

THE ALBERT M. FRIEND, JR. COLLECTION  
OF  
EIGHTEENTH CENTURY THEATER DRAWINGS

## INTRODUCTION

This remarkable collection of Eighteenth Century theater drawings was first displayed in the former Princetoniana Room of Princeton University Library during the winter of 1952-53, when it was still in the ownership of Albert M. Friend, Jr. Although it was bequeathed to the Library upon the death of Professor Friend in 1956, until now it has only been exhibited in its entirety one other time, at Lawrence University in Wisconsin during January of the current year. Various parts of the Collection, especially the Bibiena and Platzer drawings, have been lent to other exhibitions frequently during the past two decades, however.

The drawings were acquired by Professor Friend between the late 1930's and the early 1950's, a time when it was more economically possible for a private collector to purchase such works than it would be today. It is unlikely that many such drawings would even appear very often in today's market.

Albert Mathias Friend, Jr. was a member of the Class of 1915 at Princeton University, and on its faculty as an art historian from 1921 until his death. In 1946 he was appointed to the Marquand Professorship of Art and Archaeology. Although academically he was a Medievalist, his legacy to Princeton includes the fine collection of stage designs which bears his name.

The purpose of this booklet is less to serve as a catalog than to provide a published list of the holdings of the Friend Collection, in that it is one of the major assemblages of stage drawings in the United States. Basically Italian and Austrian, it represents well that century which saw European theatrical design move from Baroque to Neo-Classicism to Romanticism. One of the Fossati sketchbooks

further includes several Surrealistic fantasies, some of which are strongly influenced by Chinoiserie.

In stage design the Collection supports the growth during the Eighteenth Century of an attempt at creating mood by means of a backdrop or an entire set; the earlier designs for the most part depict for the audience only a place, a geographical point, but not necessarily a particular location. These drawings are predominantly architectural, with only an occasional sylvan or rustic setting among them. Even so, the Friend Collection contains fewer rustic scenes among its Austrian designs than one might expect, for such settings were especially popular in the Germanic theater of the period.

Most of the architectural drawings have a common feature in the predominance of structural diagonals, which in addition to providing a perspective illusion affords a more interesting stage picture than if the architecture appeared to be constructed parallel to the proscenium arch, for example.

The bibliographical references in the following list refer to published mention of the drawings. This small catalog, if one wishes to call it that, cannot allow for detailed discussion of individual works. These drawings and sketches must speak for themselves in the exhibition. It is hoped that a large, detailed catalog of the Albert M. Friend, Jr. Collection of Eighteenth Century Theater Drawings will be published in the foreseeable future. Work toward that goal has already begun.

Mary Ann Jensen  
Curator of the Theatre Collection  
Princeton University Library  
July, 1974

1. FERDINANDO BIBIENA, 1657-1743  
Left portion of a set for a large hall with column.  
Pen, ink, brown and grey wash.  
201-133 mm.  
Bibliography: Scholz and Mayor, no. 23; Kelder, no. 4.
2. FERDINANDO BIBIENA  
Interior of a bedroom.  
Pen and ink, grey wash on brownish paper.  
228-167 mm.  
Bibliography: Mayor, pl. 7; Scholz and Mayor, no. 22;  
Kelder, no. 3.
3. GIUSEPPE BIBIENA, 1696-1757  
Hall with staircase.  
Pen and ink, grey wash.  
290-204 mm.  
Bibliography: Scholz and Mayor, no. 31; Kelder, no. 36.  
Verso: Perspective view of a hall with staircase. Same  
media as recto.
4. Attributed to GIUSEPPE BIBIENA  
Hall with Corinthian columns and urns of flowers.  
Pen and ink, grey wash.  
206-154 mm.  
Bibliography: Coffin, pp. 196-197; Kelder, no. 52.
- 5a. Attributed to the BIBIENA FAMILY  
Right portion of a hall with statues and supporting columns.  
Pen and ink, brown wash.  
166-142 mm.

5b. GIUSEPPE BIBIENA

Design for a large hall with a throne or altar in the center; right portion.

Pen and ink, brown wash.

216-160 mm.

Bibliography: Scholz, no. 30.

5c. UNATTRIBUTED

Ruined arch in a garden.

Pen and ink, watercolor over pencil.

209-174 mm.

6. DOMENICO FOSSATI; 1743-1784

Hall with staircase.

Pen and ink.

330-470 mm.

Bibliography: Scholz, no. 76.

7. BERNARDINO GALLIARI, 1707-1794

Colonnade with a circular temple.

Pen, ink, blue and grey watercolors.

237-329 mm.

Bibliography: Scholz, no. 50.

8. Attributed to BERNARDINO GALLIARI

Woodland scene.

Pen and ink, wash over pencil.

236-367 mm.

9. FILIPPO JUVARA, 1676-1736

Design for a mirror presented by Vittorio Amadeo II to Pope Benedict XIII, ca. 1724-1730. At the right, the arms of Juvara's patron, Vittorio Amadeo II, Duke of Savoy and King of Sicily and Sardinia.

Pen and ink, brown wash.

191-149 mm.

Bibliography: Coffin, p. 198.

10. FILIPPO JUVARA

Right half of a large hall.

Pen, ink, grey and brown wash over pencil.

228-167 mm.

Bibliography: Coffin, p. 197.

11. FLAMINIO MINOZZI, 1735-1817.

Wall of a palace room, with doorway and window.

Pen and ink, grey wash.

216-391 mm.

12a. GIAMBATTISTA PIRANESI, 1720-1778.

Architectural drawing.

Pen and ink, grey-brown wash.

142-176 mm.

12b. UNATTRIBUTED

Arches leading to a courtyard.

Pen, ink, brown and grey wash.

191-239 mm.

13a. JOSEF PLATZER, 1751-1806.

Garden set for Mozart's "The Marriage of Figaro."  
Preliminary sketch.

Pen and ink over pencil.

255-399 mm.

13b. JOSEF PLATZER

Garden set for Mozart's "The Marriage of Figaro."  
Preliminary sketch.

Pen and ink over pencil.

225-352 mm.

14. JOSEF PLATZER

Garden set for Mozart's "The Marriage of Figaro."  
Preliminary sketch.

Pen and ink over pencil.

430-158 mm.

Bibliography: Graf, pl. 45; Nettle, facing p. 333;  
Scholz, p. 97.

15a. JOSEF PLATZER

Garden set for Mozart's "The Marriage of Figaro."  
Preliminary sketch.

Pen and ink over pencil.

233-326 mm.

15b. JOSEF PLATZER

Garden set for Mozart's "The Marriage of Figaro."  
Another sketch.

Pen and ink over pencil.

226-350 mm.

16. JOSEF PLATZER  
Final version of the garden set for "The Marriage of Figaro."  
Pen and ink, grey wash.  
340-438 mm.  
Signed, lower right corner.  
Bibliography: Freedley, Vol. II, pl. 12; Scholz, no. 98.
17. JOSEF PLATZER  
Colonnade with fountain for Mozart's "Titus."  
Pen and ink, watercolors.  
235-412 mm.  
Bibliography: Freedley, vol. II, no. 13.
18. JOSEF PLATZER  
The Temple of Wisdom set for Mozart's "The Magic Flute."  
Ink, grey wash over pencil.  
200-260 mm.  
Bibliography: Coffin, pl. I, p. 195.
- 19a. JOSEF PLATZER  
Courtyard with archway.  
Pen and ink, wash over pencil.  
130-143 mm.
- 19b. JOSEF PLATZER  
View of a port in the moonlight.  
Pen, ink, brown and grey wash over pencil.  
209-419 mm.



- 20a. JOSEF PLATZER  
Palace garden with bridge.  
Pen and ink, wash over pencil.  
226-284 mm.
- 20b. JOSEF PLATZER  
Harbor scene.  
Pen and ink, wash over pencil.  
163-216 mm.
21. JOSEF PLATZER  
Woodland scene with aqueduct.  
Pen and ink, grey wash over pencil.  
336-494 mm.
22. JOSEF PLATZER  
Palaces with colonnade.  
Pen and ink, grey wash over pencil.  
380-392 mm.
23. JOSEF PLATZER  
Curved colonnade.  
Pen and ink, grey wash over pencil.  
250-330 mm.
- 24a. JOSEF PLATZER  
Piazza with fountain.  
Pen and ink, grey wash over pencil.  
140-215 mm.  
Bibliography: Freedley, vol. II, no. 15.

24b. JOSEF PLATZER

"Apotheosis."

Pen and ink, watercolors over pencil.

162-228 mm.

25. JOSEF PLATZER

Alpine cottage.

Pen and ink, grey wash over pencil.

375-446 mm.

26. JOSEF PLATZER

Basilica sotteranea.

Pen and ink, grey wash over pencil.

270-356 mm.

Bibliography: Freedley, vol. II, no. 19.

27a. JOSEF PLATZER

Pavilion.

Pen, ink, grey and brown wash over pencil.

192-216 mm.

27b. JOSEF PLATZER

Palace park with pavilion.

Pen and ink, grey wash over pencil.

244-353 mm.

Bibliography: Freedley, vol. II, no. 24.

28. JOSEF PLATZER  
Palace garden in moonlight.  
Pen, ink, wash and watercolors over pencil.  
328-215 mm.  
Bibliography: Freedley, vol. II, no. 22.
29. JOSEF PLATZER  
Harbor scene with aqueduct.  
Pen and ink, grey wash over pencil.  
348-508 mm.  
Bibliography: Scholz, no. 100.
30. JOSEF PLATZER  
Harbor scene with aqueduct.  
Pen and ink, grey wash over pencil.  
328-356 mm.  
Bibliography: Freedley, vol. II, no 18.
31. JOSEF PLATZER  
A barge under the arch of a bridge.  
Pen, ink, grey wash and watercolor over pencil.  
357-508 mm.  
Bibliography: Scholz, no. 99.
32. JOSEF PLATZER  
Woodland scene.  
Pen, ink, grey wash and watercolors over pencil.  
362-509 mm.

33. JOSEF PLATZER

Woodland path.

Pen and ink, watercolors over pencil.

360-519 mm.

Note: Above center, not totally visible under the matting, is a rough pencil draft of a garden with pavilion and pool.

34. JOSEF PLATZER

Architectural designs.

Pen, ink, watercolors, and pencil.

363-508 mm.

35. JOSEF PLATZER

Colonnade.

Pen and ink over pencil.

360-508 mm.

36. JOSEF PLATZER

Archway in a palace, leading to a canal.

Pen, ink, grey wash and watercolors over pencil.

190-214 mm.

Bibliography: Scholz, no. 96.

37a. JOSEF PLATZER

City scene.

Pen and ink, watercolors over pencil.

131-183 mm.

- 37b. JOSEF PLATZER  
Garden scene.  
Pen and ink, watercolors over pencil.  
202-261 mm.
38. JOSEF PLATZER  
Castle.  
Pen and ink, watercolor over pencil.  
346-509 mm.
39. JOSEF PLATZER  
Woodland scene; cut-out.  
Pen and ink, grey wash over pencil.  
364-466 mm.
40. School of ANDREA DEL POZZO, 1642-1709.  
Design for a ceiling.  
Pen, ink, grey wash and watercolors.  
290-187 mm.
- 41a. Attributed to JOSEF PLATZER  
City scene, with booth and colonnade.  
Pen and ink, grey wash over pencil.  
214-337 mm.
- 41b. LORENZO SACCHETTI, 1759-1829  
Palace terrace with festival streamers flying.  
Pen and ink.  
189-230 mm.  
Bibliography: Freedley, vol. II, no. 6.

42. AUSTRIAN SCHOOL. Vienna, ca. 1791.  
Probably a costume for Mozart's "Cosi fan tutte."  
Pen and ink, watercolors.  
151-128 mm.
43. UNATTRIBUTED  
City square with column.  
Pen and ink, grey wash.  
213-185 mm.
44. UNATTRIBUTED  
Grand staircase with statue.  
Pen and ink, brown wash.  
213-185 mm.
- 45a. UNATTRIBUTED  
Arches and stairs framed by window.  
Pen and ink, colored wash.  
157-154 mm.
- 45b. UNATTRIBUTED  
Stairway and buildings.  
Pen and ink over pencil.  
101-122 mm.
46. UNATTRIBUTED  
Street with buildings and colonnades.  
Pen and ink, brown wash.  
189-265 mm.

47. UNATTRIBUTED

View of a town.

Pen and ink, grey wash.

190-250 mm.

48. UNATTRIBUTED

Interior of a kitchen.

Pen and ink, grey wash.

175-217 mm.

49. UNATTRIBUTED

Woodland scene with lake and crag.

Pen, ink, grey and brown wash over pencil.

250-353 mm.

50. UNATTRIBUTED

Ruined archway.

Pen and ink, brown wash.

204-177 mm.

51. UNATTRIBUTED~

Grand hall and throne room.

Pen and ink, grey wash.

203-203 mm.

52. JOSEF PLATZER

Leaves from a sketchbook.

Forty-two leaves, drawings on both sides, unmatted.  
In portfolio measuring 509-368 mm.

53. LORENZO SACCHETTI

Leaves from a sketchbook; architectural subjects.

Five leaves, drawings on both sides but one, unmatted.  
In portfolio measuring 255-208 mm.

54. Attributed to JOSEF PLATZER

Architectural and garden sketches.

Group of five leaves, unmatted. In portfolio  
measuring 377-238 mm.

55. DOMENICO FOSSATI

Sketchbook.

Forty-two bound leaves, two smaller sketches pasted in.  
279-210 mm.

Bibliography: Coffin, p. 201.

56. DOMENICO FOSSATI

Sketchbook, containing the date 4 February 1784.

Thirty-eight leaves, drawings or sketches on both sides  
of most.

Bibliography: Coffin, pp. 199-201.



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