is the notation "Woodman Cottage--Theatre Royal Covent Garden 1806." In that year John Henderson Grieve was one of the scene painters, along with Messrs. Phillips, Whitmore, Hollogan, Hodgins and their assistants of the Christmas Pantomime Harlequin and Mother Goose; or, the Golden Egg.³ For this production Grieve painted three scenes, Scene

¹Theatrical Observer, November 8, 1822.
²Theatrical Observer, Oct. 7, 1823.
³Thomas Dibdin.
viii "A Wood-cutter's cottage," which in turn changed into "A Flower Garden."¹ No. 50 seems to be a drawing for Scene viii "The Wood-cutter's Cottage."

The next drawing, No. 51, is identified by the Victoria and Albert Museum as "C. 745 A design of Rue St. Denis, Paris. William Grieve."² At the top of the rendering, written in a small hand, are the words "Rue St. Denis." There is no indication on the drawing as to what production it was made for, and no listed scenes of Rue St. Denis attributed to William Grieve has been identified.

No. 52 (Figure 11) is listed by the Victoria and Albert Museum as "E. 77 Harlequin and Friar Bacon, Scene vii, one design E. 774 (1949)."³ At the top of the drawing is the word "Aldgate" in an elaborate Old English script, the date 27/10/20, and the words "Painted Christmas Pantomime." For the Christmas Pantomime at Covent Garden in 1820, Harlequin and Friar Bacon; or, The Brazen Head, Scene vii, which was painted by William Grieve, is described as "Aldgate Pump and Aldgate Street."⁴ No. 52 thus seems to be the rendering for that scene.

¹Ibid., pp. 13-14.
²OSUTC film No. 1721, courtesy of the Victoria and Albert Museum.
³Ibid.
⁴Harlequin and Friar Bacon.
Drawing No. 151 (Figure 1) is a maquette consisting of a cut front drop with a second drop behind. All of the edges have been trimmed, cutting off some of the writing across the top. However, it is still discernible as "... [s]cene 1--1st Act--[what appears to be] jun ..." The drawing pictures monolithic ruins, similar to Stonehenge, in a forest setting. Of the play descriptions available the Act I, Scene i which best fits the subject of the rendering is that for The Maid of Judah; or, Knights Templars, "Forest and remains of a druidical temple in the west of Riding of Yorkshire."¹

No. 159 (Figure 27) is a moonlight scene of a hut by firelight across a river or lake, and No. 160 (Figure No. 28) is apparently a closer view of the same hut. Across the top of No. 159 is written "Blind Beggar of Bethnal Green 1816." The Christmas Pantomime at Covent Garden in 1816 was Harlequin and the Sylph of the Oak; or, The Blind Beggar of Bethnal Green.² In a scenario of the pantomime published by John Miller, J. H. Grieve is credited with painting the first six scenes. Scene ii is described as "A view of Hackney and Bethnal Green, with the Beggar's Cottage, and the Oak at a distance."³

¹Theatrical Observer, March 7, 1829.
²Harlequin and the Sylph of The Oak.
³Ibid., p. 7.
No. 159 would appear to illustrate this scene. No. 160 would be appropriate for any of the next three scenes: Scene iii, "The Beggar's Cottage by fire-light," Scene iv, "Outside of the Cottage" and Scene v, 'A misty Morning; through which is seen the Beggar's Cottage, Oak Tree, and Distant Village."¹

The last rendering which has distinguishable writing on it is No. 175, a panoramic landscape scene with the notation, "Shakespeare's Early Days," written in the upper right hand corner. The subject of the drawing corresponds to Lacy's Acting Edition's description of Act I, Scene ii of Shakespeare's Early Days by Charles A. Somerset, first produced at Covent Garden October 29, 1829.² This scene is described as:

an extensive and beautifully romantic landscape, on the banks of the river Avon, near Stratford, which town is seen in the distance, the windows of its houses brilliantly illuminated by the rays of the rising sun. . . . Milk-white swans are seen gliding on the limpid stream [from the size of the sailboats on the stream they must have been gigantic swans] and all nature appears decked out in her gayest holiday attire.³

¹Ibid., p. 8.
²Theatrical Observer, October 29, 1829.
Drawings Identified by Subject-Matter

No. 138 is a drawing of the Château at Fontaine-Le-Henri near Cann in Normandy. This château does not appear as the subject-matter in any of the available descriptions of scenes.

No. 174 is a drawing of the Louvre from across the Seine looking upstream toward Pont Neuf. It appears to be a drawing for Act I of The Challenge, produced at Covent Garden April 1, 1834, which is described as "The tavern of La Pre aux Clares (or Scholar's Meadow) with Avenue leading to the River and Gardens! The Louvre in the Distance."

No. 149 is a drawing of Stonehenge (restored) from the inside. The Christmas Pantomime for 1834 Harlequin and Queen Mab; or, the Three Glass Distaffs!, has as Scene xi in the harlequinade, "Stonehenge." The Theatrical Observer does not elaborate on this description nor is this scene enough evidence to make more than a tentative identification of the drawing.

1 It is almost identical in its view to a painting of this subject which appears in William Frederick Dickes, The Norwich School of Painting, being a Full Account of the Norwich Exhibitions . . . (London: Jerrold and Sons, 1906), Plate LI.


3 Theatrical Observer, April 1, 1834.

4 Theatrical Observer, December 26, 1834.
No. 17 (Figure 4) appears to be a drawing for a scene from a pantomime on the Don Quixote theme. Both the knight attacking the giant that is also a windmill and the fat servant with a donkey point to the Don Quixote theme. The fantastic treatment of the giant-windmill and the stylized gestures of the people on the right both point to a pantomime or fantasy on the subject rather than to a realistic treatment of it.

The Christmas Pantomime at Covent Garden in 1819 was entitled Harlequin and Don Quixote; or, Sancho Panza in His Glory. This production came at a time when Grieve was one of the principal scene painters at Covent Garden and it is very likely that this is a drawing for this production.

The following three drawings should be considered as a group: No. 144 (Figure 27), No. 140 (Figure 30) and No. 104 (Figure 31) all seem to be scenes from the panorama in the Christmas Pantomime at Covent Garden in 1825, Harlequin and The Magic Rose; or, Beauty and The Beast. In this production we find that at the end of Scene vi the characters are sent upon their voyage of discovery in the following panoramic--pointed by Grieve. 1. A bird's-eye-view of Constantinople. 2. St. Petersburg and grand square, showing the equestrian figure of Peter the Great, on the rock of granite, the bridge of boats &c. 3. Amsterdam by moonlight. The Scheldt frozen over, on which

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1 Theatrical Inquisitor, Vol. XVII.
is a fire, with groups of skaters, and cars with horses &c. 4. Dover cliffs, packets, Vestls, steamers, &c."1

No. 144 (Figure 29) is a view of Constantinople with what appears to be Serasker Tower prominently visible in the left foreground, the dome and towers of St. Sophia in the distance, and the harbor beyond. It also seems to be a bird's-eye-view, especially because of the ring of clouds surrounding the scene. No. 140 (Figure 30) fits the description of the second scene of the panorama. All of the elements mentioned are present in the picture—the equestrian statue on the rock, the bridge of boats and the grand square. It is further connected to No. 144 by the ring of clouds. No. 104 (Figure 31) fits the description for the third scene. The frozen river, the skaters, the fire, and the cars are clearly discernible. This is less of a bird's-eye-view than the other two; however, it also uses a ring of clouds. There does not seem to be a rendering for the last scene of the panorama.

The evidence would indicate that No. 69 (Figure 10) is also a drawing for this production. The first scene of the pantomime (also painted by J. H. Grieve) is described as

A picturesque Indian Temple in ruins—the moon rises very bright [in the drawing just right of center above the wall] reflects light on the whole of one side of the scene; on the left,

1Harlequin and The Magic Rose.
the entrance to Ugalena the enchantress's abode [in the drawing this is on the right (stage left)]

... Ugalena is informed by the planetary appearances of her danger of losing Azor\textsuperscript{1} and she speeds to secure him.

This seems certainly to be a description of Figure 10. The architecture appears to be Indian. There is a moon rising in the center flooding the left side of the stage. On the right is a rude shelter, or the entrance to a hut. In the sky are the signs of the zodiac (the planetary appearances spoken of). Thus the descriptions from the scenario would support the conclusion that Figures 10, 29, 30 and 31 are drawings for scenes from Harlequin and The Magic Rose.

The next two drawings, No. 75 (Figure 32) and No. 169 (Figure 33) are drawings for scenes for a production of Robinson Crusoe. Although these are clearly scenes from Robinson Crusoe, as will be shown in detail later, there is some problem in relating them to a particular production. There were at least two productions of this play with which the Grieves were probably associated, but it was a popular theme and there were no doubt many other productions as well. The first of the productions with which the Grieves were probably associated was Robinson Crusoe; or, The Bold Bucaniers, a romantic melodrama by

\textsuperscript{1}Harlequin and The Magic Rose, p. 7.
I. Pocock first produced at Covent Garden in 1817.\footnote{I. Pocock.}
Although the published script does not list the scene painters, John Henderson Grieve was at this time one of the principal scene painters of the theatre. For the second production, apparently a revival of the same play in 1826, we not only know that the Grieves worked on the production but we also know which members of the family painted which scenes. The \textit{Theatrical Observer}\footnote{\textit{Theatrical Observer}, May 15, 1815.} reports only five new scenes for this production, whereas there were six in the original production. The missing scene "represents that part of the coast on which Crusoe was wrecked." It may have been a stock scene and therefore was not listed with the "new scenery." Although there is no certainty that the drawings were for the 1817 production, for the identification the description of the scenes from the 1817 script will be used. Figure 32 clearly represents the scene described as Act I, Scene 1. This scene represents that part of the island which Robinson Crusoe calls his farm. A steep hill occupies a portion of the back of the scene, in the side of which is the mouth of the cave [visible at left center], defended in front by an enclosure of stakes, which have taken root, form an impenetrable hedge [the tree forms across the front of the cave and toward center]. On the opposite side, a gentle declivity intersected with trees,
at the roots of which, lies the trunk of a cedar, partly formed into a canoe [lower right] but almost concealed by plants peculiar to the shore. . . . [After the curtain rises] a vessel is perceived crossing in the distance [center].

All of the principal features of the scene are in the drawing and the vegetation is that of the tropical island on which Crusoe was marooned. Figure 33 represents Act III, Scene i of the 1817 script.

The stage represents the interior of Crusoe's cave. Opposite the spectator is the entrance [left]. To the right near the front, is a door which leads to a subterraneous passage, made of a flat stone, and adapted to the cavity so as to escape notice until it is opened [not discernible in the rendering]. There are various shelves, upon which are goods and utensils taken from the wreck; likewise other articles which the industry of Crusoe has fabricated for his use and convenience [at center]. An open chest stands to the right [not in the drawing]. Two chairs, covered with skins, and a rude table covered with the same [one chair and table center]. The whole practicable. . . . A lamp hangs at the side [not discernible].

Later on in the scene the action calls for one of the characters to go into "the dormitory," the entrance of which would appear to be the doorway at the right. There are other evidences to connect this with the play of Robinson Crusoe. The figure in the entrance fits our concept of the character Crusoe and is very similar to the drawing of the character in the margin of Figure 33.

The next rendering to be identified, No. 155, has to be identified in a somewhat different way, by comparing

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1Pocock, p. 1.
2Ibid., p. 33.
it with a toy theatre print. It bears a remarkable resem­lance to Scene ii in "Pollock's Scene's [sic] in Charles the Second." Charles II; or, The Merry Monarch, was presented at Covent Garden for the first time May 27, 1824, with "The Scenery New, by Mr. Grieve and his two Sons." Comparing the drawing with the toy theatre print, the most striking resemblances are in the building on the right, which dominates both pictures, though it is more prominent in the print than in the drawing. There is a door at center, a bay window, and a door to the right of the window. The print is simpler in detail and cruder in draftsmanship than the drawing, in keeping with its rapid production and inexpensive printing. In both the toy theatre print and the drawing the second story of the building is supported by caryatid pillars, or brackets, with a railing above and below them. The whole is sur­mounted in both views by a double gabled roof. On the left of the building is a hanging sign, below which is a dock with steps leading down to the left. As for the area on the left, the two pictures differ. The print substitutes distant buildings for the drawing's panoramic view of the harbor and sailing ships; again, the change represents a simplification in detail. The drawing is closed off by the corner of a building with landing apparatus, whereas the

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1 Theatrical Observer, May 27, 1824.
print is not closed off (the print would be closed off by wing pieces not represented on this particular print). There is no description of the individual scenes or any indication of their scene painters.

In the microfilm copies of the drawings in the Charles Kean Collection in the Victoria and Albert Museum there is one group of drawings (Nos. 204 to 221, Appendix A) which are identified only as "Thomas Grieve 1799-1882." There is no other identification on the drawings as to date or production. However, they are very similar to other drawings in the collection for scenes from Richard II, Henry V and Henry VIII. Identification of these drawings has been made by this method of comparison. These drawings are also unique in that they are some of the few drawings by Thomas Grieve in this collection that contain figures and they are very clearly drawn to show the division of the setting into wings, set pieces and backdrop.

No. 204 is very similar to the drawing by Lloyds for Act IV, Scene I of Henry VIII (894/2/b 5), "The Platform Leading to the West Door of Westminster Abbey." In the drawing by Grieve, the scale of the figures and the architectural features are more in keeping with practical stage dimensions than in the drawing by Lloyds. The drawing seems to be in two planes, a cut drop for the
platform and canopy in the foreground and a painted backdrop for the background.

No. 205 represents the same scene as the drawing by Cuthbert for Act IV, Scene i of Richard II, "Langley, The Duke of York's Garden" (894/3/b 6). In the drawing by Grieve the division of the picture into its scenic elements is clearly visible. On the right is a wood wing set parallel to the proscenium and on the left is a continuation of the castle set at an angle. The point at which the backdrop meets the floor is also clearly shown.

No. 206 is a drawing of the same scene as (894/3/b 11) "An Historical Episode, London" for Richard II (no scene painter given). The drawing by Grieve differs from the other drawing in the color of the horse that Richard is riding and the size of the crowd. The Grieve drawing also seems more in scale with actual theatre size.

No. 207 is a drawing scene as No. 191, also by Grieve, Henry V, Act IV, Scene i, "France, English Camp At Agincourt." This drawing is less similar in its details to the corresponding finished drawing than is the case with the other drawings in this group. The drawing does clearly indicate the line of the backdrop which makes it appear as though some of the figures in the drawing were painted on the backdrop.

No. 208 appears to represent the same scene as No. 194, Henry V, Act III, Scene ii, "The English Camp at
Picardy." This drawing is also by Grieve and differs more in its details than is true with the other drawings. However, both drawings have a general similarity in the arrangements of the trees and other vegetation and the topography of the landscape. This drawing also clearly shows the division of the setting into wings and a drop.

No. 209 is of the same scene as (894/3/b9) by Cuthbert, Act III, Scene iii of Richard II, "Flint Castle." In this drawing the scale of the castle and the figures seem more in keeping with the practical limitations of an actual stage. The hills and water appear to have been painted on the backdrop with the tower as a set piece and the castle as a two-fold wing.

No. 210 appears to be the same scene as (894/4/a 3) by Cuthbert, Richard II, Act III, Scene 1, "Milford Harbour in Wales with Pembroke Castle." The setting appears to be composed of a backdrop and a low ground row representing the rocks at the edge of the water.

No. 211 is of the same scene as (894/4/c 4) Act I, Scene iii of Richard II, "Cosford Green Near Coventry," painted by Cuthbert. All of the principal features are the same and in the same relative positions on the stage. Because of the figures in the drawing it is difficult to distinguish any division into wings and drop.

No. 212. This drawing, which is not of a full setting, shows a figure grouping from Act I, Scene 1 of
Richard II, "The Privy Council Chamber at Westminster."

If it is compared with the drawing for this scene by Cuthbert (894/3/b 1) and of the property drawing of the throne used in this scene in OSUTC film No. 894, it will be seen that the throne and the figure grouping are much the same.

No. 213 is the same as the two renderings for Henry V, Act III, Scene I, "France Before Harfleur," one by Grieve (No. 187) and one by Lloyds entitled "The Storming of the Breach" (894/1/a 2). As in the other drawings being considered, the scale of the setting in relation to the figures is smaller. The drawing divides the setting into set pieces for the castle and the breach and a backdrop representing the rest of the castle and the surrounding landscape.

No. 214 is the same as the drawing by Days for Henry V, Act I, Scene ii, "The Boar's Head Tavern in Eastcheap" (894/2/c 3). In this drawing one and perhaps two house wings are distinguishable on the right; however, the line of the backdrop is less distinct than in the other drawings. There are no masking wings indicated at the left.

No. 215 is the same scene as (894/2/b 7) by Cuthbert, Act V, Scene iii for Richard II, "Pomfret, The Dungeon of the Castle." Again as in the other drawings
all of the essential features of the drawings are the same, the arches, the window, and the grouping of the figures. In the drawing by Grieve it would appear that the setting was made up of a cut drop of columns in front of a painted backdrop.

No. 216 is very similar to the drawing for Richard II, Act V, Scene i, "The Traitor's Gate of the Tower," painted by Gordon (894/3/b 4). Although in the drawing by Gordon the arch is curved rather than Elizabethan, the other details of the drawings are the same. The drawing by Grieve indicates that the side pieces were wings and the background a cut drop.

No. 217 is a drawing of the same scene as Richard II, Act V, Scene iv, "St. George's Hall, Windsor Castle," by Lloyds (894/3/b 4). The rendering of the scene is much the same except that it is much more actualistic in the detail of the ornamentation and there are no figures in the drawing.

No. 218 is a drawing of the tableau from the last scene of Richard II, "St. George's Hall" (above). This is a drawing of the throne and canopy pictured in No. 217, and the figure of the King bears some resemblance to Charles Kean.

No. 219. This is of the same scene as No. 189, Henry V, Act V, Scene i, "France in The Neighborhood of
Troys," also painted by Grieve. The two drawings have much the same viewpoint and the same general topography of landscape and city. However, No. 189 is a more finished drawing and more detailed.

No. 220 is a drawing representing the "Historical Episode, Old London Bridge from The Surrey Side" for Henry V. There are two other drawings for this scene, one by Lloyds (894/1/c 4) and one by Grieve, No. 192. All three drawings are similar in the architectural forms and in the general placement of the figures; however, the two latter drawings give a much greater feeling of space and have more figures in them.

No. 221 is very similar to another drawing by Grieve (No. 195), Richard II, Act II, Scene iii, "The Wilds of GLOistershire." The drawings differ from each other mostly in the actuality of the detail. In No. 221 the setting is obviously divided into two wings, a rock set piece, and a backdrop.
APPENDIX C

CHRONOLOGY OF THE THEATRE ACTIVITIES OF
THE GRIEVE FAMILY

This chronology is intended to give a picture of the scope of the theatrical activity of the Grieve family. The list is by no means complete. It was compiled primarily from scripts on microfilm in the Ohio State University Theatre Collection and from contemporary periodicals. The reader is cautioned about drawing conclusions about the amount of work the Grieves were doing at a particular time from the number of entries. These entries more frequently reflect the availability of sources than they do the work being done.

Only those productions with which they can be definitely linked are included. There were many productions during this period which listed "new scenery" but did not list the scene painters. Many of the productions listed here did not have all new scenery. In some instances reviews implied that little if any of the scenery listed was in fact new. Where it is known, the opening date of the production has been included; however, some are the
dates of the review and are therefore only approximate. Where possible missing dates have been supplied from Nicoll's handlist.¹

In this chronology the following abbreviations are used for theatres in London: (A·t.) Astley's Royal Amphitheatre; (C.G.) Theatre Royal Covent Garden, after 1856 known as the Royal Italian Opera; (D.L.) Theatre Royal Drury Lane; (Eng.O.) The English Opera; (K.C.R.) The King's Concert Rooms; (Kings) The King's Theatre, after 1832 known as Her Majesty's; (Gall.) the Diorama at the Gallery of Illustration in Regent Street; (S.W.) Sadler's Wells Theatre; (Windsor) The command performances in the Rubens Room at Windsor Castle; (Guild) The Guild of Literature and Art, a private theatrical group; (Prins.) The Princess Theatre; (St. J.) The St. James Theatre.

Theatres outside London have been identified only by city. Where the theatre is known to be other than the Theatre Royal of that city it is indicated by a footnote. The following abbreviations are used for these cities: (Birm.) Birmingham; (Edin.) Edinburgh; (Man.) Manchester.

The following abbreviations have been used for the sources cited (for complete bibliographic information on these sources see the Bibliography): (A.J.) The Art

Journal; (Brayley) W. Brayley, Historical and Descriptive Account of the Theatres of London; (Chapman) J. K. Chapman, A Complete History of Dramatic Entertainment; (Decastro) J. Decastro, The Memoirs of J. Decastro; (Dibdin) J. C. Dibdin, The Annals of the Edinburgh Stage; (Duncan) B. Duncan, The St. James Theatre; (E.D.S.) Enciclopedia Dello Spettacolo, Vol. V; Ex. (Examiner); (Hollingshead) J. Hollingshead, My Lifetime; (I.L.N.) The Illustrated London News; (Moody) R. Moody, Edwin Forest; (Odell) G. C. Odell, Shakespeare from Betterton to Irving; (Penley) B. Penley, The Bath Stage; (Phelps) W. M. Phelps and J. Forbes-Robertson, The Life and Life-Work of Samuel Phelps; (P.B.) Playbills, the number indicates the film number of The Ohio State University Theatre Collection; (Rice C. Rice, The London Theatre in the Eighteen-Thirties; (Script) published script for the production, the number indicates the film number of The Ohio State University Theatre Collection; (Smith) W. D. Smith, The Italian Opera in London 1789-1820; (Tallis's) Tallis's Dramatic Magazine; (T.N.) Theatre Notebook; (T.I.) Theatrical Inquisitor; (T.J.) Theatrical Journal; (T.O.) Theatrical Observer; (Watson) E. B. Watson, Sheridan to Robertson; (Wyndham) H. S. Wyndham, The Annals of the Covent Garden Theatre.

1 For the Institution holding the original material see the Bibliography.

2 Ibid.
The following abbreviations for the members of the Grieve family have been used: (J.H.) John Henderson Grieve; (T.) Thomas Grieve; (W.) William Grieve; (T.W.) Thomas Walford Grieve. Where the individual members of the family were not identified by name the method of listing used in the source is given. It should not be assumed that all productions with the listing "The Grieves" or "Messrs. Grieve" had scenery painted by all the members of the family (John Henderson, William and Thomas) although this was probably the case. Other scenic artists are not listed except for William Telbin with whom Thomas Grieve was associated for many years.
<table>
<thead>
<tr>
<th>Date</th>
<th>Theatre</th>
<th>Production</th>
<th>Members Involved</th>
<th>Source</th>
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<tr>
<td>1794 Oct. 4</td>
<td>D.L.</td>
<td>paid 7.6.6 for painting the hall</td>
<td>J.H.</td>
<td>T.N., Vol. XIX</td>
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<tr>
<td>1803 Feb. 11</td>
<td>Dublin(^1)</td>
<td>The Knights of the Sun; or, Love and Danger</td>
<td>J.H.</td>
<td>Decastro</td>
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<td>1804 April 2</td>
<td>Ast.</td>
<td>designed the interior of the new theatre</td>
<td>J.H.</td>
<td>Decastro</td>
</tr>
<tr>
<td>1805 Oct. 12</td>
<td>Bath</td>
<td>Richard III</td>
<td>J.H.</td>
<td>E.D.S.</td>
</tr>
<tr>
<td>1806 Dec. 26</td>
<td>C.G.</td>
<td>Harlequin and Mother Goose; or, The Golden Egg</td>
<td>J.H.</td>
<td>script (831)</td>
</tr>
<tr>
<td>1807 Dec. 26</td>
<td>C.G.</td>
<td>Harlequin in His Element; or, Fire, Water, Earth and Air designed for new Lord Mayor's Barge, built by Searle</td>
<td>J.H.</td>
<td>script (433)</td>
</tr>
<tr>
<td>1809 Sept. 24</td>
<td>C.G.</td>
<td>Macbeth</td>
<td>J.H.</td>
<td>Odell</td>
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\(^1\)Amphitheatre-Royal, Peter Street.
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<td>1810</td>
<td>Dec. 26</td>
<td>C.G. Harlequin and Asmodeus; or, Cupid on Crutches</td>
<td>J.H.</td>
<td>script (428)</td>
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<tr>
<td>1812</td>
<td>June 4</td>
<td>Kings La Reine de Golconde</td>
<td>J.H.</td>
<td>Smith</td>
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<td></td>
<td>Oct. 26</td>
<td>C.G. The Tempest</td>
<td>J.H.</td>
<td>Odell</td>
</tr>
<tr>
<td>1813</td>
<td>Oct. 21</td>
<td>C.G. The Miller and His Men</td>
<td>J.H.</td>
<td>script (357)</td>
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<tr>
<td>1814</td>
<td>April 19</td>
<td>C.G. Sadak and Kalasrade; or, The Waters of Oblivion</td>
<td>J.H.</td>
<td>P.B. (1463)</td>
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<tr>
<td>1815</td>
<td>April 28</td>
<td>C.G. Comus</td>
<td>J.H.</td>
<td>Phelps</td>
</tr>
<tr>
<td></td>
<td>June 19</td>
<td>S.W. The Red Hands</td>
<td>J.H.</td>
<td>T.N., XV</td>
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<tr>
<td></td>
<td>April 23</td>
<td>C.G. Garrick's Jubilee</td>
<td>J.H.</td>
<td>P.B. (410)</td>
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<tr>
<td></td>
<td>May 13</td>
<td>S.W. Iwanowna; or The Maid of Moscow</td>
<td>J.H.</td>
<td>T.N., XV</td>
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<tr>
<td></td>
<td>July 15</td>
<td>S.W. Philip and His Dog; or, Where's the Child</td>
<td>J.H.</td>
<td>P.B. (1522B)</td>
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<tr>
<td></td>
<td>Dec. 26</td>
<td>C.G. Harlequin and the Sylph of the Oak; or, The Blind Beggar of Bethnal Green</td>
<td>J.H.</td>
<td>script (412)</td>
</tr>
<tr>
<td>Date</td>
<td>Theatre</td>
<td>Production</td>
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<td>1817</td>
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<td>Feb. 27</td>
<td>C.G.</td>
<td>Heir of Vironi; or, Honesty is The Best Policy</td>
<td>Grieve and Sons</td>
<td>P.B.</td>
</tr>
<tr>
<td>April 14</td>
<td>S.W.</td>
<td>Philip and His Dog (new scenery)</td>
<td>J.H.</td>
<td>P.B. (1522B)</td>
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<tr>
<td>Aug. 4</td>
<td>S.W.</td>
<td>Terrible Peak; or, A Mother's Sorrows</td>
<td>J.H.</td>
<td>P.B. (1522B)</td>
</tr>
<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin Gulliver; or, The Flying Island</td>
<td>J.H., T.</td>
<td>script (292)</td>
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<tr>
<td>n.d.</td>
<td>Ast.</td>
<td>redecorated the interior</td>
<td>J.H.</td>
<td>Brayley</td>
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<td>1818</td>
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<td>Mar. 24</td>
<td>S.W.</td>
<td>The Elements; or, Harlequin Earth, Air, Water and Fire</td>
<td>J.H.</td>
<td>P.B. (1522B)</td>
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<tr>
<td>Mar. 30</td>
<td>C.G.</td>
<td>Marquis de Carabas; or, Puss in Boots</td>
<td>J.H., T.</td>
<td>P.B. (1463)</td>
</tr>
<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin Munchausen; or, The Fountain of Love</td>
<td>J.H., T.</td>
<td>script (151)</td>
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<td>1819</td>
<td></td>
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<tr>
<td>Feb. 15</td>
<td>Edin.</td>
<td>Rob Roy Macgregor; or, Auld Lang Syne!</td>
<td>J.H., W.</td>
<td>Dibdin</td>
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<tr>
<td>Oct. 6</td>
<td>C.G.</td>
<td>The Gnome King; or, The Giant Mountains</td>
<td>J.H.</td>
<td>script (421)</td>
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<td>1820</td>
<td></td>
<td></td>
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<tr>
<td>Apr. 22</td>
<td>C.G.</td>
<td>Henri Quatre; or, Paris in Olden Times</td>
<td>J.H.</td>
<td>T.I. 1820</td>
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<tr>
<td>Dec. 20</td>
<td>Edin.</td>
<td>The Antiquary; or, The Heir of Glen Allen</td>
<td>Grieves [sic]</td>
<td>Dibdin</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin and Friar Bacon; or, The Brazen Head</td>
<td>J.H., T., W.</td>
<td>script (88)</td>
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<td>1821</td>
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<tr>
<td>April 23</td>
<td>C.G.</td>
<td>Undine; or, The Spirit of The Waters</td>
<td>not given</td>
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<td>May 15</td>
<td>C.G.</td>
<td>The Tempest</td>
<td>J.H.</td>
<td>Odell</td>
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<tr>
<td>June 25</td>
<td>C.G.</td>
<td>Henry IV, Part II</td>
<td>T.</td>
<td>Odell</td>
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1 Original in the Ohio State University Theatre Collection.
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<td>July 5</td>
<td>Birm.</td>
<td><em>Henri Quatre</em>; or, Paris in Olden Times</td>
<td>Grieve and Son,</td>
<td>P.B. (1463)</td>
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<tr>
<td>Dec. 15</td>
<td>Bath</td>
<td><em>Kenilworth</em>; or, England's Golden Days</td>
<td>Grieve</td>
<td>Penley</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td><em>Harlequin and Mother Bunch</em>; or, The Yellow Dwarf</td>
<td>J.H., T., W.</td>
<td>script (100)</td>
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<td>1822</td>
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<tr>
<td>Jan. 30</td>
<td>C.G.</td>
<td>designed &quot;new and splendid orchestra&quot; used for Lenten concerts</td>
<td>J.H.</td>
<td>T.O. 1/30/22</td>
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<td>Apr. 8</td>
<td>C.G.</td>
<td><em>Cherry and Fair Star</em>; or, The Children of Cyprus</td>
<td>J.H., T., W.</td>
<td>T.O. 4/8/22</td>
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<tr>
<td>Oct. 4</td>
<td>C.G.</td>
<td><em>Two Gentlemen of Verona</em></td>
<td>the Grieves</td>
<td>T.O. 10/4/22</td>
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<tr>
<td>Nov. 8</td>
<td>Bath</td>
<td>new drop-scene and numerous other additions</td>
<td>the Grieves</td>
<td>T.O. 11/8/22</td>
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<tr>
<td>Dec. 3</td>
<td>C.G.</td>
<td><em>Maid Marian</em>; or, The Huntress of Arlingford</td>
<td>the Grieves</td>
<td>T.O. 12/3/22</td>
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<td>1823</td>
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<tr>
<td>Mar. 31</td>
<td>C.G.</td>
<td><em>The Vision of the Sun</em>; or, The Orphan of Peru</td>
<td>J.H., T., W.</td>
<td>T.O. 3/31/23</td>
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<td>Oct. 10</td>
<td>C.G.</td>
<td><em>The Beacon of Liberty</em></td>
<td>J.H., T., W.</td>
<td>T.O. 10/10/23</td>
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<tr>
<td>Nov. 5</td>
<td>C.G.</td>
<td><em>Cortez</em>; or, The Conquest of Mexico</td>
<td>Grieve and Sons</td>
<td>T.O. 11/5/23</td>
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<tr>
<td>Nov. 21</td>
<td>C.G.</td>
<td><em>Timour the Tartar</em></td>
<td>J.H., T., W.</td>
<td>T.O. 11/21/23</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td><em>Harlequin and Poor Robin</em>; or, The House That Jack Built</td>
<td>J.H., T., W.</td>
<td>script (278)</td>
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<tr>
<td>Date</td>
<td>Theatre</td>
<td>Production</td>
<td>Members Involved</td>
<td>Source</td>
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<td>1824</td>
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<tr>
<td>Feb. 10</td>
<td>C.G.</td>
<td>Native Land; or, The Return from Slavery</td>
<td>J.H., T., W.</td>
<td>T.O. 2/10/24</td>
</tr>
<tr>
<td>Mar.</td>
<td>C.G.</td>
<td>designed &quot;the Grand Orchestra&quot; used for the Lenten concerts</td>
<td>J.H.</td>
<td>T.O. 3/5/24</td>
</tr>
<tr>
<td>Apr. 19</td>
<td>C.G.</td>
<td>The Spirit of the Moon; or, The Inundation of the Nile</td>
<td>J.H., T., W.</td>
<td>T.O. 4/19/24</td>
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<tr>
<td>May 27</td>
<td>C.G.</td>
<td>Charles II; or, The Merry Monarch</td>
<td>Grieve and Sons</td>
<td>T.O. 5/27/24</td>
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<tr>
<td>Oct. 14</td>
<td>C.G.</td>
<td>Der Freischutz; or, The Black Huntsman of Bohemia</td>
<td>J.H., T., W.</td>
<td>T.O. 10/14/24</td>
</tr>
<tr>
<td>Dec. 27</td>
<td>C.G.</td>
<td>Harlequin and the Dragon of Wantley; or, More of More Hall</td>
<td>J.H., T., W.</td>
<td>T.O. 12/27/24</td>
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<tr>
<td>1825</td>
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<tr>
<td>June 30</td>
<td>C.G.</td>
<td>The Tempest</td>
<td>J.H.</td>
<td>T.O. 6/30/25</td>
</tr>
<tr>
<td>July 11</td>
<td>C.G.</td>
<td>The Ramsbottoms at Rhems and The Coronation of Charles X of France</td>
<td>J. H., T.</td>
<td>T.O. 7/12/25^2</td>
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<tr>
<td>Sept. 30</td>
<td>C.G.</td>
<td>new act drop for opening of theatre</td>
<td>J.H., T., W.</td>
<td>T.O. 9/30/25</td>
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<tr>
<td>Dec. 3</td>
<td>C.G.</td>
<td>'Twas I</td>
<td>Mr. Grieve</td>
<td>T.O. 12/8/25</td>
</tr>
<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin and the Magic Rose; or, Beauty and the Beast</td>
<td>J.H., T., W.</td>
<td>script (274)</td>
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<td>1826</td>
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<tr>
<td>Feb. 16</td>
<td>C.G.</td>
<td>The French Libertine</td>
<td>J.H., T.</td>
<td>T.O. 2/16/26</td>
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<tr>
<td>April 12</td>
<td>C.G.</td>
<td>Oberon; or, The Elf-King's Oath</td>
<td>J.H., T., W.</td>
<td>T.O. 4/12/26</td>
</tr>
<tr>
<td>May 15</td>
<td>C.G.</td>
<td>Robinson Crusoe; or, The Bold Bucaniers</td>
<td>J.H., T., W.</td>
<td>T.O. 5/15/26</td>
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1 Grieve and Pugh are credited with painting the same scenes as the 1821 production (Odell).

2 Scene painters entered in ink in volume in Cornell University Library.
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<td>Oct. 21</td>
<td>C.G.</td>
<td>Peveril of the Peak</td>
<td>J.H., T., W.</td>
<td>T.O. 10/21/26</td>
</tr>
<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin and Mother Shipton; or, Riquet with the Tuft</td>
<td>J.H., T., W.</td>
<td>script (845)</td>
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<tr>
<td>1827</td>
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<tr>
<td>April 16</td>
<td>C.G.</td>
<td>Peter Wilkins; or, The Flying Indians</td>
<td>Messrs. Grieve</td>
<td>T.I. 4/22/27</td>
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<tr>
<td>July 21</td>
<td>Bath</td>
<td>Peter Wilkins</td>
<td>T. Reeve [sic]</td>
<td>T.O. 7/21/27</td>
</tr>
<tr>
<td>Oct. 19</td>
<td>C.G.</td>
<td>Cymbeline</td>
<td>J.H., T., W.</td>
<td>Odell</td>
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<tr>
<td>Nov. 3</td>
<td>C.G.</td>
<td>Alfred the Great; or, The Enchanted Standard</td>
<td>Grieve</td>
<td>T.O. 11/6/27</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin and Number Nip; or, The Giant Mountain</td>
<td>J.H., T., W.</td>
<td>T.O. 12/26/27</td>
</tr>
<tr>
<td>1828</td>
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<tr>
<td>April 7</td>
<td>C.G.</td>
<td>Tuckitomba; or, The Obi Sorceress</td>
<td>J.H., T., W.</td>
<td>T.O. 4/7/28</td>
</tr>
<tr>
<td>April 21</td>
<td>C.G.</td>
<td>Peter Wilkins (with new scenes)</td>
<td>J.H., T., W.</td>
<td>T.O. 4/21/28</td>
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<tr>
<td>1829</td>
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<td>Mar. 7</td>
<td>C.G.</td>
<td>The Maid of Judah; or, The Knights Templars</td>
<td>J.H., T., W.</td>
<td>T.O. 3/7/29</td>
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<td>April 20</td>
<td>C.G.</td>
<td>The Devil's Elixir; or, The Shadowless Man</td>
<td>J.H., T., W.</td>
<td>T.O. 4/10/29</td>
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1 First performed May 16, 1827 (T.O. 5/26/1827); T.O. does not give scene painters.
<table>
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<td>1829</td>
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<tr>
<td>May 12</td>
<td>C.G.</td>
<td>Comus</td>
<td>J.H., T., W.</td>
<td>T.O. 5/12/29</td>
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<tr>
<td>Nov. 30</td>
<td>C.G.</td>
<td>Black Eyed Susan; or, All in The Downs</td>
<td>J.H., T., W.</td>
<td>T.O. 11/30/29</td>
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<td>Dec. 9</td>
<td>C.G.</td>
<td>Venice Preserved</td>
<td>Messrs. Grieve</td>
<td>T.O. 12/9/29</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin and Cock Robin; or, Vulcan and Venus</td>
<td>J.H., T., W.</td>
<td>T.O. 12/26/29</td>
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<tr>
<td>1830</td>
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<tr>
<td>Jan. 18</td>
<td>C.G.</td>
<td>The Grecian Daughter</td>
<td>J.H., T., W.</td>
<td>T.O. 1/18/30</td>
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<tr>
<td>April 12</td>
<td>C.G.</td>
<td>The Wigmam; or, The Men of the Wilderness</td>
<td>Messrs. Grieve</td>
<td>T.O. 4/12/30</td>
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<tr>
<td>April 13</td>
<td>C.G.</td>
<td>Cinderella; or, The Fairy Queen and The Glass Slipper</td>
<td>J.H., T., W.</td>
<td>T.O. 4/13/30</td>
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<tr>
<td>April 30</td>
<td>C.G.</td>
<td>Isabella; or, The Fatal Marriage</td>
<td>Messrs. Grieve</td>
<td>T.O. 4/30/30</td>
</tr>
<tr>
<td>Oct. 18</td>
<td>C.G.</td>
<td>The Blue Anchor; or, A Tar for All Weathers</td>
<td>Messrs. Grieve</td>
<td>T.O. 10/18/30</td>
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<tr>
<td>Oct. 20</td>
<td>C.G.</td>
<td>The Jew of Aragon; or, The Hebrew Queen</td>
<td>J.H., T., W.</td>
<td>T.O. 10/20/30</td>
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<tr>
<td>Oct. 30</td>
<td>C.G.</td>
<td>Carnival At Naples</td>
<td>J.H., T., W.</td>
<td>T.O. 10/30/30</td>
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<tr>
<td>Nov. 30</td>
<td>C.G.</td>
<td>The Chancery Suit</td>
<td>Messrs. Grieve</td>
<td>T.O. 11/30/30</td>
</tr>
<tr>
<td>Dec. 27</td>
<td>C.G.</td>
<td>Harlequin Pat and Harlequin Bat; or, The Giant's Causeway</td>
<td>J.H., T., W.</td>
<td>T.O. 12/27/30</td>
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303
<table>
<thead>
<tr>
<th>Date</th>
<th>Theatre</th>
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<td>1831</td>
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<tr>
<td>Feb.</td>
<td>C.G.</td>
<td>Richard III</td>
<td>Messrs. Grieve</td>
<td>Odell</td>
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<tr>
<td>Feb. 3</td>
<td>C.G.</td>
<td>The Romance of A Day</td>
<td>Messrs. Grieve</td>
<td>T.O. 2/3/31</td>
</tr>
<tr>
<td>March 1</td>
<td>Kings</td>
<td>Kenilworth</td>
<td>Messrs. Grieve</td>
<td>E.D.S.</td>
</tr>
<tr>
<td>April 4</td>
<td>C.G.</td>
<td>Neuhä's Cave; or, The South Sea Mutineers</td>
<td>Messrs. Grieve</td>
<td>T.O. 4/4/31</td>
</tr>
<tr>
<td>April 7</td>
<td>C.G.</td>
<td>Azor and Zemira; or, The Magic Rose</td>
<td>J.H., T.</td>
<td>P.B. (1468)</td>
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<tr>
<td>May 31</td>
<td>C.G.</td>
<td>The Gipsy Father</td>
<td>the Grieves</td>
<td>T.O. 5/31/31</td>
</tr>
<tr>
<td>Nov. 3</td>
<td>C.G.</td>
<td>Fra Diavolo; or, The Inn of Terracina</td>
<td>J.H., T., W.</td>
<td>T.O. 11/3/31</td>
</tr>
<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Hop O' My Thumb and His Brothers; or, Harlequin and The Ogre</td>
<td>J.H., T., W.</td>
<td>script (271)</td>
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<tr>
<td>1832</td>
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<tr>
<td>Feb. 21</td>
<td>C.G.</td>
<td>The Fiend Father; or, Robert of Normandy</td>
<td>J.H., T., W.</td>
<td>T.O. 2/21/32</td>
</tr>
<tr>
<td>April 21</td>
<td>C.G.</td>
<td>The Tartar Witch, and The Pedlar Boy</td>
<td>J.H., W.</td>
<td>T.O. 4/21/32</td>
</tr>
<tr>
<td>July 27</td>
<td>C.G.</td>
<td>La Sylphide</td>
<td>Messrs. Grieve</td>
<td>T.O. 7/30/32</td>
</tr>
<tr>
<td>Oct. 1</td>
<td>C.G.</td>
<td>His First Campaign</td>
<td>Messrs. Grieve</td>
<td>T.O. 10/3/32</td>
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<tr>
<td>Nov. 5</td>
<td>C.G.</td>
<td>The Dark Diamond</td>
<td>Messrs. Grieve</td>
<td>T.O. 11/5/32</td>
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<td>Dec. 2</td>
<td>C.G.</td>
<td>Masaniello</td>
<td>Messrs. Grieve</td>
<td>T.O. 12/2/32</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Puss in Boots; or, Harlequin The Miller's Son</td>
<td>Messrs. Grieve</td>
<td>script (118)</td>
</tr>
<tr>
<td>n.d.</td>
<td>Kings</td>
<td>repainted the ceiling</td>
<td>Grieve [W.?]</td>
<td>T.O. 1/28/32</td>
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<tr>
<td>n.d.</td>
<td>C.G.</td>
<td>Robert The Devil (Meyerbeer)^2</td>
<td>Grieve [W.?]</td>
<td>E.D.S.</td>
</tr>
</tbody>
</table>

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1 Pugin states that he painted all of the scenery for this production (A. N. W. Pugin, Recollections of A. N. W. Pugin [London: B. Ferrey, 1861], p. 59).

2 This may be The Fiend Father produced Feb. 21 (see above). The Theatrical Observer does not list a production of Robert The Devil at Covent Garden.
<table>
<thead>
<tr>
<th>Date</th>
<th>Theatre</th>
<th>Production</th>
<th>Members Involved</th>
<th>Source</th>
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<tr>
<td>1833</td>
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<tr>
<td>Jan. 9</td>
<td>C.G.</td>
<td>Nell Gwynne; or, The Prologue</td>
<td>J.H., T., W.</td>
<td>T.O. 1/9/33</td>
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<tr>
<td>Feb. 5</td>
<td>C.G.</td>
<td>The Smuggler Boy</td>
<td>Messrs. Grieve</td>
<td>T.O. 2/5/33</td>
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<tr>
<td>Feb. 9</td>
<td>C.G.</td>
<td>Kenilworth (from the King's Theatre)</td>
<td>Messrs. Grieve</td>
<td>T.O. 2/9/33</td>
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<tr>
<td>Feb. 22</td>
<td>C.G.</td>
<td>Israelites in Egypt (oratorio for Lent)</td>
<td>Messrs. Grieve</td>
<td>T.O. 2/22/33</td>
</tr>
<tr>
<td>April 8</td>
<td>C.G.</td>
<td>The Elfin Sprite; or, The Grim Gray</td>
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<tr>
<td>May 27</td>
<td>C.G.</td>
<td>The Magic Flute (Bunn's German Operas)</td>
<td>Messrs. Grieve</td>
<td>T.O. 5/27/33</td>
</tr>
<tr>
<td>June 29</td>
<td>C.G.</td>
<td>Euryanthe (Bunn's German Operas)</td>
<td>Messrs. Grieve</td>
<td>T.O. 6/29/33</td>
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<tr>
<td>Oct. 21</td>
<td>C.G.</td>
<td>The Ferry and The Mill</td>
<td>Messrs. Grieve</td>
<td>T.O. 10/21/33</td>
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<tr>
<td>Nov. 13</td>
<td>C.G.</td>
<td>Gustavus III; or, The Masked Ball</td>
<td>Messrs. Grieve</td>
<td>T.O. 11/13/33</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Old Mother Hubbard and Her Dog; or, Harlequin</td>
<td>Messrs. Grieve</td>
<td>T.O. script (106)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and The Tale of The Nursery</td>
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<tr>
<td>1834</td>
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<tr>
<td>Feb. 5</td>
<td>C.G.</td>
<td>The Revolt of The Harem</td>
<td>Messrs. Grieve</td>
<td>T.O. 2/5/34</td>
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<td>April 1</td>
<td>C.G.</td>
<td>The Challenge</td>
<td>Messrs. Grieve</td>
<td>T.O. 4/1/34</td>
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<tr>
<td>May 6</td>
<td>C.G.</td>
<td>The Fairy Slipper</td>
<td>Messrs. Grieve</td>
<td>T.O. 5/2/34</td>
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<tr>
<td>Nov. 24</td>
<td>C.G.</td>
<td>The Storm; or, The Isle of The Genii</td>
<td>J.H., T., W.</td>
<td>T.O. 11/24/34</td>
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<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin and Queen Mab; or, The Three Glass</td>
<td>Messrs. Grieve</td>
<td>T.O. 12/26/34</td>
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<td></td>
<td></td>
<td>Distaffs</td>
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<tr>
<td>1836</td>
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<tr>
<td>Oct. 17</td>
<td>D.L.</td>
<td>The Gladiator</td>
<td>Messrs. Grieve</td>
<td>Moody</td>
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<tr>
<td>Nov. 8</td>
<td>D.L.</td>
<td>The Siege of Corinth</td>
<td>Messrs. Grieve</td>
<td>Watson</td>
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<tr>
<td>Dec. 31</td>
<td>D.L.</td>
<td>The Wrecker's Daughter</td>
<td>Messrs. Grieve</td>
<td>Rice</td>
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1^ Third performance.
<table>
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<td>Oct. 7</td>
<td>D.L.</td>
<td><em>Child of The Wreck</em></td>
<td>J.H., T., W.</td>
<td>T.O. 18/7/37</td>
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<tr>
<td>Nov. 6</td>
<td>D.L.</td>
<td><em>Caractacus</em></td>
<td>J.H., T., W.</td>
<td>T.O. 11/6/37</td>
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<tr>
<td>n.d.</td>
<td>D.L.</td>
<td><em>Fair Rosamond</em></td>
<td>the Grieves</td>
<td>Moody</td>
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<td>1838</td>
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<td>Jan. 8</td>
<td>D.L.</td>
<td><em>Hamlet</em></td>
<td>Messrs. Grieve</td>
<td>Odell</td>
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<td>May 16</td>
<td>D.L.</td>
<td><em>Othello</em></td>
<td>J.H., T., W.</td>
<td>Odell</td>
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<tr>
<td>May 17</td>
<td>D.L.</td>
<td><em>Diaestes; or, The Veiled Lady</em></td>
<td>Messrs. Grieve</td>
<td>T.O. 5/17/38</td>
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<td>Nov. 6</td>
<td>D.L.</td>
<td><em>Francis I</em></td>
<td>J.H., T., W.</td>
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<td>Sept. 30</td>
<td>C.G.</td>
<td><em>Love's Labour's Lost</em></td>
<td>Messrs. Grieve</td>
<td>Ex. 10/6/39</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td><em>Harlequin and The Merry Devil of Edmonton; or, The Great Bed of Ware</em></td>
<td>J.H., T., W.</td>
<td>script (494)</td>
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<tr>
<td>n.d.</td>
<td>Bath</td>
<td>completely re-embellished and decorated</td>
<td>Messrs. Grieve</td>
<td>Penley</td>
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<tr>
<td>1840</td>
<td></td>
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<tr>
<td>June 18</td>
<td>Kings</td>
<td><em>L' Ombre (ballet)</em></td>
<td>W.</td>
<td>Beaumont</td>
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<td>Nov. 22</td>
<td>C.G.</td>
<td><em>A Midsummer Night's Dream</em></td>
<td>Grieve (T.)</td>
<td>Odell</td>
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<tr>
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<td>C.G.</td>
<td>The Castle of Otranto; or, Harlequin and The Giant Helmet</td>
<td>J.H., T., W.</td>
<td>script (495)</td>
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<td>Dec. 26</td>
<td>C.G.</td>
<td>Guy Earl of Warwick; or, Harlequin and the Dun Cow</td>
<td>Messrs. Grieve</td>
<td>T.J. 1/1/42</td>
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<tr>
<td>1842</td>
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<tr>
<td>June 23</td>
<td>Kings</td>
<td>Alma; or, La Fille de Feu (ballet)</td>
<td>Grieve [W.]</td>
<td>T.J. 7/9/42</td>
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<tr>
<td>Oct. 23</td>
<td>C.G.</td>
<td>Macbeth</td>
<td>the Grieves</td>
<td>T.J. 10/23/42</td>
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<tr>
<td>Dec. 26</td>
<td>C.G.</td>
<td>Punch's Pantomime; or, Harlequin King John and Magna Charta</td>
<td>J.H., T., W.</td>
<td>script (489)</td>
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<td>1843</td>
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<tr>
<td>June 22</td>
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<td>Ondine; ou, la Naiade (ballet)</td>
<td>W.</td>
<td>Beaumont</td>
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<tr>
<td>n.d.</td>
<td>D.L.</td>
<td>The Bohemian Girl</td>
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<td>E.D.S.</td>
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<tr>
<td>1844</td>
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<tr>
<td>March 9</td>
<td>Kings</td>
<td>La Esmeralda (ballet)</td>
<td>W.</td>
<td>Beaumont</td>
</tr>
<tr>
<td>June 25</td>
<td>Kings</td>
<td>Zelia; or, La Nymph de Diane (ballet)</td>
<td>W.</td>
<td>I.L.N. 6/29/44</td>
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<tr>
<td>Oct. 19</td>
<td>D.L.</td>
<td>The Syren</td>
<td>the Grieves</td>
<td>I.L.N. 10/19/44</td>
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<td>D.L.</td>
<td>Maritana</td>
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<td>E.D.S.</td>
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<td>Dec. 26</td>
<td>D.L.</td>
<td>Harlequin and St. George and The Dragon</td>
<td>T. (with Telbin)</td>
<td>script (265)</td>
</tr>
<tr>
<td>Date</td>
<td>Theatre</td>
<td>Production</td>
<td>Members Involved</td>
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<tr>
<td>1847</td>
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<tr>
<td>Jan. 30</td>
<td>D.L.</td>
<td>The Favourite</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 1/30/47</td>
</tr>
<tr>
<td>April 3</td>
<td>D.L.</td>
<td>The Desert; or, The Imaun's Daughter</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 4/3/47</td>
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<tr>
<td>April 6</td>
<td>C.G.</td>
<td>Semiramida and L'Odalisque</td>
<td>T. (with Telbin)</td>
<td>Wyndham</td>
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<tr>
<td>May 22</td>
<td>C.G.</td>
<td>La Salamandrine (ballet)</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 5/22/47</td>
</tr>
<tr>
<td>June 19</td>
<td>C.G.</td>
<td>Manon Lescaut</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 6/19/47</td>
</tr>
<tr>
<td>June 26</td>
<td>C.G.</td>
<td>I Due Foscari</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 6/26/47</td>
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<td>1848</td>
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<tr>
<td>Dec. 28</td>
<td>Wind.</td>
<td>The Merchant of Venice</td>
<td>T.</td>
<td>Chapman</td>
</tr>
<tr>
<td>1849</td>
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<tr>
<td>Jan. 4</td>
<td>Wind.</td>
<td>Used Up and Box and Cox</td>
<td>T.</td>
<td>Chapman</td>
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<tr>
<td>Jan. 11</td>
<td>Wind.</td>
<td>Hamlet</td>
<td>T.</td>
<td>Chapman</td>
</tr>
<tr>
<td>Jan. 18</td>
<td>Wind.</td>
<td>The Stranger and Twice Killed</td>
<td>T.</td>
<td>Chapman</td>
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<tr>
<td>Jan. 25</td>
<td>Wind.</td>
<td>The Housekeeper and Sweethearts and Wives</td>
<td>T.</td>
<td>Chapman</td>
</tr>
<tr>
<td>n.d.</td>
<td>C.G.</td>
<td>Masaniello</td>
<td>T. (with Telbin)</td>
<td>A.J. 1849</td>
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<tr>
<td>n.d.</td>
<td>C.G.</td>
<td>Roberto II Diavolo</td>
<td>T. (with Telbin)</td>
<td>A.J. 1849</td>
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<tr>
<td>1850</td>
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<tr>
<td>Feb. 8</td>
<td>Wind.</td>
<td>dramatic skit and King Rene's Daughter and Charles XII</td>
<td>T.</td>
<td>I.L.N. 2/16/50</td>
</tr>
<tr>
<td>March 23</td>
<td>C.G.</td>
<td>Der Freischutz</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 3/23/50</td>
</tr>
<tr>
<td>March 25</td>
<td>Gal.</td>
<td>The Route of The Overland Mail to India from Southampton to Calcutta</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 3/30/50</td>
</tr>
<tr>
<td>April 27</td>
<td>C.G.</td>
<td>Zora (Rossini's &quot;Mose in Egitto&quot;)</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 4/4/50</td>
</tr>
</tbody>
</table>

T. Grieve became superintendent of scenery. Only those productions for which he painted scenes are included in this list.
<table>
<thead>
<tr>
<th>Date</th>
<th>Theatre</th>
<th>Production</th>
<th>Members Involved</th>
<th>Source</th>
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<tbody>
<tr>
<td>1851</td>
<td>April 24</td>
<td>Guild</td>
<td>Not So Bad as We Seem; or, Many Sides</td>
<td>T.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>To a Character</td>
<td>(with Telbin)</td>
</tr>
<tr>
<td></td>
<td>May 27</td>
<td>C.G.</td>
<td>Fidello</td>
<td>T.</td>
</tr>
<tr>
<td></td>
<td>June 14</td>
<td>C.G.</td>
<td>Favorita</td>
<td>T.</td>
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<td></td>
<td>Dec. 12</td>
<td>Wind.</td>
<td>Henry IV, Part I</td>
<td>T.</td>
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<td></td>
<td>Dec. 19</td>
<td>Wind.</td>
<td>The Critic</td>
<td>T.</td>
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<td>1853</td>
<td>Feb. 14</td>
<td>Princ.</td>
<td>Macbeth</td>
<td>T.</td>
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<td></td>
<td>n.d.</td>
<td>Gall.</td>
<td>The Ocean Mail to India and Australia (diorama)</td>
<td>T. (with Telbin)</td>
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<tr>
<td>1854</td>
<td>n.d.</td>
<td>Gall.</td>
<td>The Crimean War (added to The Ocean Mail)</td>
<td>T. (with Telbin)</td>
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<tr>
<td>1855</td>
<td>May 16</td>
<td>Princ.</td>
<td>Henry VIII</td>
<td>T.</td>
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<td>1856</td>
<td>April 28</td>
<td>Princ.</td>
<td>The Winter's Tale</td>
<td>T.</td>
</tr>
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<td></td>
<td>Sept. 1</td>
<td>Princ.</td>
<td>Pizarro</td>
<td>T.</td>
</tr>
<tr>
<td>Date</td>
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<td>Production</td>
<td>Members Involved</td>
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<td>1857</td>
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<td>March 12</td>
<td>Princ.</td>
<td>Richard II</td>
<td>T.</td>
<td>P.B. (958*)</td>
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<tr>
<td>July 1</td>
<td>Princ.</td>
<td>The Tempest</td>
<td>T.</td>
<td>P.B. (958*)</td>
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<tr>
<td>n.d.</td>
<td>Edin.</td>
<td>designed the stage and equipment</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 2/14/57</td>
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<td>1858</td>
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<td>April 17</td>
<td>Princ.</td>
<td>King Lear</td>
<td>T.</td>
<td>P.B. (958*)</td>
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<td>June 12</td>
<td>Princ.</td>
<td>The Merchant of Venice</td>
<td>T.</td>
<td>P.B. (958*)</td>
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<tr>
<td>Nov. 20</td>
<td>Princ.</td>
<td>Much Ado About Nothing</td>
<td>T.</td>
<td>P.B. (958*)</td>
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<tr>
<td>Dec. 28</td>
<td>Princ.</td>
<td>King of the Castle; or, Harlequin Prince</td>
<td>T.</td>
<td>P.B. (958*)</td>
</tr>
<tr>
<td>n.d.</td>
<td>C.G.</td>
<td>Grieve, Telbin and Beverly principal scene painters for the season</td>
<td>T.</td>
<td>Windham</td>
</tr>
<tr>
<td>1859</td>
<td></td>
<td></td>
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<td>March 28</td>
<td>Princ.</td>
<td>Henry V</td>
<td>T.</td>
<td>P.B. (958*)</td>
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<tr>
<td>Nov. 30</td>
<td>Windsor</td>
<td>Romeo and Juliet</td>
<td>T.</td>
<td>Phelps</td>
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<td>1861</td>
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<td>Jan. 24</td>
<td>Windsor</td>
<td>Richelieu</td>
<td>T.</td>
<td>Phelps</td>
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<td>Nov. 16</td>
<td>Lyceum</td>
<td>Peep O'Day</td>
<td>T. (with Telbin)</td>
<td>I.L.N. 11/16/61</td>
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<td>1862</td>
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<td>Dec. 26</td>
<td>D.L.</td>
<td>Goody Two Shoes; or, Harlequin Cock Robin</td>
<td>T., T.W.</td>
<td>script (829)</td>
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<td>Dec. 26</td>
<td>C.G.</td>
<td>Harlequin St. George and The Dragon; or, The Seven Champions and the Beautiful Princess</td>
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<td>E.D.S.</td>
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<tr>
<td>n.d.</td>
<td>Bath</td>
<td>new act drop</td>
<td>T. (with Telbin)</td>
<td>Fenley</td>
</tr>
<tr>
<td>Date</td>
<td>Theatre</td>
<td>Production</td>
<td>Members Involved</td>
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<td>1864</td>
<td>Dec. 26</td>
<td>Lyceum Little Red Riding Hood</td>
<td>not given</td>
<td>E.D.S.</td>
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<td>n.d.</td>
<td>Lyceum</td>
<td>Cinderella</td>
<td>not given</td>
<td>E.D.S.</td>
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<tr>
<td>1865</td>
<td>n.d.</td>
<td>Lyceum The Master of Ravenswood</td>
<td>not given</td>
<td>E.D.S.</td>
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<tr>
<td>n.d.</td>
<td>C.G.</td>
<td>Aladdin and The Wonderful Lamp</td>
<td>not given</td>
<td>E.D.S.</td>
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<tr>
<td>n.d.</td>
<td>St. J.</td>
<td>Grieve and son scene painters for season</td>
<td>T., T.W.</td>
<td>Duncan</td>
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<tr>
<td>1866</td>
<td>n.d.</td>
<td>Lyceum Rouge et Noir</td>
<td>not given</td>
<td>E.D.S.</td>
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<tr>
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<td>Lyceum</td>
<td>The Corsican Brothers</td>
<td>not given</td>
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<tr>
<td>1867</td>
<td>May</td>
<td>Princ. 1 Antony and Cleopatra</td>
<td>T.</td>
<td>Odell</td>
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<td>n.d.</td>
<td>Lyceum</td>
<td>The Lady of Lyons</td>
<td>not given</td>
<td>E.D.S.</td>
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<tr>
<td>1868</td>
<td>Dec. 21</td>
<td>Gaiety Robert The Devil and The Two Harlequins</td>
<td>T.</td>
<td>Hollingshead</td>
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<tr>
<td></td>
<td></td>
<td>and On The Cards</td>
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<td>1869</td>
<td>March 27</td>
<td>Gaiety Dreams</td>
<td>T.</td>
<td>Hollingshead</td>
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<td></td>
<td>Oct. 16</td>
<td>St. J. She Stoops to Conquer</td>
<td>T.</td>
<td>Duncan</td>
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<td>Dec. 21</td>
<td>Gaiety Wat Tyler M.P.</td>
<td>T.</td>
<td>Hollingshead</td>
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<tr>
<td>n.d.</td>
<td>St. J.</td>
<td>La Belle Savage</td>
<td>T.</td>
<td>Duncan</td>
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<tr>
<td>1872</td>
<td>Sept.</td>
<td>Manc. 2 Henry V</td>
<td>T.</td>
<td>T.N. XII</td>
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1 Scenery transferred from Manchester.

2 Princess's Theatre.
<table>
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<tr>
<td>1874</td>
<td>Gaiety</td>
<td>The Merry Wives of Windsor</td>
<td>T.</td>
<td>Hollingshead</td>
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<tr>
<td>1879</td>
<td>Gaiety</td>
<td>Gulliver's Travels</td>
<td>T.</td>
<td>Hollingshead</td>
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<tr>
<td>1882</td>
<td>Alhambra</td>
<td>Babil and Bijou; or, The Lost Regalia</td>
<td>T. (?)</td>
<td>I.L.N. 4/15/88</td>
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</tbody>
</table>
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