

# Edward Gordon Craig 1872-1966

Avant-garde Theatre Designer and Artist



## Acknowledgements

This catalogue has been produced in conjunction with the exhibitions at the Monnow Valley Arts Centre and The School of Art Gallery and Museum, University of Aberystwyth during 2010 and 2011.

I am extremely grateful to all those who have helped in the preparation of the exhibition. In particular I would like to thank Michael Meredith of Eton College for his help in cataloguing items and for supporting the loan of works from the College's collection; Veronica Franklin-Gould for her enthusiastic support of the project and her invaluable sources, and Dr Lindsay Newman for correcting my proofs and sharing her knowledge of Gordon Craig and his life.

I am also grateful to the Provost and Fellows of Eton College for permission to borrow and reproduce works from their own collections and to Neil Jennings for other loans that have enhanced the selection of works we are able to show.

The exhibition travels to the School of Art Gallery and Museum at the University of Aberystwyth and I am grateful to Robert Meyrick for agreeing to host the exhibition.

Finally I would like to express my thanks to Helen Craig, who is the daughter of Edward Craig and grand-daughter of EGC, for providing the foreword to the catalogue.

*Rupert Otten*  
September 2010



*Contact details and information on opening hours*

**Monnow Valley Arts Centre**  
Telephone: 01873 860529  
Email: [info@monnowvalleyarts.org](mailto:info@monnowvalleyarts.org)  
[www.monnowvalleyarts.org](http://www.monnowvalleyarts.org)

**School of Art Gallery & Museum, University of Aberystwyth**  
Telephone 01970 622460  
Email: [museum@aber.ac.uk](mailto:museum@aber.ac.uk)  
[www.aber.ac.uk](http://www.aber.ac.uk)

Catalogue written by Rupert Otten, Foreword by Helen Craig  
Designed by Helen Swansbourne, London  
Printed by ABC Print (Hereford) Ltd in an edition of 500 copies  
ISBN 978-0-95595755-0

Illustrations:

*Front cover:* King Claudius and Queen Gertrude 1910, cat. 48  
*Above:* Frontispiece illustration to Gordon Craig's Book of Penny Toys 1899, cat. 12  
*Title page:* Bookplate 1901, cat. 95  
*Inside back cover:* Julius Caesar 1922 (with Edward Craig), cat. no. 105  
*Back cover:* The Storm – King Lear 1920, cat. no. 62

# Edward Gordon Craig 1872–1966

Avant-garde Theatre Designer and Artist

Stage Designs and Photographs, Drawings, Engravings, Woodcuts and Etchings



Catalogue by Rupert Otten

Foreword by Helen Craig

## EXHIBITION DATES

**Monnow Valley Arts Centre**

Middle Hunt House, Walterstone, Herefordshire HR2 0DY

2 October – 14 November 2010

**School of Art Gallery & Museum**

University of Aberystwyth, Buarth Mawr, Aberystwyth, Ceredigion CY23 1NG

29 November 2010 – 28 January 2011

MONNOW VALLEY ARTS CENTRE

Exhibition organised by Monnow Valley Arts

Middle Hunt House, Walterstone

Herefordshire HR2 0DY

Tel: 01873 860529, E mail: [info@monnowvalleyarts.org](mailto:info@monnowvalleyarts.org)

[www.monnowvalleyarts.org](http://www.monnowvalleyarts.org)

MMX



E.G.C., 1919  
By Gordon Craig.

# Contents

Foreword 4

Biography 5

## Catalogue

Photographs of EGC 6

EGC as Graphic Artist and Designer 8

Stage Screens 12

Precursors to Hamlet 14

EGC and Hamlet 16

Black Figures 18

Other Engravings used in Hamlet 20

Other Theatrical Activities 22

Other Black Figures 24

Other Engravings and Etchings 26

Bookplates 28

Miscellaneous 30

Books 32

### **Frontispiece**

Self Portrait 1919

Lithographic reproduction of woodcut, 14.7 × 8.5 cm

Title and signature in letter-press, signed and dated lower right

Based on woodcut black figure (Black Figures 87)

# Foreword

The powerful presence of my grandfather Edward Gordon Craig was always around when my brother and I were children.

I only met him twice or I should say he met me twice because I don't remember the first time as I was a baby. He called me "The Wild Woman of Borneo" – I wonder what prompted that – I was not the easiest of children.

The second time we met was in 1956 when I visited him in Vence in the south of France for a few days. I was twenty-two years old. I did not know what to make of this flamboyant and rather self-centred old man. To make things more complicated his last daughter who was two years younger than me (and so my aunt!) decided to visit at the same time. I was then beginning a photographic career and managed to take a few good pictures of him.

So as a child I only knew EGC through the books and pictures around the place. In some ways this presence was benign and far away as by then he was living in France but in some ways it was threatening. How could I ever be an artist and match up to such a huge personality?

I think this must be a problem for many offspring of clever people.

I was always aware of his greatness but I also felt (through overheard conversations and observations of those around me) that to get too near to him would be to get sucked into some sort of

service to this great genius. If I wanted to retain my own identity and achieve something for myself I would have to turn my back, set my own course and find something quite different to do. It took many years.

Now that I am on the last lap of my life with a certain small fulfilment in my own field of children's book illustration I find I am able to really appreciate and more importantly enjoy the work of this amazing grandfather of mine.

I am constantly astonished at the amount of work he did plus the variety – watercolours, woodcuts, wood engravings, paintings and wonderful line drawings. Some of his line work is the most beautiful I have seen – and such a brave imagination – he never seemed frightened to put down what was in his mind, however strange.

I am always discovering work of his that I had never seen before. Even if I still don't understand all his theories about the theatre I am enjoying his brilliant images now as I never could when a child.

I am so happy that Rupert Otten has taken it upon himself to put this extensive exhibition of Edward Gordon Craig's work together and to bring it to an area other than the capital.

*Helen Craig, 2010*

# Biography



- 1872 Born Stevenage, Hertfordshire, the son of the architect Edward Godwin and the actress Ellen Terry. Named as Edward Henry Gordon.
- 1879 First appearance on stage in *Olivia*, aged 6.
- 1885 Accompanied his mother and the Lyceum Company to America.
- 1886 Sent away to school at Southfield Park and later Bradfield College.
- 1889 Became an actor under Sir Henry Irving.
- 1893 Married May Gibson and changed his name by deed poll to Edward Gordon Craig. Known as Teddy or EGC.
- 1893 First stage designs and productions. First attempts at wood engraving under the influence of William Nicholson and James Pryde.
- 1897 Starts affair with Elena Meo with whom he has two children, Nelly and Edward.
- 1898 Attempted to earn a living from making woodcuts and design work. Published *The Page* until 1902.
- 1899 Abandoned his career as an actor. Worked on various stage productions up to 1914.
- 1905 Published *The Art of the Theatre*. 1906 Had daughter with Isadora Duncan. Settles in Florence.
- 1908 Acquired lease on Arena Goldoni. Edited and published *The Mask* until 1929.
- 1910 Craig patented his moveable stage screens.
- 1911 Designed and produced *Hamlet* for Moscow Art Theatre using his new screens
- 1929 Last stage production. Publication of Cranach Press *Hamlet*.
- 1930 Publication of his book on *Henry Irving*.
- 1932 Publication of *Ellen Terry and Her Secret Self*.
- 1957 Publication of *Index to the Story of My Days 1872–1909*.
- 1966 Died at Vence, France.

1 (part)

## Photographs of Craig

The provenance of all photographs is Tom Craig, grandson of Edward Craig (also known as Edward Carrick), film designer, author and engraver.

1. EGC in *The Dead Heart*, Lyceum Theatre 1889

6.6 × 3.9 cm, unknown photographer

*with*

EGC outside Barkston Gardens 1892

19 × 15 cm, photograph taken by Edy Craig  
(modern print)

*Illustrated on page 5*

2. EGC c. 1910

32 × 25 cm top left corner missing laid down on board, unknown studio photographer  
Inscribed property of Edward Carrick on reverse



2



4

3. Photograph of EGC in England 1911/12  
20.8 × 11.3 cm, unknown photographer

4. EGC on arrival at Moscow Station 27 March 1935

14 × 20.7 cm, unknown photographer  
From left to right: Amaglobeli, Tairoff, EGC, Chernyavski, Meyerhold

*with*

EGC at the Mali Theatre, Moscow 1935  
14.4 × 22.8 cm, unknown photographer. EGC centre, others unidentified.



8

5. EGC at St. Germain-en-Laye with Dora  
1941  
23.5 × 17 cm, unknown photographer
6. EGC with the Duke and Duchess of  
Leinster and party near Grasse c. 1949  
5.8 × 5.2 cm, photograph by Edward Carrick
7. EGC with David Lees at Tourettes-sur-  
Loup c. 1956  
13.7 × 9.2 cm, unknown photographer  
David Lees was EGC's son  
*with*  
EGC with his White Cat 1958  
15.6 × 10.8 cm, photograph by Joe Hollander
8. EGC in a deckchair c. 1956  
23.3 × 29.3 cm, photograph by David Lees
9. EGC Writing c. 1956  
29.6 × 23.7 cm, photograph by David Lees  
Inscribed Picture Post on reverse.



5



9

## EGC as Graphic artist and Designer

EGC married May Gibson in 1893 and settled in Uxbridge a short distance from where William Nicholson and James Pryde were living. These two artists were known as the Beggarstaff and produced innovative modern designs in woodcuts and engravings. EGC learnt from them and by trial and error became a successful designer and engraver. EGC also wrote and illustrated books including *Penny Toys* in 1899.

There is some confusion as to whether these early prints were cut on the end or long grain of woodblocks. Tom Craig, EGC's grandson, believes that EGC practised wood engraving and that only the black figures, which evolved out of miniature stage sets, were technically woodcuts. Haldane Macfall in the *Print Collector Quarterly* volume 9, no. 4, published in 1922, describes EGC's work as woodcuts and EGC in his own publication *Woodcuts and Some Words*, J.M. Dent & Sons, 1924, continues to describe these works as woodcuts. We have used this terminology in this catalogue.

10. **Cover Design for The Dome 1897**  
Woodcut partially coloured, 12.7 × 9.6 cm
11. **Miss Ellen Terry as Ophelia 1898**  
Proof woodcut, 24.5 × 15.5 cm  
An additional impression with title and EGC initials in letter-press as published in *The Page*, Vol. I, is also available
12. **Frontispiece illustration to Gordon Craig's Book of Penny Toys 1899**  
Proof woodcut with highlights in hand colouring, 10 × 7 cm  
*Illustrated on inside front cover*

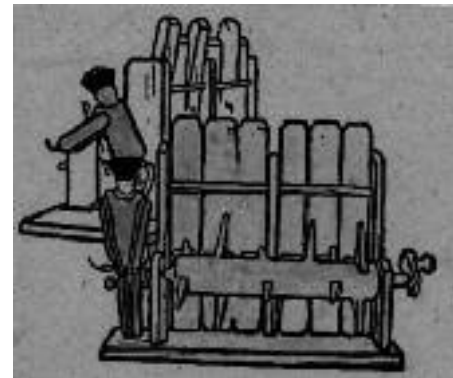


10



11

13. **Proof Illustration to Gordon Craig's Book of Penny Toys 1899**  
 Proof hand coloured woodcut, 12 × 15 cm  
 EGC's first book was published in 1899
14. **Miss Ellen Terry c. 1898**  
 Woodcut, 10 × 8.8 cm
15. **Sir Henry Irvine as Macaire c. 1900**  
 Hand coloured woodcut, 17.8 × 11.4 cm  
 Letter-press title. Issued as a supplement to  
*The Page*, Vol. III
16. **Battersea Park c. 1900**  
 Woodcut, 9.8 × 13.2 cm  
 Letter-press title and signature as issued in  
*The Page*, Vol. IV
17. **I had no Thoughts of a Blue Gauze Veil  
 c. 1900**  
 Woodcut, 10.2 × 10.2 cm  
 Letter-press title and inscribed "Designed and  
 Engraved by Oliver Bath" (nom de plume of  
 EGC) as issued in *The Page*, Vol. III



13



16



14



15



17



19

18. Peer Gynt's Nephew c. 1900

Woodcut, 7.8 × 9.8 cm

Letter-press title and inscribed An unfinished woodcut by Oliver Bath (nom de plume of EGC) as issued in *The Page*, Vol. IV

19. Kensington Gardens 1901

Woodcut, 12.5 × 14.9 cm

Signed and numbered 3/18

An additional impression as issued for *The Page* Vol. IV with letter-press title and signature

20. Tom Foolery c. 1900

Woodcut, 8.1 × 6.7 cm

Letter-press title and inscribed Designed by the late Oliver Bath (nom de plume of EGC) as issued in *The Page*, Vol. IV

21. The Sorceress (for Dido and Aeneas) 1900

Woodcut, 17.6 × 9.2 cm

Letter-press title and signature as issued in *The Page*, Vol. III

22. Irving as Badger in *The Streets of London* c. 1900

Woodcut, 10.8 × 8.3 cm

Letter-press title and signature as issued in *The Page*, Vol. III



22



18



21



25

23. **The Understudy** c. 1900  
 Woodcut, 7.8 × 7.8 cm  
 Letter-press title and signature as issued in  
*The Page*

24. **Parochial Marmalade** (design for a label)  
 1900  
 Proof woodcut, 9.5 × 11.2 cm  
 Illustrated *Woodcuts and Some Words* 1924,  
 No. 17

25. **Costume Design for Bethlehem** 1903  
 Proof woodcut, 16.7 × 12.9 cm  
 Illustrated 'Concerning the Woodcuts of  
 Gordon Craig', *Print Collector Quarterly* 1922,  
 page 406 and *Woodcuts and Some Words* 1924,  
 No. 21

26. **Combat by Pyramid** c. 1906  
 Woodcut, 5.8 × 5.8 cm  
 Signed, dated and numbered 38/120



20



24



23



26

## Stage Screens

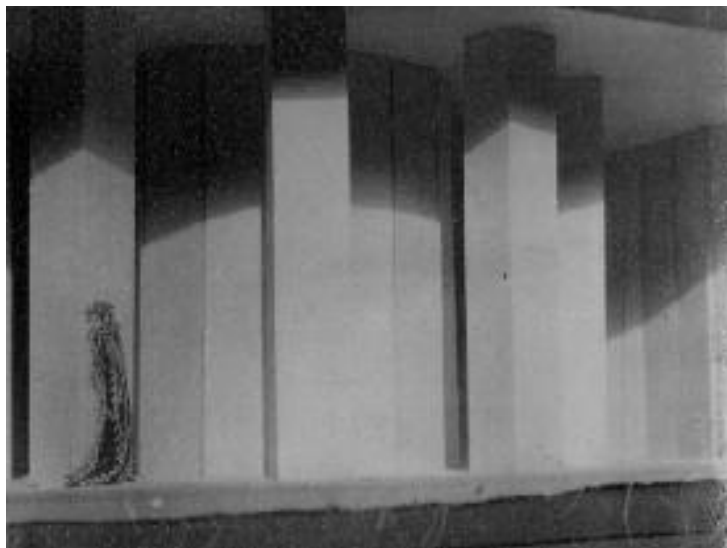
EGC first went on the stage as a 6-year-old in 1878. A few years later he toured America with his mother, Ellen Terry. In 1889 he was apprenticed to Sir Henry Irving and became a fine actor under his guidance. However, despite his success as an actor he became dissatisfied with the ways in which plays were performed. In 1899 he was offered the chance to plan a production of *Dido & Aeneas* for the Purcell Operatic Society. With the design skills he had taught himself through his woodcuts, he produced imaginative designs for the production. Footlights would be discarded in favour of light from the side and above. Scenery was kept to a minimum.

The Purcell Operatic Society flourished and Craig's reputation was secured as a designer/director. With the help of his mother, new opportunities afforded themselves with productions of *Bethlehem* by Laurence Housman in 1902, *The Vikings* in 1904 and *Much Ado About Nothing*. EGC worked on ideas for productions of *King Lear* and *Hamlet*.

The experience of directing plays led EGC to articulate his theories about a new theatre. Whilst in Germany in 1905 he wrote a small book, *The Art of the Theatre*, in which he explained his theory that a theatrical production should aim to show the inner beauty and meaning of life. For EGC this also meant that scenery should be simple and dramatic.

In 1910 he patented his ideas for Improvements in Stage Scenery in which scenery would be provided by ways of hinged screens which could be moved around the stage easily and would help create dramatic lighting effects. It would be cheap to make and easy to install.

His ideas were adopted immediately by the Abbey Theatre in Dublin and most importantly by the Moscow Art Theatre where EGC was invited to produce *Hamlet* in 1911. The play using his ingenious staging ran for 3 seasons until 1914.



27. Dame Ellen Terry posing in front of Stage Screens 1910  
Photograph, 10.7 × 15.3 cm, a reprint from original negative by Edward Carrick  
*with*  
**Photograph of Act I, Scene 2 for *Hamlet* c. 1911**  
14.7 × 18.8 cm, photo by The Central News Ltd.  
*with*  
**Photograph of Act V, Scene 1 for *Hamlet* 1911**  
10.8 × 15.5 cm, a reprint by Edward Carrick from the original negative of the model with a group of black figures  
*with*  
**Photograph of Act IV scene 6 for *Hamlet* c. 1911**  
10.8 × 15.4 cm, a reprint by Edward Carrick from the original negative of a figure representing a sailor on stairs  
Note: the figure on the stairs is based on a model of Rosencrantz who according to Christopher Innes is doubling up for the sailor who makes only one appearance in *Hamlet*.

27 (part)

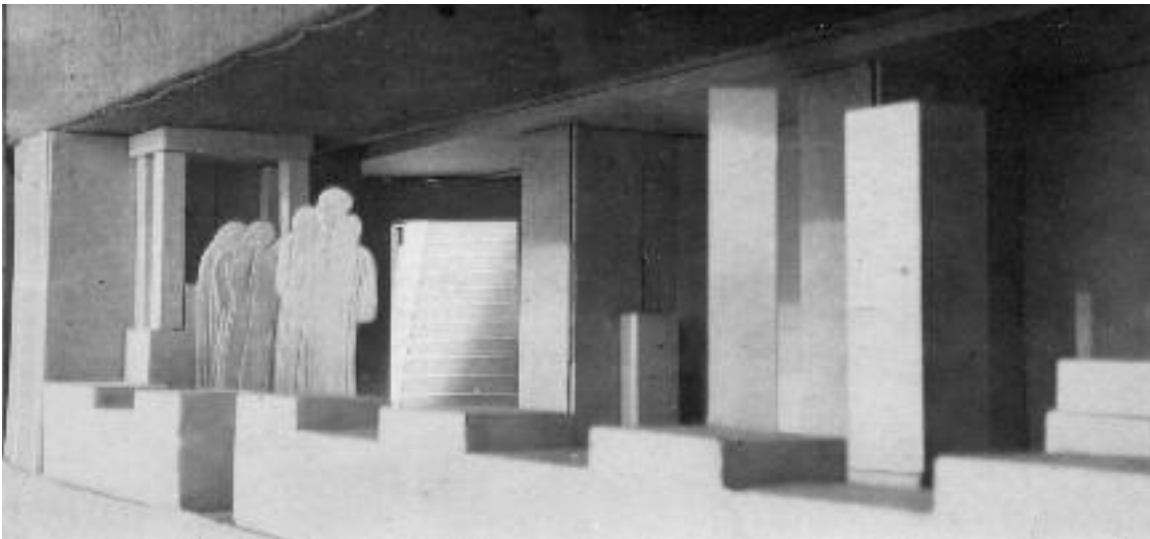
28. Photograph of Act IV, Scene 5, Hamlet  
c. 1910

26.4 × 30 cm, photograph by Edward Carrick  
from the model EGC made in 1909 with the  
black figure *Ophelia with Flowers*.

29. Photograph of an experimental stage set  
probably taken at Smallhythe 1910 or 1911  
20.8 × 14.7 cm, contemporaneous photograph  
from the scale model with two black figures, one  
probably *Jew*.



29



28

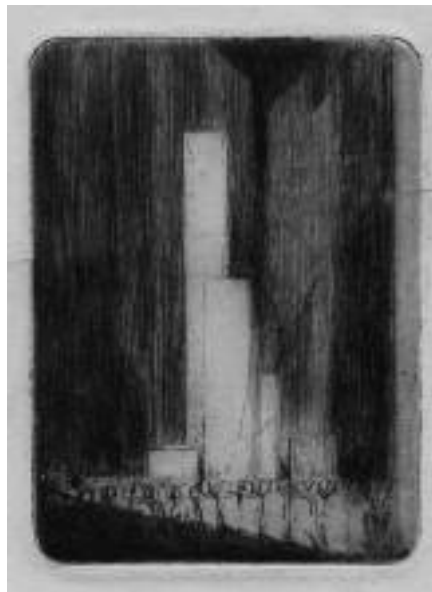
## Precursors to Hamlet

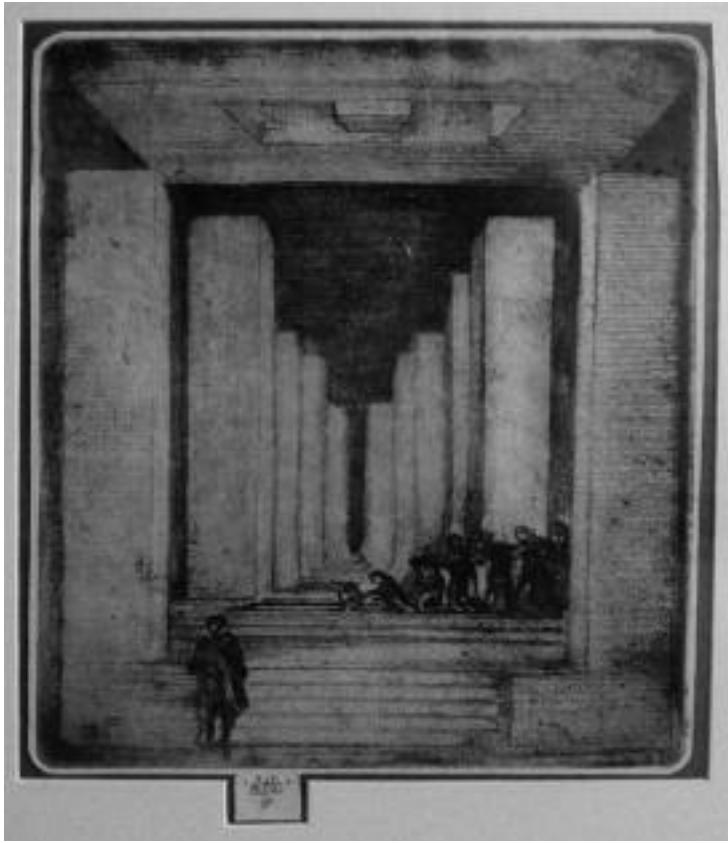
EGC left Britain in 1904 for Germany and from there travelled to Florence where he arrived in 1905. He established his base from 1908 at the Arena Goldoni. From Florence he promulgated his ideas for modern theatre through his magazine *The Mask*, through his Marionettes, writing, engravings and etchings.

30. **Weep you no More, Sad Fountains** 1906  
Watercolour and pen and ink  
Signed, annotated and dated  
A gift to the musician Martin Shaw, a great friend and artistic collaborator of Craig's.



31. **Design for a Scene** 1907  
Etching, 20.6 × 16.5 cm  
Signed and dedicated and dated 1910
32. **Design for a Scene** c. 1907  
Etching on repaired PWP & AOL handmade paper, 8.2 × 6 cm  
Faint initials below plate on right resembling a signature
33. **Light** 1907  
Etching, 20.2 × 12.7 cm  
Signed and dated





34



35



36

34. **Descending into the Tomb** 1907  
 Etching, 20.6 × 16.7 cm  
 Signed and dated from A Portfolio of Etchings  
 Only 12 sets completed
35. **In Italy – A Design for a Scene** 1907  
 Wood engraving, 10.5 × 8.8 cm  
 Signed lower right with initials  
 Also proof impression available
36. **Scene** 1908  
 Proof woodcut, 12.2 × 8.2 cm

## EGC and Hamlet

The earliest known drawings for a *Hamlet* production date to around 1903, but it was not until 1909 – when Konstantin Stanislavski asked him to direct a production of *Hamlet* at the Moscow Art Theatre – that Craig became fully engaged on the theme. Having designed the moveable screens and patented them in 1910, he started to plan the action using these scale models of the screens and wooden figures as miniature representations of actors which he placed against the screens.

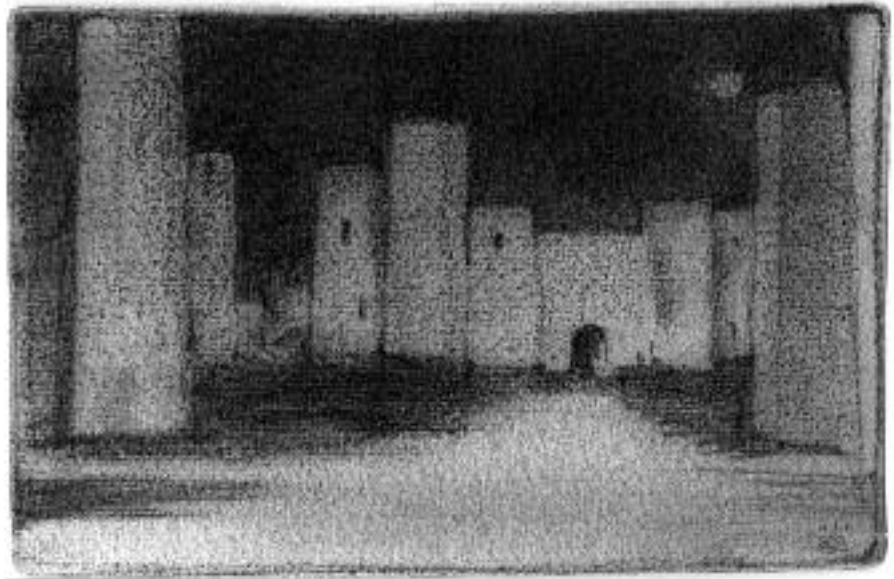
It took nearly three years and several trips to Moscow to get the production ready. It opened in January 1912. Many technical innovations including the use of the folding

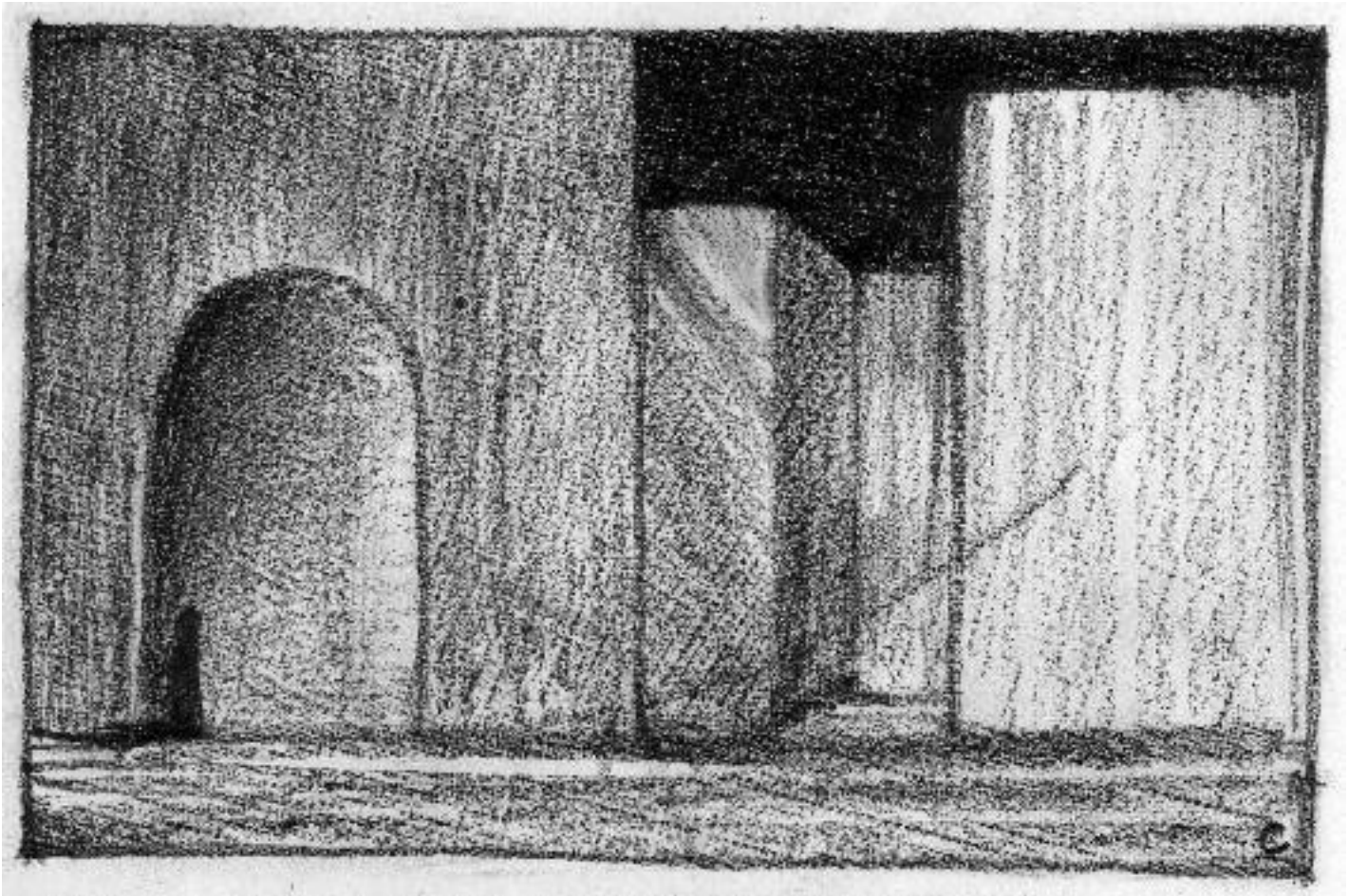
screen and overhead and side lighting made the production a milestone in theatrical development. The production was a major success and continued for three seasons in Moscow and St. Petersburg, closing in 1914.

EGC already knew Count Harry Kessler (1868–1937), diplomat and founder of the Cranach Press, and had collaborated with him in Germany in 1904/5. Kessler having seen Craig's model theatre and stage designs with the wooden figures, suggested that prints made from the wooden figures could be used to make an illustrated version of *Hamlet*.

A new typeface was commissioned and EGC was to make black figure engravings based

on his original wooden figures and supplement these with additional wood engravings. The first world war intervened and it was not until 1929 that the book was published, first in German and then re-set with a new suite of illustrations in English. It was superbly produced on handmade paper and hand printed. It contains 74 woodcuts or engravings in the German edition and 80 in the English edition by EGC and one wood engraving as title page by Eric Gill. It was printed in editions of 255 and 325 copies respectively and included some specials with extra suites of prints. It remains one of the most sought after books of the Cranach Press.





37

37. **Design for Hamlet 1910**  
Black crayon, 13.3 × 20.5 cm  
One of the earliest known set designs for  
*Hamlet*  
Kindly lent and reproduced by permission of  
the Provost and Fellows of Eton College,  
Berkshire

38. **Act one, Scene one, Hamlet c. 1910**  
Pencil, 9.5 × 14.4 cm  
Kindly lent and reproduced by permission of  
the Provost and Fellows of Eton College,  
Berkshire

39. **Photographs of Act I, Scene I c. 1910**  
17 × 22.8 cm, 13 × 17.5 cm and 12.3 × 16 cm  
Kindly lent by the Provost and Fellows of Eton  
College, Berkshire

## Black Figures

Each figure was carved on the long grain of a block of soft wood with the outline and details engraved upon the surface. These blocks were later used to make editions of prints and for use, together with some new wood engravings, in the German and English editions of the Cranach Press version of *Hamlet*.

The Black Figures of EGC were listed by Dr. Lindsay Newman and the numbering and notes on where the blocks have been used follows the treatment given in *Black Figures, presented with introduction & documentation by L.M. Newman*, Christopher Skelton 1989 and from other unpublished lists.

40. **Ghost with Crown 1912**  
Woodcut, 15.7 × 5.4 cm  
Signed, edition of 4 or 5  
Kindly lent by the Provost and Fellows of Eton College, Berkshire
41. **Ophelia Sane 1927**  
Woodcut (Black Figures 3 recut version),  
14 × 6.5 cm  
Signed, edition of 13
42. **Ophelia Mad 1912**  
Woodcut (Black Figures 4, 6th state) on yellow paper, 15 × 8.6 cm  
Titled and inscribed *Proof Impression ! The Shadows at the right bottom corner cut out !*  
Used on the 8 deluxe copies of *Hamlet*



43. **Hamlet and Daemon (large) 1909**

Woodcut (Black Figures 8, 2nd state),  
24.2 × 11.7 cm  
Signed and dated, edition of 40. Used in *The Marionette I* 1918

44. **Actor (three quarter length) 1912**

Woodcut (Black Figures 16, Block 1) on yellow  
paper, 15.8 × 6.3 cm  
Edition of about 8 impressions on yellow, total  
27 copies  
Used on page 72 of the German edition of  
*Hamlet*

45. **Actor (three quarter length) 1930**

Woodcut (Black Figures 16, Block 2) on vellum,  
10.8 × 4.8 cm  
Signed in pencil, edition of 6. Recut in smaller  
size for the English edition of *Hamlet*, page 64

46. **Yorick 1913**

Woodcut on vellum (Black Figures 19),  
15.4 × 7.9 cm, edition 25 copies  
Signed with initials, printed by EGC and given  
to Count Harry Kessler  
Used on page 155 of German version and page  
151 of English edition of *Hamlet*

47. **Hamlet Profile 1913**

Wood cut on Japanese vellum (Black Figures 31,  
2nd state), 6.3 cm diameter, edition of 23  
Used on cover of some copies of the full  
morocco *Hamlet*



47



43



46

48. **King Claudius and Queen Gertrude 1910**

Wood cut, 24.8 × 15.1 cm (Black Figures U-10)  
Printed by Helen and Edward Craig c. 1987 in  
an edition of about 10 only  
*Illustrated on front cover*

49. **King Claudius 1910**

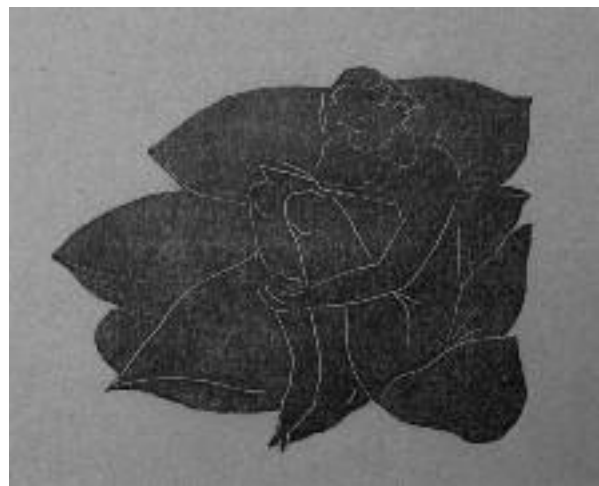
Woodcut (Black Figures U-11), 23.5 × 6.7 cm  
Printed by Helen and Edward Craig c. 1987 in  
an edition of about 10 only



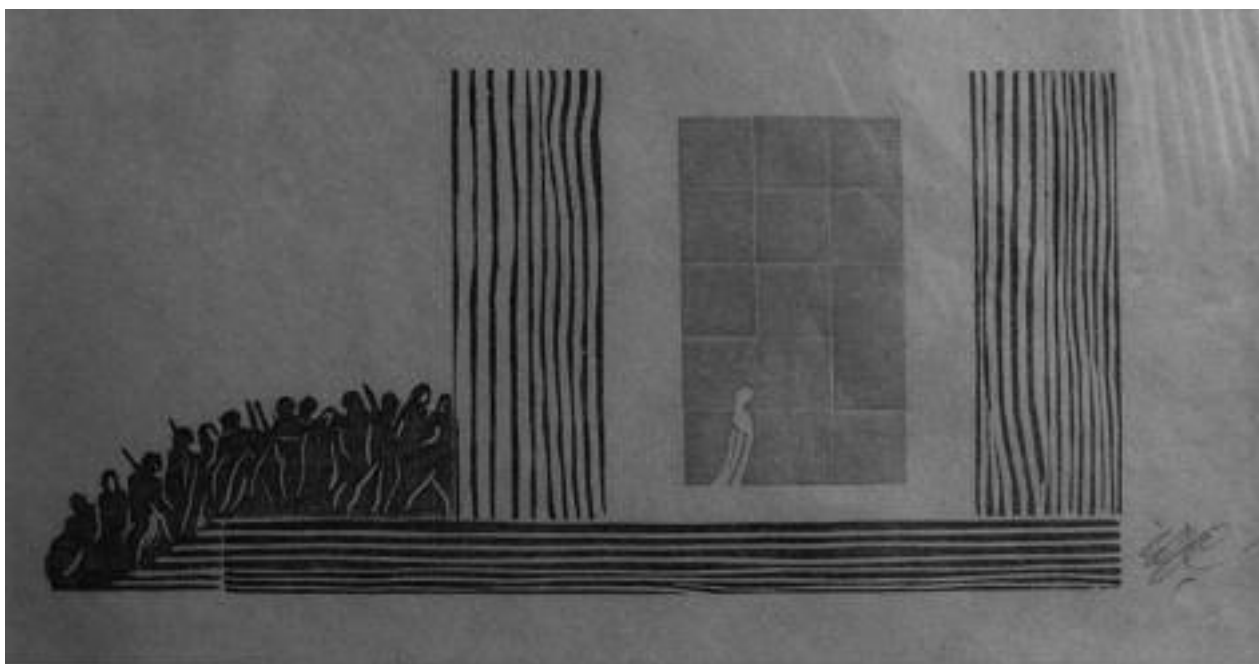
49

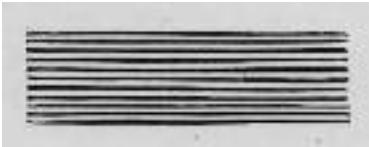
## Other Engravings used in Hamlet

50. **Screen Fragment for Hamlet 1913**  
Woodcut on japon, 7.7 × 2.2 cm, edition unknown  
Used on page 164 of the English edition of *Hamlet*
51. **Ghost Bursting Cerements 1925**  
Wood engraving, 12.3 × 16 cm  
Signed and dated  
Kindly lent by the Provost and Fellows of Eton College, Berkshire
52. **Hamlet on Cushions 1927**  
Wood engraving (Black Figures 37A) on yellow japon, 8.2 × 10.2 cm  
An unsigned proof apart from the edition of 15



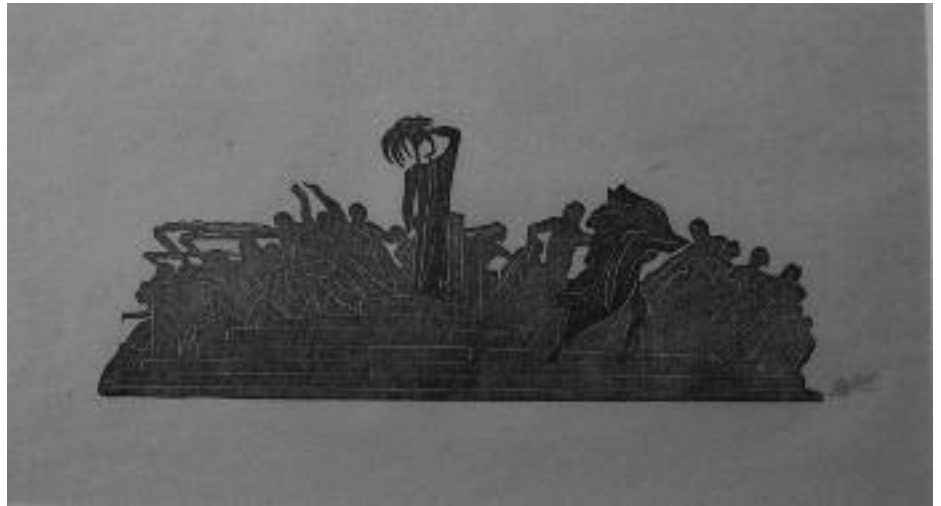
52



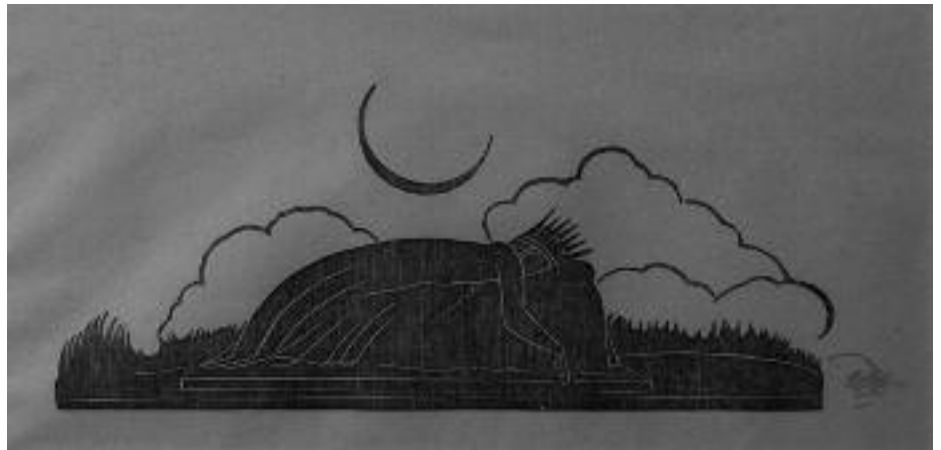


50

53. **Ophelia with Window** 1928  
Wood engraving in blue ink (Black Figures 37VV), 9 × 18 cm  
Signed. Used on page 129 of the English edition,
54. **Lights, Lights, Lights** c. 1928  
Wood engraving (Black Figures 37MM), 7.8 × 18.2 cm  
Signed
55. **King Sleeping** c. 1928  
Wood engraving (Black Figures 37KK), 7.8 × 18.2 cm  
Signed
56. **S: Initial with Gravediggers** 1930  
Presentation proof wood engraving (Black Figures 82C), 7.9 × 7.5 cm  
Signed. Used on page 146 of English edition of *Hamlet*



54



55



56

## Other Theatrical Activities

Although EGC is best known for his designs for *Hamlet*, throughout the early years of the 20th century he worked on productions in England, Germany and Italy. In his seminal book *The Art of the Theatre*, published in 1905, he was considering the role of the actor and exploring the impact that marionettes might have on the visual experience of the audience.

Once established in Florence, EGC made marionettes and published a regular magazine as part of *The Mask* on the role and use of marionettes. EGC made a set of designs for *King Lear* in 1908 which were not used. He wanted complete control over his productions and this often caused difficulties with producers and led to many aborted projects.

### 57. The Marionette 1918

Pen and ink drawing, 11 × 7 cm  
Together with a subscription form for *The Marionette A Monthly Performance* with hand-written draft letter in pencil to Martin (Shaw) with a printed *Motion* for Romeo and Juliet

### 58. Illustration for The Three Men of Gotham 1919

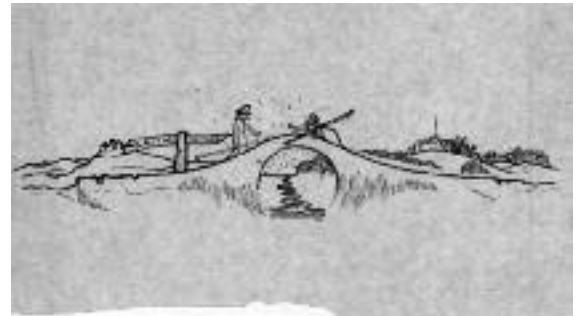
Probably made in collaboration with Edward Craig  
Original ink drawing, 3 × 15.2 cm and a hand-coloured plate issued with the *Marionette Motion*

### 59. Advertisements for *The Mask* c. 1920

For the US market, subscription \$2.50 or \$5 per annum  
For the UK market, 2/6 a copy or 10/- per annum

### 60. Venice Preserved 1913

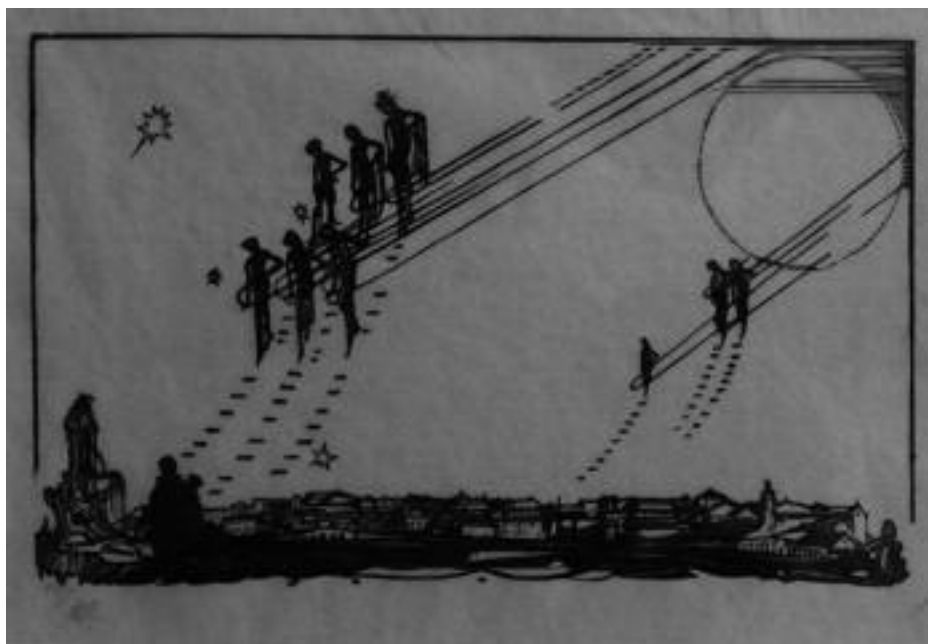
Plan of the model for *Venice Preserved* in ink, 10.2 × 12.5 cm  
Photograph of an enlargement of an EGC design for basis of model, 10 × 7.4 cm  
Colour photograph of watercolour of stage design, 15 × 10.5 cm



61. **For King Lear** 1908  
 Wood engraving, 10.4 × 10.7 cm  
 Signed and dated  
 Literature: *Woodcuts and Some Words*, no. 44
62. **The Storm – King Lear** 1920  
 Wood engraving, 16.8 × 15.8 cm  
 Signed and dated 1924 above signature and  
 1920 below print  
 Literature: *Woodcuts and Some Words*, no. 57  
*Illustrated on back cover*
63. **Photograph of the Great Model for Bach's  
 St. Matthew Passion** 1913–14  
 51 × 40.5 cm, with pencil and ink annotations  
 on front and reverse by EGC  
 Provenance: Edward Carrick
64. **La Procession Nocturne (Liszt)** 1927  
 Wood engraving, 10.9 × 17.9 cm  
 Signed and numbered 38/100  
 Provenance: Sir Nigel Hawthorne



63



64

## Other Black Figures

EGC made black figures for many other possible productions including *Don Juan*, *The Merchant of Venice*, *Rosencrantz and Guildenstern* and *St. Matthew Passion*.

65. **Dancing Girl 1908**  
Woodcut (Black Figures 66), 26.9 × 6.6 cm  
Printed by Helen and Edward Craig c. 1987 in an edition of about 10 only
66. **Lorenzo (without stick) 1909**  
Woodcut (Black Figures 43, 1st state), 15.6 × 7.2 cm  
Signed and dated 1910, edition of 10
67. **Orator (Acrobat) 1908**  
Woodcut (Black Figures U-7), 25.8 × 10 cm  
Printed by Helen and Edward Craig c. 1987 in an edition of about 10 only
68. **Eve 1915**  
Woodcut (Black Figures 85, 3rd state), 15.3 × 8.4 cm  
Unsigned but annotated. Only 35 Copies, this one extra B
69. **Priest 1907/9**  
Woodcut (Black Figures 80), 26.9 × 10 cm  
Printed by Helen and Edward Craig c. 1987 in an edition of about 10 only
70. **Helena 1908**  
Woodcut (Black Figures U-3), 25.8 × 9.5 cm  
Printed by Helen and Edward Craig c. 1987 in an edition of about 10 only
71. **Worshipper 1907**  
Woodcut (Black Figures 81), 26 × 6.8 cm  
Printed by Helen and Edward Craig c. 1987 in an edition of about 10 only
72. **Moses 1909**  
Lithographic reproduction of original woodcut (Black Figures 64), 26.6 × 9.6 cm  
Inscribed by Emery Walker 1930, "very rare not for sale"



65



66



67



68



69



70



71

73. **Pleader (Penitent) 1908**  
Woodcut (Black Figures U-5), 25.7 × 8 cm  
Printed by Helen and Edward Craig c. 1987 in  
an edition of about 10 only

74. **Roman Actor 1907–8**  
Woodcut (Black Figures 77), 25.8 × 12.4 cm  
Printed by Helen and Edward Craig c. 1987 in  
an edition of about 10 only

75. **Mourner 1908**  
Woodcut (Black Figures U-8), 25.5 × 7.8 cm  
Printed by Helen and Edward Craig c. 1987 in  
an edition of about 10 only



72



73



74



75

## Other engravings and etchings

EGC originally learnt to cut woodcuts used as illustrations to books and as bookplates. After 1900 he also learnt to cut wood engravings and from 1907, etchings. Two portfolios of etchings were made by EGC in Florence and printed by Luigi Tassini. All are now very scarce items.

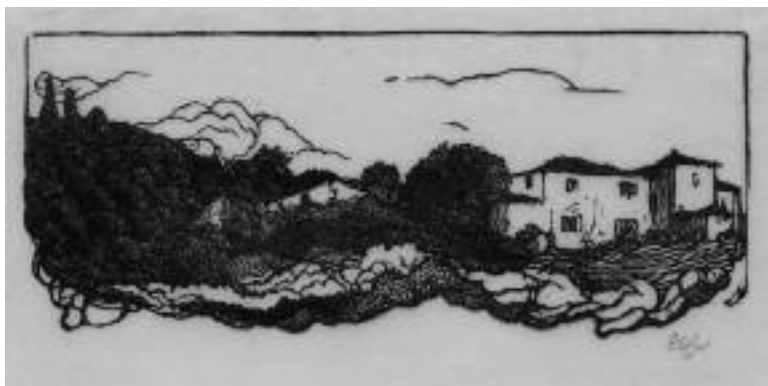
76. **Winchelsea 1900**  
Proof wood engraving, 4 × 7.7 cm  
Literature: *Woodcuts and Some Words*, no. 13
77. **Torre dei Diavoli 1908**  
Proof wood engraving, 6.5 cm diameter  
First published in *The Mask*, Vol. I  
Literature: *Woodcuts and Some Words*, no. 34
78. **View of Arcetri 1908**  
Wood engraving, 6 × 14 cm  
Signed  
First published in *The Mask*, Vol. I  
Literature: *Woodcuts and Some Words*, no. 46
79. **View over Florence 1908**  
Wood engraving, 5.2 × 14.3 cm  
Signed  
First published in *The Mask*, Vol. II  
Literature: *Woodcuts and Some Words*, no. 49
80. **La Commedia 1911**  
Woodcut, 3.5 × 12.5 cm  
Literature: *Woodcuts and Some Words*, no. 56
81. **The Globe Theatre c. 1908**  
Proof wood engraving, 4.2 × 4 cm
82. **Briars near Florence c. 1908**  
Wood engraving, 17 × 7 cm  
Signed with initials  
An unsigned impression in red/brown ink is also available
83. **Street Scene St. Germain-en-Laye 1938**  
Proof wood engraving in brown ink, 7 × 7.5 cm  
Inscribed Final State. One of 3 copies, copy 2



76



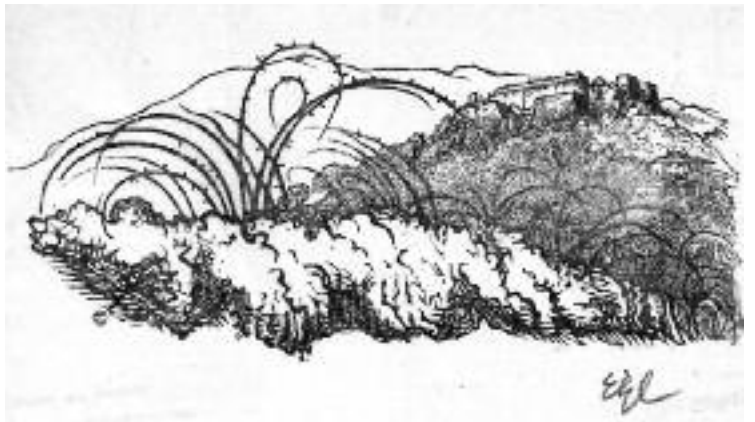
77



78



79



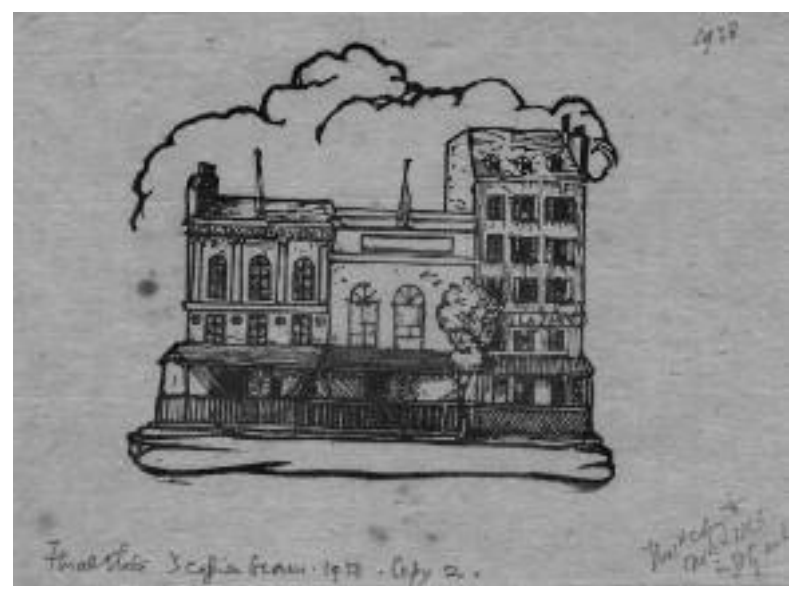
82



80



81



83

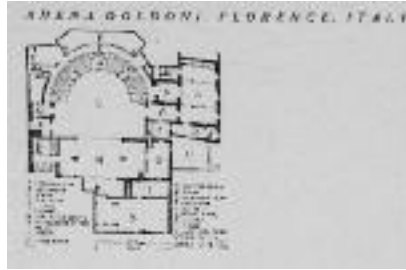
27

## Bookplates

EGC made some 200 bookplates over his life with the first in 1895. These were made to earn much needed money to keep his young family fed. However they are an important contribution to modern design. EGC compiled his bookplates in the publication *Bookplates Designed and Cut in Wood* 1900 and in *Nothing or the Bookplate* 1924.

References are to *The Bookplates of Edward Gordon Craig* by John Blatchly, The Bookplate Society 1997. Here the works are described as woodcuts but today are better described as wood engravings as they were made on the short grain of boxwood blocks.

84. Arena Goldoni 1915, (Blatchly 2), plan of Goldoni Theatre, 9.4 × 8.1 cm
85. Nina, Lady Corbet 1900 (Blatchly 18), pink with name, 5.6 × 2 cm
86. The Hon. Mrs LA Tollemarche 1900 (Blatchly 160iii), poodle, 6.7 × 5.7 cm
87. Marion Terry 1899 (Blatchly 159), wreath with initials, 9.2 × 6.1 cm
88. Cora Brown Potter 1901 (Blatchly 125), Ex Libris and initials, 6.6 × 4.3 cm



84



85



86



87



88

89. Charles William Dalmon 1900 (Blatchly 48), herb sprig with initials, 6.2 × 4.5 cm
90. William Downing 1900 (Blatchly 62), ship at sea with name, 7.2 × 6 cm
91. Jess Dorynne 1901 (Blatchly 58), woman in elaborate hat and cape, 4.6 × 3.9 cm
92. No Owner 1901 (Blatchly 179), side view of mask, 3.2 × 2.5 cm
93. Horah F Dryhurst (Blatchly 64), town on hill, 4.6 × 3.5 cm
94. Beatrice Irwin 1901 (Blatchly 86i), snake with halo in a box, first state, 5.1 × 5 cm
95. Edward Gordon Craig 1901 (Blatchly 36), tree with initials and date, 4 × 2.6 cm  
*(illustrated on title page)*
96. Alice, Lady Ridley 1901 (Blatchly 132), rose bush with initials, 7.9 × 3.9 cm
97. Rowland James Corbet 1900 (Blatchly 19ii), chick with name, 4.7 × 3 cm
98. Daphne Woodward 1929 (Blatchly 169), divided branch of foliage with initials, 3.2 cm diameter
99. No Owner 1899 (Blatchly 177), female figure in crinoline, 4.5 × 2 cm



90



89



91



92



93



94

## Miscellaneous

### 100. Drawing of d'Artagnan c. 1901

Ink, 19 × 19 cm

EGC admired d'Artagnan and thought of himself as like this fictional character

### 101. Hillside 1901

Monotype print, 9 × 14.5 cm

A unique work from the Edward Craig archive

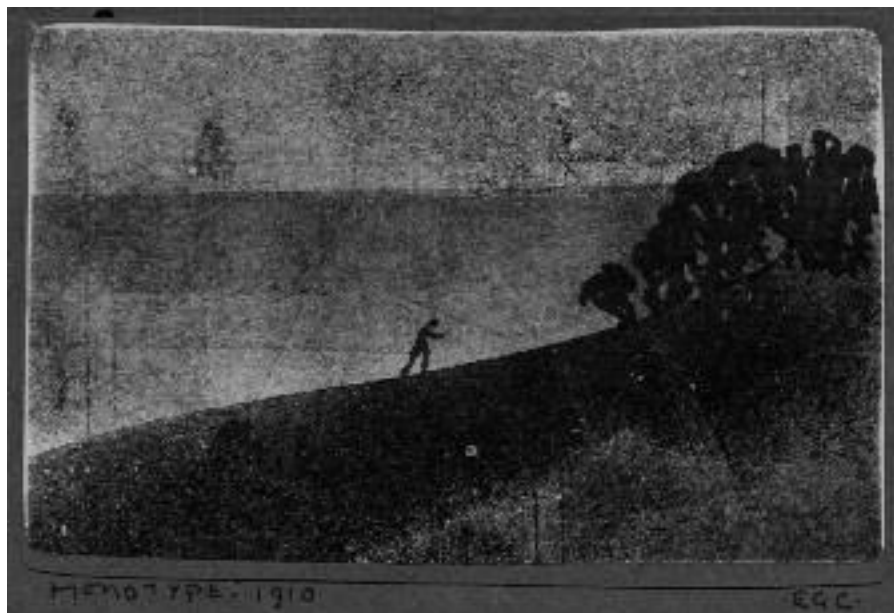
### 102. Message sent 27 April 1941 from Occupied France

Message sent under the auspices of the International Red Cross from EGC at 11 bis rue de Noailles, St Germain-en-Laye, to Nellie Craig in London with news of his internment and subsequent release by the Germans. Red Cross stamp, censor stamps of British and Nazi authorities

*with*

### Message sent 11 June 1943 from occupied France

Message sent under the auspices of the International Red Cross from EGC at 85 rue Ampère, Paris to his wife Elena Craig in Hampstead, London, with general news of his well being. Red Cross stamp, censor stamps of British and Nazi authorities.



101

LE COMITÉ INTERNATIONAL DE LA CROIX-ROUGE DE GENÈVE  
 11, rue de Valenciennes, PARIS-VI  
 LE PRÉSIDENT DES DÉPUTÉS BRITANNIQUES  
 LE COMITÉ INTERNATIONAL DE LA CROIX-ROUGE DE GENÈVE

DEMANDE ENVOI CONTROLE - ENVOI  
 N° 10000

À: **CRAIG**  
 À: **LONDON**  
 À: **85 RUE AMPÈRE**  
 À: **PARIS XVII<sup>e</sup>**  
 À: **FRANCE**

OBJET: **LETTER**

LE 11 JUIN 1943

DE: **ELENA CRAIG**

À: **85 RUE AMPÈRE**  
**LONDON N.W.2**  
**ENGLAND**

LE 11 JUIN 1943

LE COMITÉ INTERNATIONAL DE LA CROIX-ROUGE DE GENÈVE

102

LE COMITÉ INTERNATIONAL DE LA CROIX-ROUGE DE GENÈVE  
 11, rue de Valenciennes, PARIS-VI  
 LE PRÉSIDENT DES DÉPUTÉS BRITANNIQUES  
 LE COMITÉ INTERNATIONAL DE LA CROIX-ROUGE DE GENÈVE

DEMANDE ENVOI CONTROLE - ENVOI  
 N° 10000

À: **CRAIG**  
 À: **LONDON**  
 À: **85 RUE AMPÈRE**  
 À: **PARIS XVII<sup>e</sup>**  
 À: **FRANCE**

OBJET: **LETTER**

LE 27 AVRIL 1941

DE: **ELENA CRAIG**

À: **85 RUE AMPÈRE**  
**LONDON N.W.2**  
**ENGLAND**

LE 27 AVRIL 1941

LE COMITÉ INTERNATIONAL DE LA CROIX-ROUGE DE GENÈVE



100



103



104



106

**103. Pensione Famille c. 1952**

Watercolour mounted on panel, 7 × 10.6 cm  
In 1952 EGC moved to Tourettes-sur-Loop  
outside Vence in the south of France

**104. Paysage c. 1965**

Watercolour, 8.2 × 11.9 cm  
Inscribed by Edward Craig as EGC's last  
(watercolour)

**105. Julius Caesar 1922 (with Edward Craig)**

Watercolour on reverse of Stedelijk Museum  
Dinner menu 6 February 1922, 10.6 × 15.9  
(Illustrated on inside back cover)

with

**Cesare Borgia c. 1925 (with Edward Craig)**

Watercolour, 10 × 15.3 cm

**106. Musician 1931**

Ink and watercolour, 14 × 14 cm

**107. Odysseus arrives at Crete c. 1935 (possibly  
with Edward Craig)**

Watercolour and ink, 17 × 11 cm  
Inscribed in ink  
and the essence of the abstract unravelling a  
handy prudence  
plays upon the foretold unity;  
while equity befooled  
by routine pauses  
in doubt behind  
a two-fold hate

Inscribed verso The cry of the experimenter



107

## Books

- 108. Scene 1923**  
Written by EGC with a foreword by John Masefield, Oxford University Press, 30 × 24 cm  
Hardback, number 60 of 100 signed by EGC out of a total edition of 1000
- 109. Woodcuts and Some Words 1924**  
By Edward Gordon Craig with an introduction by Campbell Dodgson, hardback. Published by J.M. Dent & Sons. Book plate of Edward Craig
- 110. Books and Theatre 1925**  
By Edward Gordon Craig published by J.M. Dent & Sons hardback with dust cover  
Bookplate of Edward Craig with Edward Craig pencil annotations throughout
- 111. Index to the Story of my Days, some memoirs of Edward Gordon Craig, 1957**  
By Edward Gordon Craig, published by Hulton Press, London
- 112. Gordon Craig: The Story of his Life 1968**  
By Edward Craig, published by Alfred A. Knopf, New York
- 113. Towards a New Theatre: Edward Gordon Craig and Hamlet 1975**  
By Brian Arnott in English and French, published by the National Gallery of Canada.
- 114. Gordon Craig Archives 1976**  
An international survey by L.M. Newman published by The Malkin Press, London, in an edition of 500 copies
- 115. Gordon Craig's Moscow Hamlet: A Reconstruction 1982**  
By Laurence Senelick, hardback published by Greenwood Press
- 116. The Black Figures of Edward Gordon Craig 1989**  
Presented with introduction and documentation by L.M. Newman, published by Christopher Skelton, hardback in an edition of 500 copies
- 117. The Bookplates of Edward Gordon Craig 1997**  
By John Blatchly, published by The Bookplate Society and Apsley House Press in an edition of 400
- 118. The White Fan, Gordon Craig's Neglected Masterpiece of Symbolist Staging 2009**  
By L.M. Newman, published by The Malkin Press, London, marbled soft cover in an edition of 225 copies





1920

C