THE HISTORY AND DEVELOPMENT OF SCENERY, COSTUMES AND LIGHTING OF THE ENGLISH STAGE FROM MEDIEVAL TIMES TO THE YEAR 1700.

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INTRODUCTION

The purpose of this thesis is to trace the history and development of scenery, costumes, lighting, and general stage equipment from the earliest drama in England to the year 1700.

The drama had its ultimate origin in the services of the Church and it is from this religious drama of the Middle Ages that our modern theatre developed. At first the clergy dramatized parts of the simple Bible stories in the chancel during the Church service. Later the drama lost direct connection with the service and the presentation was given in other parts of the Church. These performances, which were known as the Miracle and Mystery Plays, were for the purpose of the moral and religious edification of the people. The Mystery Plays dealt mainly with the Nativity, the Passion and the Resurrection, and the Miracle Plays with the lives and legends of the saints.

As the popularity of the plays increased the spectators overtaxed the accommodation of the Churches. The plays were then taken out and performed on the Church steps, and, in time, they left the sheltering wing of the Church and were taken over by the tradesmen's guilds. These guilds presented the plays on a movable stage or pageant and travelled from place to place. In time there was a complete cycle of

plays exhibiting the entire course of Bible history from the creation of man to the day of final judgment. The earliest collection of these plays is known as the Chester Cycle, and other collections which have come down to us are the York, Towneley and Coventry Cycles.

The Morality Plays were a development of the Mystery Plays and date from the end of the fourteenth century. These plays illustrate the same truths, only their characters are abstract virtues or qualities. The Mystery, Miracle and Morality Plays are the three important forms of the medieval drama.

When the drama left the Church it took with it the essential traditions of stage and staging, and there is little evidence to indicate any marked departure from the principles of the liturgical performance. All kinds of scenes and events were represented in the open air without the aid of roof, walls, scenery or artificial light. More elaborate decorations and more realistic properties are the natural accompaniments of a growing dramatic art, and it was upon costumes that the medieval plays depended for spectacular effects.

The drama did not remain permanently under the control of the guilds. In the fifteenth century an interest in the old classical plays was awakened and the regular English drama began to take form. Plays were performed at the

universities, in public halls and private houses, and the inn-yard was used during the early sixteenth century. Characters for these plays were taken from life, and farces and secular stories began to compete with Biblical and moral subjects. During the Elizabethan era many of the great plays were written. This was the age of Shakespeare and Ben Jonson, and the wealth of dramatic literature produced gave a new impetus to the development of the theatrical art.

In the Interlude the drama was brought indoors and the court of Henry VIII gave much attention to entertainment and spectacles. The masque also had its influence at this time. In it attention was focused upon scenery and costumes rather than upon the thought and word of the text.

With the passing of the Elizabethan era the drama began to decline. In 1642 the theatres were closed by an order of parliament because the plays had become corrupt and licentious and, in the opinion of the Puritans, they were an evil influence upon the people. Following this all dramatic activity ceased, with the exception perhaps of an occasional surreptitious performance. In the interval before the official re-opening of the theatre in 1660 William Davenant produced some operas in an attempt to bring back the legitimate drama to the public stage.

The Restoration period had far-reaching effects upon the production of the drama. The small fashionable audience of this period was very exacting in its taste. The development of the

theatre at this time found scenery and costumes playing a more important part in the success or failure of the plays. The development of scenery affected the structure of the plays, and instead of the constantly changing scenes of the Elizabethan stage, we find a development toward the more stable forms of the eighteenth and nineteenth centuries.

The drama has been influenced by the lack of sufficient illumination as much as by the abundance of it. Lighting was at first symbolic and was later employed to enhance the scenery and costumes. The most important agent in play production, it was the last to be developed.

The history and the development of scenery, costumes and lighting will be studied individually in this thesis, and general stage equipment will be considered as it relates to each of these. The relation of scenery, costumes and lighting will be examined and the effects created will be compared with the feeling for form, colour, composition and light which art from the middle of the nineteenth century onward has made a common possession.

CHAPTER I

SCENERY

The purpose of scenery in the modern drama is not only to provide a backgound against which the action takes place, but also to appeal to the aesthetic sense, to stimulate the imagination and by so doing to quicken the reactions of the audience. In this chapter it will be seen how scenery was first used and how it developed toward its purpose in the modern sense.

"The earliest scrap of anything like an acted scene has come down to us in England in a brief transcript of the dialogue between the angel at the Sepulchre of Christ and the two Marys and Salome. It is still preserved in an old manuscript entitled the 'Concordia Regularia Monarchum', an appendix to the rule of St. Benedict, in Winchester Cathedral and dates from the end of the tenth century (959 - 975) when King Edgar reigned in Wessex and long before William and his Normans had come over to England to disturb Saxon rule. We can imagine in this case the rude representation of a cave beneath one of the arches of the church, beside the entrance to which lay a great stone, apparently just rolled away. Three of the young clergy dressed in long garments, betokening womanhood, approach the opening and meet there another figure, arrayed in white bearing wings and holding a palm in his hand. As he sits beside the tomb he asks:

'Whom seek ye?' and they reply 'Jesus of Nazareth, which was crucified.' And the angel tells them, 'He is risen, he is not here, behold the place where they laid him.' With these words they lift the veil showing the place bare of the Cross and only the clothes remaining in which the Cross was shrowded. Then the three, taking the cloth, hold it up and sing 'surrexit ominus de sepulchro' and the Te Deum follows with joy and the ringing of bells. As Chambers puts it here dialogue and chant and mimetic action have come together and the first liturgical drama is in all its essentials complete." (1)

The nucleus of the drama to-be centred not only around the Easter season. Christmas offered also an opportunity to dramatize the story of Christ's birth. The cradle arranged near the altar, clergy were arrayed as shepherds and they advanced singing a hymn, while a boy - representing an angel - sang the good tidings from an elevated place. As shepherds approached the cradle they were met by two priests, attendants at the divine birth. Dialogue followed and this was succeeded by another hymn while shepherds knelt in adoration.

The scenery for these simple performances in the Church consisted of the few properties which the text required. We may presume that a sepulchre and a cradle would be the chief properties in plays on the Christmas and Resurrection stories.

(1) Schelling, Felix E. "English Drama". Chap. 11. pp. 14, 15

Later when the performances were given on the Church steps, the carved doors and the facade provided a background. Sometimes a platform was erected at the door but there is no evidence of actual scenery or painted hangings.

When these Miracle and Mystery Plays were taken over by the tradesmen's guilds they were performed on platforms on wheels. The platform served as the stage and below it was a dressing-room for the actors, which was curtained. The platforms had no covering so that the action could be seen from all sides. They were sometimes set up to correspond to different parts of the Church - the nave, body and sanctuary. Hell was nearest the outdoors, heaven, the cross and the sepulchre were in the sanctuary itself. These movable pageants travelled from place to place with decorations and music.

The earliest collections of plays were the York, Towneley, Chester, and Coventry. The York Cycle represent the life and work of Christ, and the Towneley Plays, acted by craft guilds of Wakefield in Yorkshire, show some relationship to the York Plays. The Chester Cycle, which was acted at Whitsuntide, shows a relationship to the French Mystery and draws upon the Old Testament and legends of saints and apocryphal literature for its material. The Coventry Cycle - not really of Coventry, possibly of Norfolk - finds its subject matter without the bounds of Scriptural story.

The pageant at Chester was an elevated place made of two rooms, the upper one was open on the top and the lower one was used for dressing, while the play was acted on the upper form. The pageant rested upon six wheels and the decorations were of a simple nature. The auditors stood round about all sides of the wagon. The ark in the pageant of the flood was shaped like a ship. Hell had its flames of fire, rattling chains, instruments of torture and grim and hideous resemblances of its devils. These were intended to serve as a deterrent from sin. These stages must have been of considerable height to allow the actors to move about freely underneath - and yet there are plays in which characters come down from the stage and walk about among the audience.

There was little scenery used in these plays. The only evidence we have is found in the content of the plays themselves, particularly in the stage directions. Some plays demanded two simultaneous scenes. It is probable that this required a stage divided by a curtain or the use of two scaffolds.(1)

In the Chester version of "Noah's Flood" in the opening speech God gives a description of the ark to be made. Noah says "These bordes here I pynne togeither," "of this treey will I make the maste."(2) The stage direction is even more explicit than the lines: "Then Noye with all his familie shall

(1) Pollard, A. W. "English Miracle Plays". Intro. p. xxvi

(2) Ibid (Noah's Flood line 85)

make a signe as though they wroughte upon the shippe with diverse instruments."(1) "Then Noye shall goe into the Arcke with all his familie, his wife excepte and the Arcke must be borded round about and one the bordes, all the beastes and the foules painted."(2) Noak then closes the window of the ark.(3) The pageant must have been well constructed to represent a ship upon it, or it may be that the pageant itself was constructed like a ship.(4)

In "The Sacrifice of Isaac" Abraham is told to offer Isaac "upon that hyll their besides thee." Then follows the stage direction which says "he byndeth hym and laieth hym upon the alter to sacrifice hym." These lines would reasonably indicate that some attempt was made to make the scene realistic. For the play "Mary Magdalen", it is probable that four scaffolds were used - one for Tiberius, one for Herod, one for Pilate and the fourth for the Devil.(5) Part of the necessary equipment was a ship but it is not known how it was constructed for the stage direction gives merely the following comment: "Here all entyre the Shype with a mery song."(6)

(1) Pollard. A. W. "English Miracle Plays"- Noah's Flood,l.112

(2) Ibid, line 160.

(3) Ibid, line 257

(4) Chambers,E. K. "The Medieval Stage" Vol.11, page 137.

(5) Bates. K. L. "English Religious Drama",page 156.

(6) Ibid, line 1395.

In "The Last Supper" (a Coventry play) we find some evidence of scene shifting: "here Cryst enteryth into the hous with His disciples and ete the Pascal lamb and in the mene tyme the cownsel-house beforn seyd xal sodlynly anclose, schewyng the buschopys, prestys, and jewys syttyng in here astat, lyche as it were a convocacyon."(1)

In the "Processus Prophetarum" we have some indication of scenery being used where Moses could stand. "Tunc Moyses stans super montem loquator ad populam" and "Tunc Moyses descendit de monte."

From time to time elaborate devices were introduced on the stage, sometimes to produce spectacular effects. "A glorious revolving sphere on occasion ornamented heaven. Angels freely descended and rose again. Christ was borne to the top of the pinnacle by means of a rope and pulley. Devils vanished through trap doors. Suddenly lights flashed in a splendour. If we were to accept the directions literally we should be compelled to believe that there were machines for creating earthquakes and others for setting the 'world on fire.'"(2) Many had but little connection with scenery and yet they show the ingenuity of the producers of those days, who, if they could produce such effects were not likely to leave a background devoid of some artistic beauty for the actors.

(1) Pollard, A. W. "English Miracle Plays", Intro. p. xxvi.

(2) Nicoll, Allardyce. "The English Theatre", p. 15.

In the Morality Plays, which aimed more at ethical cultivation, than the deepening of the faith the staging was similar to that of their predecessors. The best known of these plays is "Everyman". The action in it centres around the grave - a wooden structure or hole in the stage. Everyman says, "For into this cave I must creep." Beauty replies, "What! into this grave?"

The important personages of Jesus, the Marys, Joseph and the disciples kept to the Scriptural models. The authors of old Miracle plays drew from their own experience and imagination and recorded touches of the life about them for minor detail. For example, in the "Second Shepherd's Play" a thievish rascal named Mak steals a sheep and wraps it up in a cradle in his hovel. He is found by the shepherds who toss him up in a blanket, despite the protests of Tib his wife, who maintains the fairies had spirited their own child away. Here we find little evidence of scenery.

Archdeacon Rogers, who died in 1595, writes of the limitations and weaknesses of the scenic effects on the pageant stage in the following manner:

"The Manner of these plays weare, every company had its pagiant or p'te, wich pagiants weare a high scafolde with two rowmes, a higher and a lower, upon four wheels. In the

lower they apparelled themselves, and in the higher rowme they played, beinge all open on the tope, that all beholders might see and heare them. The places where they played them was in every streete. They began first at the abay gates, and when the first pagiant was played, it was wheeled to the highe crosse before the Mayor, and so to every streete. And so every streete had a pagiant playing before them at one time, till all the pagiants for the day appoynted weare played, and when the pagiant was near ended, worde was brought from streete to streete, that soe they might come in place thereof, exceedinge orderlye, and all the streets have their pagiants afore them all at one time playinge togeather: to see wich plays was great resorte, and also scafoldes and stages made in the streetes in those places where they determined to playe their pagiants."(1)

It is evident that the early drama in the Church used, with few exceptions, the Church fittings. Stage directions are found in many plays but these do not indicate that there was much attempt to represent the setting in a realistic form. The properties which were used seem to have been those that the text required. In later plays of this early period some evidence of scene changing is found, but it is known that the stage of the movable pageant had its physical limitations and the attempts to provide scenery were at the best crude

(1) Mantzius, Karl "The History of Theatrical Art", Vol.11,p.82.

and did no more than supply a background, for the actors.

During the Elizabethan era the stage became better equipped and different types of setting were devised.

"The Interlude which became popular at the end of the fifteenth century was by no means a definite break from the dramatic tradition which preceded it. It is sometimes referred to as the 'moral interlude' and was an outgrowth of the Morality play. It is a short episode of about one thousand lines, which in the beginning was religious and ethical in subject matter. Professional players took it up and put on their performances in guild halls, the halls of great lords, and at court. In the early days, no doubt, their stage consisted merely of boards on trestles, or lacking this they played on the floor of the hall with a screen as a background."(1)

There were many performances of these interludes in the early part of the sixteenth century. The scene was usually called "the Place" and seldom was it changed throughout the play. The best known among them are "Gammer Gurton's Needle" and "Ralph Roister Doister", written about 1553. "The place" in both of these plays is a street scene and the action takes place before the doors of two houses. At the back of the hall there may have been two doors before which the play was acted, or more probably, a wall with doors erected at the

(1) Chambers, E. K. "The Medieval Stage", Vol.11,p.188.

end of the hall or at the back of the stage. As interludes were usually simple one-act playlets with no change of scene, this seems to have been all that the setting required.

A contemporary play "Gorboduc" disregards unity of place but we have no evidence that there was any change of background. Chambers in his book "The Elizabethan Stage" suggests to us a convention by which action on the extreme edge of the stage or on the floor of the hall was regarded as representing something remote from the background. In later plays we find many changes of scene but no attempt to vary the setting.

Ample provision was made for the players when the Tudor sovereigns were reigning. Henry VIII had a "banket-house" or place of pleasure built at Greenwich for his entertainments. These performances were partly masque and partly interlude, but the hall was designed to accommodate the elaborate pageants or scaffolds which were an intregal part of the masque.

At the wedding of Prince Arthur and Catharine of Aragon in 1501 there were three pageants wheeled into the hall - (a) a castle drawn by four beasts and bearing eight disguised ladies; (b) a ship with a mariner in it; (c) a Mount of Love which bore eight knights. The knights descended and assaulted the castle, finally the ladies yielded and the knights and the ladies danced together.

These pageants were in various parts of the hall and the action was distributed. There was a fixed scene at the end of the hall by the close of Henry Vlll's reign. This fixed scene represented a house or whatever was required. A wooden framework was erected and covered with painted canvas and the action of the players took place before it. This fixed scene was not always used; but it was an alternative to the movable pageant and provided the variety demanded by the spectators.

About the beginning of the seventeenth century Inigo Jones, an Englishman, who had studied in Italy, revolutionized the setting and changed the whole course of stage history. He introduced the proscenium arch, painted backdrops, movable shutters and the front curtain, and made scenery the most important feature of the production. We shall consider these developments later.

The earliest Elizabethan theatre was a converted bear-baiting garden, and others followed much the same design. The construction of it was in a circular or octagonal design and the stage extended from one side on trestles. We have but little information concerning the stage of this period and what information we possess is from a drawing by a Dutch scholar, Johannes de Witt. It is a drawing of the "Swan Theatre" made about 1569.

The rear wall of the "Swan" has two doors and a balcony

is placed across the upper part of the wall. The rear of the stage is covered by a roof, supported by two pillars. The front stage is open on three sides to the audience. It may be presumed that different properties were placed on the front stage. In de Witt's drawing there is a bench placed well forward on the stage and a representation of three characters. We have no indication here of scenery, but though the artist does not make any representation, we must not conclude that none existed.

To learn something of the scenery used on the Elizabethan stage we must take the internal evidence of contemporary plays and consult the critics of the time.

Sir Philip Sidney in his "Defence of Poesie", written about 1583, makes this statement:"What childe is there that, coming to a play and seeing Thebes written in great letters upcn an olde doore, doth believe that it is Thebes?" Another passage later in this work also throws light on contemporary staging. "Where you shall have Asia of one side and Afric of the other, and so many other under kingdoms, that the player when he cometh in, must ever begin with telling where he is (or else the tale will not be conceived). Now ye shall have three ladies walk to gather flowers, and then we must believe the stage to be a garden. By and by we hear news of a shipwreck in the same place and then we are to blame if we accept it not for a rock. Upon the back of that comes out

a hideous monster, with fire and smoke, and then the miserable beholders are bound to take it for a cave. While in the meantime two armies fly in represented with four swords and bucklers and then what heart will not receive it for a pitched field?"

These quotations are probably true of the stage at the time, and Mantzius even goes so far as to say that though there was some development in the sixteenth century, it was not until Davenant's "Siege of Rhodes" in 1556 that the public theatre showed its patrons proper decorative equipment. (1)

Considerable evidence can be found in support of Sidney's statements. In Kyd's "Spanish Tragedie" there is a play within a play. Hieronimo, in directing his attendants to prepare for the play says:

"Well done, Balthazar! hand up the title;
Our scene is Rhodes."

In the "Knight of the Burning Pestle" by Beaumont and Fletcher a citizen leaps upon the stage and cries to the Prologue:

"Down with your title, boy! down with your title."

In the Prologue to Ben Jonson's "The Poetmaster" Envy cries "Rome" three times as though it were written up in three places.

Sometimes as a variant to the hanging up of a title to indicate the location of a scene a Chorus was used to make

(1) Mantzius, Karl "History of Theatrical Art", Vol.11,p.335

the announcement. Shakespeare uses the Chorus in this way in his play, "Henry V". He also uses it to make apologies for lack of ability to supply adequate scenery. In the open-Chorus we read:

"But pardon, gentles all,
The flat unraised spirits that hath dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did afright at Agincourt?"

"The wooden O" referred to is the Globe Theatre in London. The Scene for Act 11 is again placed in the mouth of the Chorus:

"The king is set from London; and the scene
Is now transported gentles, to Southampton:
There is the playhouse now, there must you sit:
And thence to France shall we convey you safe,
And bring you back, charming the narrow seas
To give you gentle pass; for, if we may,
We'll not offend one stomach with our play.
But, till the king come forth and not till then,
Unto Southampton do we shift our scene."

The scene and the atmosphere are given in Act 1V:

"Now entertain conjecture of a time
When creeping murmur and the poring dark

Fills the wide vessel of the universe.

From camp to camp through the foul womb of night,

The hum of either army stilly sounds,.....

And so our scene must to the battle fly;...."

At the beginning of Act V the story of what has happened between acts is given by the Chorus:

"Vouchsafe to those that have not read the story,

That I may prompt them:....."

"..... Now we bear the king toward Calais:"

"..... Behold the English beach..."

"..... Now in London place him;..."

"Then brook abridgment, and your eyes advance,

After your thoughts, straight back again to France."

There were other plays of this type also. Such for example is Jonson's "Everyman in His Humour", written in 1598:

"Though need make many poets, and some such

As art and nature have not better'd much;

Yet ours for want hath not so loved the stage,

As he dare serve th' ill custom of the age, -

But rather prays you will be pleased to see

One such to-day, as other plays should be:

Where neither chorus wafts you or the seas,

Nor creaking throne comes down the boys to please:"

The Prologue to Christopher Marlowe's "Tambourlaine the Great" says:

"We'll lead you to the stately tent of war
Where you shall hear the Scythian Tambourlaine
Threatening the world with high astounding terms
And scourging kingdoms with his conquering sword."

The Prologue to "The Alchemist" by Ben Jonson announces: "Our scene is London", and we find a similar statement in "A Warning to Faire Women".

In the introduction to James Shirley's "The Cardinal" we find:

"The Cardinal! 'Cause we express no scene
We do believe most of you gentlemen
Are at this hour in France, and busy there
Though you vouchsafe to lend your bodies here;
But keep your fancies active till you know
By the progress of our play, 'tis nothing so."

Throughout all the plays of the time we find this custom of announcing the location in the text of the play. In "Henry IV", Part II, Act IV, the Archbishop of York asks: "What is this forest called?" to which Hastings replies: "'Tis Gaultree Forest." In "Richard II", Act II, Sc.III, Northumberland is asked how far it is to Berkley and he replies: "I am a stranger here in Gloucestershire." In "The Winter's Tale", Act III, Sc.III, the actors have gone ashore from the ship and Antigonus asks:

"Thou art perfect then, our ship hath touched upon
The deserts of Bohemia?"

Besides these references to established places we find word pictures which give a description of the mood of the scene. In "The Merchant of Venice", Act V, Scene 1, Lorenzo says:

"The moon shines bright! In such a night as this
When the sweet wind did gently kiss the trees."

And then the actors go on to discuss what had happened on such nights, so that the audience might have a hint of what they might expect. Later in this act we find: "How sweet the moonlight sleeps upon this bank." In the "Taming of the Shrew", Act 1V, Sc. V, Petrucchio says, "Good Lord, how bright and goodly shines the moon!" From these lines the audience will realize that it is a moonlight night. The time is given as day-break in "Two Gentlemen of Verona", ActV, Sc. 1, when Eglamour says, "The sun begins to gild the western sky". In "Henry 1V", Part I, Act V, the mood of the scene is described in these words:

"How bloodily the sun begins to peer
Above yon bosky hill."

In "Macbeth" Duncan, as he approaches the castle, says:

"This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses."

We find that Shakespeare does more than describe the scene and the mood in some of his plays. For example, in "Hamlet", ActI, Sc.I, we read:

"But look the morn in russet mantle clad

Walks o'er the dew of yon high eastern hill."

Certain effects on the stage are created for the audience by word pictures. In "Richard II", Act II, Sc.III, we read: "There stands the castle by yon tuft of trees"; and in Act III, Sc.IV, there is another help to build up the picture in the mind: a gardner enters and the Queen bids him, "Go bind up yon dangling apricots."

In "King Lear", Act IV, SC.VI, the description is:

Gloucester: "When shall I come to the top of that same hill?"

Edgar: "You do climb up it now, look how we labor."

Gloucester: "Methinks the ground is even".

Edgar: "Horrible steep:

Hark do you hear the sea?"

In "Romeo and Juliet" Romeo, who is standing in the garden utters these words when Juliet appears above: "But soft, what light through yonder window breaks?" Again in the "Merchant of Venice", Act V, Sc. I, line 88, Portia, who has just entered says to Nerissa, "That light we see is burning in my hall." This seems intended to inform the audience that Portia is in the grounds near her own home, rather than being a reference to some effect created by artificial light.

In the funeral scene at the beginning of "Henry VI", part I, Bedford says, "Hung be the heavens with black, yield day to night." This may simply be a call to indicate a change

in time, or it may be evidence that black curtains could be stretched over the "heavens" or ceiling.

We find evidence that black hangings were used on the stage when tragedies were enacted. In the Induction to "A Warning For Faire Women" Comedie tells the audience:

"Look here what I have not observed till now
The stage is hung with black and I suppose
A tragedy is acted here to-day."

There is some evidence which would seem to indicate that scenery was used for walls and gates, but we have no information as to the nature of this. In "Henry VI", PartI, Act I, Sc.III, Gloucester stands before the tower of London,

"I am come to survey the tower this day,
Open the gates."

According to the stage direction servants attack the gates and there is much noise and confusion behind. Gates are again referred to in Act III, Sc.II, of the same play: "These are the city gates, the gates of Rouen," and in Act IV, Sc.II,

"Go to the gates of Bordeaux trumpeter
Summon their general upon the wall."

and at once the general and others appear on the wall. Many theories have been advanced concerning these walls, but the Pyramus and Thisbe scene in "A Midsummer Night's Dream" gives a description of the wall used in this play. According to the stage direction for Act V, Sc.I, we read that "Pyramus

and Thisbe, Wall, Moonshine, and Lion, as in dumb show" enter. The Prologue informs the audience:

"Gentles, perchance you wonder at this show;.....
This man, with lime and rough-cast, doth present
Wall....."

and later the man representing the wall holds up his fingers to show Pyramus the chink in the wall.

It is probable that the Elizabethan stage had rocks and stones upon it. In "As You Like It", Act III, Sc.II, Orlando enters and we are told that the scene is the Forest of Arden. Orlando says, "Hang there, my verse, in witness of my love," and a few lines later he says:

"these trees shall be my books,
and in their barks my thoughts I'll character,
That every eye, which in this forest looks,"

It is probable that some attempt to represent a forest had been made in this scene - perhaps by the representation of one or two trees.

On the Elizabethan stage action took place in three localities. First the balcony over the tiring house was used for an upper story or window. From this point actors conversed with others on the stage. The interior of this change did not show and there was no place for scenery. The outer stage was exposed on three sides to the audience and it was here that most of the action took place. Any scenery changes which were made were done in full view of the audience. The

third locality was the inner stage, which was a recess into the tiring room and was separated from the outer stage by a curtain. Chambers (1) has made a thorough study of the inner stage. He found little of interest relating to the history of scenery but noted that the inner stage formed the start of the later stage.

The use of a balcony over the inner stage has been often mentioned and formed an important accessory to the main stage. It could represent an interior room, walls, a tower, or any locality above the level of the ground. In Marston's "Eastward Ho", Act Iv, Sc.I, the direction reads: "Enter Slitgut with a pair of ox-horns, discovering Cuckhold's Haven above."

The arras or back wall curtain separated the inner from the outer stage and it played an important part in the presentation of many Elizabethan dramas. Use was made of it to discover a set scene on the inner stage. The folding doors referred to in "Henry VIII", Act II, Sc.II; "Exit Lord Chamberlain. Norfolk opens a folding door. The King is discovered sitting and reading pensively," may have been another form which this curtain took. It was made use of also to conceal eaves-droppers. This is well portrayed in "Hamlet", where the old man, Polonius, is hidden behind the arras. Hamlet hears a movement and thinking it to be the King thrusts his dagger through the arras and kills Polonius.

We shall see what a large part curtains played in

(1) Chambers, E. K. "The Elizabethan Stage". Vol.II, Chap.XX

Shakespeare's "Othello". The arras was drawn back to show the inner stage set with a bed; then after Othello murders Desdemona he draws the arras. Emilia, who entered by the stage door, drew it back again when she heard the moans of her mistress. In this instance the arras was used as though it were a curtain around the bed and no doubt the audience accepted this convention.

A bed was a frequent stage property in Shakespeare's plays and it was all that was necessary to indicate a bedroom scene. The directions given for the stage usually say "bed thrust out" or "bed set out". In "Romeo and Juliet" the stage direction at the end of Act IV, Sc.III, informs that the bed was placed upon the inner stage: "She falls upon her bed within the curtains". In Sc.V of the same act there is a reference to Juliet lying upon her bed asleep. In "The City Night Cap", Act II, Sc.I, the stage direction reads: "A bed thrust out. Lodovico sleeping in his clothes; Dorothea in bed. Enter clown leading in Francisco".

When a banquet or an interior scene was to take place on the front stage, chairs and tables were brought in with other stage properties by servants in the exercise of their duties. In "Romeo and Juliet", Act IV, Sc.IV, we find in the stage directions: "Enter three or four Serving-men, with spits, logs, and baskets,"and Capulet then says, "....Now, fellow, What's there?" to which the First Servant replies:

"Things for the cook, sir...." Then Capulet says, "..Sirrah, fetch drier logs....."

Another example of this is found in the "Spanish Tragedie", Act IV, Sc.III, when Hieronimo says:

"What, are you ready, Balthazar?

Bring a chaire and a cushion for the King."

Then the stage directions stated: "Enter Balthazar, with a Chaire." The command to bring in properties was sometimes put in the mouth of an actor as we have seen in the foregoing passages.

The Elizabethan stage found it necessary to make provision on the stage for tombs and graves. They were indicated by properties set out on the inner stage, or a stage trap was used which made the grave below the level of the stage. In "Hamlet" this latter method was probably used in the grave digger's scene, and also for Juliet's tomb in "Romeo and Juliet". The scaffold was also used and prepared the audience for the scene following. The moss bank was used as a property and is mentioned in Henslowe's Diary. It consisted of a framework covered with a painted canvas to heighten the effect of the outdoor scenes. Caves were used and were regarded as properties. The "throne of State" was a feature in many plays. Some writers think that it was a permanent feature, but as it was usually raised on a dais, it would require too much space and when not in use would

have impeded the action. Properties such as these were used to localize scenes but it is doubtful if they were used on the inner stage.

During this period we have found that the playwrights used words to paint the scene and convey the atmosphere, and this atmosphere was heightened wherever possible by the producers. The producer attempted to give colour to the poet's picture and in this task he made use of properties and curtains. Thus we find that considerable development in scenery and stage equipment took place. There was now a fixed scene and sometimes a painted canvas was used for a background in front of which the actors performed. In many plays a prologue or chorus was used to paint a word picture of the scene for the audience. Words were also put in the mouths of the actors to denote changes in place and to make references to the effects upon the stage. It is evident that more properties were used but there is still much left to the imagination of the audience. It was not possible for the Elizabethan stage to make use of large pieces of painted scenery as all scenery changes took place in full view of the audience. Any curtains which were used separated the inner stage from the outer or served to divide the stage. The idea of lowering a curtain to hide the stage while scene shifting took place did not seem to have occurred to the people of the time.

The Court Masque, which originated in the folk festivals, of the Middle Ages, received a new impetus at the beginning of the seventeenth century. It is in this form of theatrical entertainment that we find for the first time the use of painted and movable scenery.

Inigo Jones, who had studied in Italy and was familiar with the work on scenic craft which had been done there, returned to England in 1603 and together with Ben Jonson produced several masques. He introduced the "proscenium arch, ornamented with sculptured forms in relief symbolic of the nature of the masque, and containing usually the name of the show in a central compartment." (1) This arch formed a frame in which the scene was set.

A front curtain was usually hung in the arch and at one time when the proscenium was elaborate it was covered by a curtain. Inigo Jones gives the following description of Daniel's "Tethys' Festival", produced in 1610: "First on eyther side stood a great statue twelve foot high representing Neptune and Nereus ..... these sea-gods stood on pedestals and were all of gold. Behind them were two pillasters on which hung compartments with other devices: and these bore up a rich Freeze, whereon were figures of tenne foote long, of floods and Nymphs, with a number of naked children, dallying with a draperie, which they seemed to holde up,

(1) Nicoll, Allardyce "The Development of the Theatre" Ch. VII, p.128.

that the scene might be seene, and the ends thereof fell downe in foldes by the pillasters. In the midst was a compartment with this inscription "Tethyas Epinicia", Tethys' feasts of triumph. This was supported with two winged boyes, and all the worke was done with that force and boldnesse in the gold and silver, as the figures seemed round and not painted."

This curtain was not an innovation for it was also used in 1562 but it was not conventionalized until the time of James I, when it formed part of the setting. In the "Masque of Blackness" it was painted to represent a wooded landscape; in the "Masque of Flowers", a city wall and gate, and in the "Haddington Masque", a red cliff. This curtain could be drawn aside or it could sink down, but being painted it could not be drawn like curtains in the public theatre. In the early days we find no evidence of it being taken up. In Jonson's "Chlorinda" in 1631 we find for the first time an arrangement by which a curtain could be rolled up.(1)

Jonson does not seem to have used a front curtain in order to hide the changing of scenery. It was considered as part of the setting and was removed at the opening of the performance and was not used again during the progress of the action.

The sophisticated audience of the day desired variety

(1) Thorndike, Ashley "Shakesperean Theatre" page 183.

and Jones' work shows an attempt to provide it. He at one time used a contrivance similar to the old Greek "periaktoi". It was a three sided pillar on which different views were painted. One of these pillars was placed at either side of the stage and when a change of scene was indicated they were turned to show another side. This, however, was not very successful and the only record we find of its use in later masques was in "Hymenaei" in 1606, when it was used as a turning globe to produce new cloud effects.

The painted front curtain provided some variety but once this was removed scene changes were made in full view of the audience. The only way to prevent the spectators seeing these changes was by distracting their attention. We, therefore, find means of doing this invented. Loud claps of thunder, dazzling light arrangements, mists of perfume across the stage, and other such methods were employed.(1)

The settings were also varied. For "Florimene" in 1635 a plan was made for a series of two-sided flats running at sharp angles toward the back, with, at the rear, four flat shutters changed when required. This system of shutters, back flats and cloths could produce considerable variety in scene. For the production of "Salmacida Spolia" in 1640, he devised a system whereby the side pieces and the back shutters were all movable. Four sets of side wings were placed on each

(1) Thorndike, Ashley "Shakesperean Theatre" page 184.

side of the stage, each set consisting of four plain, not two-sided, flats running in grooves. Behind these came a series of four shutters completely cutting off the rear of the stage. "These ran in horizontal grooves and could be withdrawn laterally. They were placed one behimd the other to provide for several changes during the course of one play. There were three to five sets of these grooves according to the depth of the stage. The pieces of scenery were masked above by borders, and could be used as wings or flats. when the flats were run in the groove nearest the footlights the scene was said to be set in one. When it was set in five the four other grooves were used for four pair of wings. If the scene were outside, the wings were "tree-wings" and the borders were light blue to represent the sky. If the scene were an interior it was more difficult, as the walls of the room ran parallel with the front of the stage, and as the actors made their entrances between the wings they seemed to be entering through the walls."(1)

Inigo Jones produced scenic effects of great splendour and mechanical ingenuity in his masques. Many of his scenic effects were costly and sophisticated with gorgeous buildings, landscapes, clouds or mountains. He introduced the proscenium arch, made use of scene changes, painted back drops, movable shutters and the front curtain, and he made scenery the most

(1) McGachen, F. K. "Scenery on the English Stage" page 43.

important part of the production. He did, however, prepare the way for a new form of art which was to be the basis for developments on the Restoration stage.

Scenic endeavour in England was found to lag behind developments on the Continent. The presentation of the drama in French, Italian, German and Russian theatres had made considerable progress in the creation of artistic effects, but there seemed to be little interest in this art in England at the time of the official re-opening of the theatres in 1660.

During the period when the theatres had been closed William Davenant had done some work. In 1539 he received a patent to build a theatre where "scenes" could be employed. At this time the court began to take an interest in scenery painted for plays as well as for masques. It may therefore be assumed that the stage was capable of accommodating scenery and that an interest in it was developing among the spectators. In 1656 Davenant received permission to present an "Entertainment at Rutland House by Declamation and Musick After the Manner of the Ancients". In the dialogue Diogenes, one of the characters, protests against the use of scenes. Then Aristophenes, another character, justifies their use by the words: "Is it not the shortest and fastest way to understanding, when you are brought to see vast seas and provinces and fleets, armies, and forts, without the hazards of a voyage, or pain of a long march?"

Soon afterwards Davenant presented his first opera, "The Siege of Rhodes". John Webb, a son-in-law of Inigo Jones, designed the scenery. The masterful work which was done on this is set out in the preface to the play.(1) A fixed architectural proscenium arch and a series of three side wings, which remained standing throughout the performance, and a series of back shutters were used. It is evident that this follows very closely the practice used in the masque.

Davenant was interested in the scenic effects he could produce but he had to work under the handicap of a small stage. He apologizes for the meagreness of the scenery in the preface to the "Siege of Rhodes": "It has often been wisht that our scenes had not been confined to eleven foot in height and about fifteen for depth; including the places of passage, reserved for the musick. This is so narrow an allowance for the fleet of Solyman the Magnificent, his army, the Island of Rhodes and the varieties attending the siege of the city, that I fear you will think we invite you to such a contracted trifle as that of the Caesars carved upon a nut".(2) Webb's designs showed that the proscenium was eighteen feet four inches wide and nine feet high. Davenant's nine feet must include the frieze. On either side of the stage were three pair of wings, each successive pair being wider and nearer the middle of the stage so that the

(1) Hotson, E. "The Commonwealth and Restoration Stage" p.153.

(2) Campbell, L. B. Scenes and Machines on the English Stage" p.221.

space between the more distant pair was only seven feet. Changes of scene were made by means of back flats. The flats were changed often but the wings remained constant. The artist often painted a crowd of people on the back stage because of lack of room for extras.(1)

The "Siege of Rhodes" was not a complete success but Davenant was not discouraged and in his next production, "The History of the Spaniards in Peru", he worked toward accuracy in local colour. He made even a greater attempt to make scenery realistic in "The History of Sir Francis Drake". In the first scene "a harbour is discerned where two ships are moor'd and Sea-carpenters are erecting a Pinnace, whilst others are felling trees to build a fort. The narrowness of the entrance to the harbour may be observed, with rocks on either side, and out at sea a ship towing a prize. And likewise on top of a high tree, a Marriner making his ken. This prospect is made through a wood, differing from those of European climats, by representing coco-trees and palmitos. And in the boughs of other trees are seen munkies, apes and parrots." The trees were probably painted on the front flats and the rest on the last back flat. The mariner in the tree is addressed and replies from behind the flat.(2)

These operas of Davenant all appeared before the legalized re-opening of the theatres. By using opera he was able

(1) Dent, E. J. "The Foundations of English Opera" page 58

(2) Campbell, L. B. "Scenes and Machines on the English Stage" page 228.

to disguise his efforts to bring back the legitimate drama. His greatest contribution to the theatre was made previous to the Restoration and his later work showed little advance over his earlier efforts.

The Restoration theatre had two stages, one in front of the proscenium arch, the apron, and behind this was the main stage. Much of the action took place on the apron but the scenery was set on the main stage.

Dramatic literature of this period makes some reference to the use of a front curtain, but only for the opening of the play. The curtain may, of course, have had other uses not always indicated. There were no curtains as a rule between the acts, and the scenery was changed in full view of the audience. If a very important scene was to be discovered it was done by separating two flats. "The flats were of two kinds: the usual shutters meeting in the centre or running across the stage, and the 'relieves', which were ordinary flats with some part cut out to reveal a distant prospect behind. One interesting convention of the time was the drawing apart of two flats to indicate the opening of a door when the characters were to enter a room."(1) Sometimes the flats were drawn and the characters were thus hidden and the next scene proceeded on the apron. Sir Christopher Wren's design for the Theatre Royal shows grooves running across the stage

(1) Nicoll, Allardyce "Restoration Drama" page 56.

similar to the ones employed for court masques. Wren had five sets of grooves which would be suitable for the most elaborate play.

The painted scenery of this period was crude and illustrative rather realistic, but it was the beginning of modern stage decoration in England. Richard Flecknoe wrote in 1664 that in former days the theatres were plain and simple, with no scenes or decorations except for tapestry, a few rushes and bits of clothing cast carelessly about, and the stage of his own day he found had many to commend it, but the things which make the plays better make the players worse. "For scenes and machines they are no new invention, our masques and some of our playes in former times having had as good or better than any we have now ..... They (the scenes) are excellent helps to imagination, most grateful deceptions of the sight and graceful and becoming ornaments of the stage, transporting you easily without lassitutde from one place to another or rather by a kind of delightful magick, whilst you sit still, does bring the place to you."

Pepys' Diary, which is a valuable source of information on the theatre, gives us an impression of the "Siege of Rhodes" which he saw on July 2nd, 1661. The play was performed in Lincoln's Inn Fields, and his comment is that it was "very magnificent". In several other entries in his diary he mentions the excellence of the plays and scenery, but not always

did he lend praise to them. In August 30th, 1661, the entry is as follows: "Then my wife and I to Drury Lane to the French comedy; which was so ill done, and the scenes and company and everything all so nasty and out of order and poor, that I was sick all the while to be there."

Pepys saw many Shakesperean plays and commented on them, but the most interesting comment is on "Macbeth" on April 19, 1667,: "Here we saw 'Macbeth' which, though I have seen it often, yet it is one of the best plays for a stage and variety of dancing and music that ever I saw". On October 19th, 1667, we read: "At the King's House.....forced to go into one of the upper boxes and from this place the scenes do appear very fine indeed, and much better than in the pit."

Pepys went to see the back stage of the theatre and on March 19th, 1665-1666, he enters: "After dinner we walked to the King's Playhouse all in dirt, they being altering the stage to make it wider. But God knows when they will begin to act again; but my business there was to see the inside of the stage and all the tiring rooms and machines; and, indeed, it was a sight worth seeing."

Some of the theatres of this period had sets of stock flats which must have been used over and over again. The texts of the plays themselves indicate the degree of conventionalism followed. The scenes in the theatres were arranged by means of flats and back shutters. The curtain was

used only at the beginning and the end, so that scene shifting was still performed in full view of the audience. Proscenium doors were used behind the proscenium arch and through these doors the actors made their entrances and exits. Sometimes a definite locality, such as the door of a house, was indicated on these. These doors were an important feature of the Restoration stage.

In this period scenery received much attention and became ornate and absurd. In his preface to "The Funeral" Sir Richard Steele makes the following comment:

> "Gay lights and dresses, long extended scenes
> Daemons and angels moving in machines
> All that can now or please or fright the fair
> May be performed without a writer's care,
> And is the skill of carpenter not player."

It was not until the second decade of the eighteenth century that producers realized to what an extent this period had exaggerated the place of scenery in the production of the drama.

CHAPTER II

COSTUMES

The early drama in England developed as a result of the new spirit which sprang from the Church and inspired men toward a new form of art with a new aim. Because religion and drama are so interwoven it is difficult to determine to what extent the costumes of the priests in the early plays may be considered theatrical. Allardyce Nicoll in his work, "The Development of the Theatre in England", and E. K. Chambers in "The Medieval Stage" believe that the costumes for the most part were the ordinary dress of the day with the exception of a few which were distinctly described.

Chambers states that the "rubics" indicated those taking part were to be dressed "in similtudinem mulierum" or "angelorum" or "apostolarium", that is, "in the likeness of women, angels or apostles".(1)

There is but little information concerning the apparel of the Apostles but there is evidence that at Dublin the Apostle John was robed in white, St. Peter was robed in red and held the keys, which had been committed to him by Christ when He said, in St. Matthew, chap. xiv: "I will give unto thee the keys of the kingdom of heaven". There is some conjecture concerning the appearance of Christ in English plays but we can get some idea of the presentation from His portray-

(1) Chambers, E. K. "The Medieval Stage" Vol.II.

al on the Continent, for the presentation of religious drama did not differ much from country to country. In Prague Christ was represented merely as an angel; at Nuremberg He appeared with a crown and bare feet; at Rouen He carried a cross and at Constance and Fleury He bore a cross. In "The Ascencion", a play of the Chester collection, He is represented in the central scene clad in blood-red garments.

With the development of the Miracle and Mystery Plays there was more interest in costuming. The Feast of Corpus Christi was primarily a day of colourful Church parades in which were to be seen effigies of holy personages gorgeously attired. When the guilds adopted this day for their performances we find evidence of much rivalry over the presentations and a consequent attempt to surpass each other. This must have naturally led to greater magnificence in costumes.

There are many entries concerning garments worn in the plays but these are not described in detail. It may, therefore, be assumed that the actors of the Miracle and Mystery Plays wore costumes similar to the dress of the day and that sacred personages were attired in Church vestments and ornaments and distinguished by special accessories.

"The tyrant Herod appeared in the innocent guise of a blue satin gown and wore a gilt and silvered helmet with Saracenic accoutrements such as the crooked falchion: a green robe was chosen for Pilate and he carried a leather club fill-

ed with wool. Black buckram jackets painted over with nails and dice were the usual dress of the tormentors of Christ. The Apostles and saints wore beards and gilt perukes. A yellow robe was the habit of Judas and he invariably wore a red beard."(1) The souls wore black and white coats according to their kind, and the angels appeared robed in white, with veiled or crowned heads and sometimes they wore wings. To symbolize the Resurrection the angels carried lights, a palm or an ear of corn.

The "devil" was an important character in the Miracle and Mystery Plays. We know that the drama in medieval times must have been influenced to some extent by the traditionally preserved relics of Roman mimic displays, and some of the animal heads and other grotesque dresses seen may have been an adaptation from ancient times. The devil sometimes appeared with horns and cloven hoofs, claws and a forked tail, resembling a horrible beast. This ugliness could be heightened by placing pipes of burning gunpowder in his ears. Sometimes the devils were clad in horse-hair, and wore wings. They were the favourite mirth provokers and seem to have been very popular characters with the audiences, who appeared to enjoy an admixture of boisterous fun and religious story.

In "The Story of the Creation of Eve", a grocer's pageant in the Norwich Cycle, the serpent is described as appear-

(1) Chambers, E. K. "The Medieval Stage" Vol.II.

ing in a coat and hose, a crown and a wig and a "tayle stayned".

There has been considerable controversy among writers concerning the costume worn by Adam and Eve. Some have maintained that they appeared naked. William Hone's comments are interesting in this connection:

"In these mysteries there have often been gross obscenities. In a Play of the Old and New Testament, Adam and Eve are both exhibited on the stage naked, and talking concerning their nakedness. This, then, very naturally introduces the following scene in which they are clothed with fig-leaves. This unusual spectacle was viewed by numerous assemblies of both sexes with great composure. Back of it they had the authority of the Scripture for such a portrayal. The play was presented as they had warrant for it in the third chapter of Genesis. It would have been rank heresy to have departed from the sacred text impersonating the primitive appearance of our first parents, whom the spectators so closely resembled in their simplicity."(1)

E. K. Chambers in "The Medieval Stage" declares that "white leather was sufficient to meet the exigencies of medieval realism". He cites the following passage from the transition play, "The Adam":

"Then mist come the Saviour clothed in a
dolmatic, and Adam and Eve he brought

(1) Hone, William "Ancient Mysteries Described".

before him. Adam is to wear a red tunic
and Eve a woman's robe of white, with a white silk cloak.

"Then Adam is to eat part of the apple;
and after eating it, he shall immediately recognize
his sin and debase himself.
He must now be out of sight of the people
and shall put off his solemn raiment and put
on poor raiment sewn together of fig-leaves
and with an air of extreme dolur
shall begin his lament."(1)

In the Morality Plays the legendary characters seem to have been dressed so that they would be easily recognized by the audience. Vice was usually garbed in a fool's habit; curiosity was covered with eyes; error with serpents and snakes; credulity with ears. In the play, "The Castell of Perseverance", the stage directions bid that: "the iiij dowters schul be clad in mentelys, mercy in wyth, rythwysnesse in red al togedyr, Trewthe in sad grene, and Pes al in blake". Wisdom appeared in purple, gold and ermine, and Anima (the human soul) was dressed in white and had little devils running in and out about her skirts, while underneath his devil's garments Lucifer was robed as a dandy. The directions given for the costuming of the devil are: "and he that shall play Belyal, loke that he has gunne powder burning in pypus in his

(1) Chambers, E. K. "The Medieval Stage" Vol.I.

hands and in his ears when he goes to batayle".

In the play "Wyt and Science" Reason was attired in a flowing gown and wore a long white beard. Tediousness wore a coat of rusty mail with a battered helmet, Ignorance was "deckt like a very asse" but later exchanged his costume for Wyt's fine coat.

Lists culled from stage directions, inventories, expense lists and Church warden's accounts are found in Chambers' "The Medieval Stage", Bates' "The English Religious Drama", Sharp's "Dissertation on the Coventry Mysteries", and Pollard's introduction to his book on "English Miracle Plays". These lists provide some evidence of the contents and requirements of the players.

Stage directions furnish the source for the following lists, the first of which is an account of the necessaries for the play "Paradise" at Beverley in 1391, a list which may be considered fairly representative of the period:

"Karre or pageant, eight harps:
eighteen staples: two vizors:
a pair of wings for the angel:
a fir-spar (the tree of knowledge)
a worm (the serpent): two pairs
of linen breeches, two pairs of shifts,
and one sword."

The following expense lists are from various places

throughout England:

At Hull in 1494 "apayer of new mytens to Noye" 4d!

At Leicester in 1504 "linen cloth for the angel's heads and Jesu's hose" 9d!

"painting of the angel's wings 18d"

At Canterbury there is an entry for "a Payer of new gloves for Seynt Thomas".

At Chelmsford there is a record of a payment to one John Wright for "makyinge a cotte of lether" for Christ.

Another play in 1565 required:

> "The pageant and its fittings - and sufficient cotes and hosen' for all the characters, that of the serpent being fitted with a taile, a face and hair for the Father, hair for Adam and Eve, and a rybbe colleryd red."

At Tewksbury an inventory for a play in 1578 makes mention of the following:

> "8 heads of hair for the Apostles.
>
> 10 beards and a face vizer for the devil."

A Cathedral inventory at Worcester in 1576 reads:

"A gowne of freres gyrdles, a woman's gowne
A King's cloke of tysshew, a jerkyn and a payer of breeches
A little cloke of tysshew, a gowne of silk, a jerkyn of greene, 2 cappes, and the devil's apparell."

The Church warden's account reveals the following information:

At Hull in Yorkshire "For three skins for Noah's coat, making it, and a rope to hang the ships in the Kirk VIY s." (1)

The expense list at Coventry and elsewhere is as follows:

"paid for pair of gloves for God 2d

paid for 4 pair of angels' wings 2s 8d

paid for 9½ yds. buckram for the souls' coats 7s

paid for painting and working new Hell's head 12d

paid for mending Hell's head 6d

paid for keep of Hell's head 8d

paid for mending of the old for the white souls 18d

paid for washing the bands for the saints in the Church 2d.

Item: girdle for God
Item: mending the demon's head

Item: Cherrel (peruke) for God

Item: cloak for Pilate

Item: Pollaxe for Pilate's son

Item: to reward Mistress Grimsby for lending her gear to Pilate's wife."

From the above lists one would surmise that costuming had become recognized as a factor in play production. One custom which prevailed generally was the wearing of gloves by the actors. Masks and vizors were also common, and wigs, with or without masques, were freely used. Costuming had become relatively elaborate and was probably expensive at that

(1) Bates, K. L. "The Religious Drama".

time. There can be no doubt each company and guild used it to impress upon their audiences the superiority of their own performances.

Interesting questions arise at this point: to whom did the costumes belong? By whom were they supplied? The general rule seems to have been that the total cost of the performance was borne by the guilds with few exceptions, and the garments were the property of these guilds. At Leicester the "game gear" belonged to the corporation. At York the corporation was evidently in control for it bears the arms of the city rather than those of the craft. At Beverley the corporation owned the garments and properties for the play, "Paradise", and loaned them in 1571 to the craft in charge of the play. The costumes were preserved from year to year and added to by gifts or loans from the local clergy or gentry.

There are records at Chester of the borrowing of vestments from the clergy, and at Lincoln of loans from the priory and gentry. As early as 1511 we find some reference to a "garment man" for properties, garments and play books, but it is doubtful if there were professional costumers at that time.

A crimson gown was bequeathed to the tanners at Coventry in 1517 by one William Pisford, who also ordered that 3s 4d be given to each craft in charge of a pageant. At Lincoln in 1521 a gown for one of the "Marys" was loaned by Lady

Pomys. The Church wardens did not fail when they were called upon to hire out their "playing garments". At Chelmsford the wardens were quite active and for twelve years following their play in 1564 they garnered large profits from their "hiring out" to other places, particularly at Oxford and Leicester.

An estimate of how much was expended on wardrobes in those days would be hard to make. The lists of expenses and the Church wardens' accounts give, it is true, some slight idea of the cost of single articles of apparel. The presentation of the Chelmsford Play in 1562 cost £50 but how this monet was divided among the necessary requirements for the play and what proportion of it was assigned to costumes would be difficult to estimate.

Thus we have found that costuming in the early drama did receive some attention. A need to provide costumes for the players was recognized and some variety in these is evident. The conventional dress of the period was probably widely used but distinctive dress for Biblical, legendary and other special characters was employed. Because of the rivalry among the guilds it can be assumed that comparatively elaborate costumes came into use.

The court masque, which is the tern applied to all court spectacles and disguisings, had a most significant influence upon costumes and stage properties. These masques were pop-

ular forms of court entertainment and reached the height of their development in England during the sixteenth and seventeenth centuries. They were noted not only for their gorgeous settings, which we considered in the previous chapter, but also for their scintillating costumes.

During the reign of Henry VIII the masques seem to have taken the form of earlier disguisings in which the entertainers came in and mingled with the company. "It was on Twelfth Night of 1512, according to Halle, that the 'Kinge with xi other were disguised..... thei were appareled in garments long and brode, wrought all with gold, with visers and cappes of gold, and after the banket doen, these maskers came in, with sixe gentlemen disguised in silke bearyng staffe torches, and desired the ladies to daunce...'"(1)

The first masque of Elizabeth's reign was presented on Twelfth Night in 1559. The performers paraded through the streets dressed to represent ecclesiastical personages. There were friars in black, white, yellow, russet and green. The russet friars wore velvet garments with sleeves of yellow velvet and purple satin. The popes and cardinals wore rochets of white saracenet, the monks were in kirtles and cowls of black taffeta with sleeves of purple satin.(2)

A mythological masque was presented on Shrove Tuesday in the year 1560 and is described in part as follows: "the

(1) Chambers, E. K. "The Medieval Stage" Vol.I, page 153.

(2) Ibid pages 155-156.

women represented Diana in purple and three pairs of Huntress Nymphs, in carnation, purple, and blue respectively; the men Actaeon and his six fellows, in purple, with orange buskins and gilt boar-spears. They had a drum and fife and, as torch-bearers, eight Maidens in purple with variously coloured kirtles and eight Hunters in yellow with murrey buskins."(1)

Special occasions such as festive days, the reception of an official or royal personage, saw the presentation of a masque. Over two hundred court performances were given between 1558 and 1587.

Because of this activity some administration was necessary and thus the "Revel's Office" came into being. "The chiefe busynes of the office resteth speciallye in three poyntes, in makinge of garments; in makinge of hedpeces, and in paynting". "The connynge (i.e. knowledge) of the office resteth in skill of devise, in understandinge of historyes, in iudgement of comedies, tragedyes, and shewes, in sight of perspective and architecture, some smacke of geometrye and other thynges."(2) As the success of the performances was often dependent upon the appearance presented by the players, costumes were of primary importance. The Revel's Office therefore tried to excel in the production of costumes.

"The masques enshrine a philosophy of life; in them the

(1) Chambers, E. K. "The Medieval Stage" Vol.I, page 157.

(2) Thorndike, Ashley "Shakespeare's Theatre" page 146.

conceptions of poetry took visible form, and the symbols through which current ideas became manifest assumed shapes of material loveliness."(1) We find that much use is made of symbolic costumes and semi-classical draperies, suitable for the dressing of gods and goddesses, Some of the figures presented in these masques include Eternity and the Stars, Sleep and Dreams, Airy Spirits, Spirits of Fire, Earth and Water, Forces of Nature, Bacchus and his revellers, symbols of the World of Order and of the World of Disorder.

In the costuming of these figures we find emphasis placed upon the suitability of the costume to the figure represented. We also find considerable attention given to the detail of the costumes in the recorded descriptions of them.

Some of the descriptions of costumes worn by figures in "Tethys' Festival" illustrate these facts. Zephyrus wore a costume "of greene satin imbrodered with golden flowers with a round wing made of lawnes on wyers, and hung down in labels. Behind his shoulders two silver wings. On his head a Garland of flowers, consisting of all colours, and on one Arme, which was out bare, he wore a bracelet of gold set with rich stones".(2) The Tritons "wore skin-coates of watchet Taffata lightned with silver, to shew the Muscles of their bodies. From the waste almost to the knee were finnes of silver in the manner of bases; a mantle of Sea-greene, laced and

(1) Nicoll, Allardyce "Stuart Masques and the Renaissance Theatre" page 154.

(2) Ibid page 165.

fringed with golde, tyed with a knot uppon one shoulder and falling down in folds behinde, was fastened to the contrary side; on their heads garlands of Sedge, with trumpets of writhen shels in their hand; Buskins of Sea-greene laid with silver lace". (1) The Naiades were garbed "in light robes adorned with flowers, their haire hanging downe, and waving with Garlands of water ornaments on their heads". (2)

Jonson's "Masque of Blackness", presented at Whitehall in 1605-6, was costumed with great care as the following description indicates:

> "Oceanus presented in human form the colour of his flesh blue, and shadowed with a robe of sea-green; his head grey and horned, as he is described by the ancients; his beard of the like mixed colour; he was gyrlonded with algae or sea-grass and in his hand a trident.
>
> "Splendour in a robe of flame colour naked breasted, her bright hair loose flowing: she was drawn in a circle of clouds her face and body breaking through; and in her hand a branch with two roses, a white and a red.

(1) Nicoll, Allardyce Stuart Masques and the Renaissance Stage" p.169.

(2) Ibid page 171.

"Germinatio in greene with a zone of gold
about her waist, crowned with myrtle, her hair
likewise flowing, but not of so bright a colour;
in her hand a branch of myrtle; her socks
of green and gold.

"Laetitia in a vesture of diverse colours,
and all sorts of floweres embroidered thereon;
her socks so fitted; a garland of flowers in
her hand; her eyes turning up and smiling;
her hair flowing, and stuck with flowers."(1)

Juno, probably because of the vagaries of feminine fashion, is attired in a variety of costumes. In "The Vision of the Twelve Goddesses" in 1604 she was clad in "a skie-colour mantle imbrodered with gold and figured with Peacock's feathers, wearing a Crowne of gold on her head", and in "Hymenai" two years later the description reads: "her attyre rich and like a Queene, a white Diademe on her head from whence descended a Veyle and that bound with a Fascia of severall coloured silkes, set with Lillies and Roses. In her right hand she held a Scepter, in the other a timbrell. At her golden feet the hide of a lyon was placed".(2)

Iris, as messenger to Juno, appears in "Chloridia" and "Inner Temple" "in a robe of discoloured (many-coloured) Taffita, figured in variable colours like the Raine-bowe, a

(1) Beaumont, Cyril "The Robes of Thespis" - Costume for Ballet

(2) Nicoll, Allardyce "Stuart Masques and the Renaissance Stage" p.161.

cloudie wreath on her head".(1)

In the costuming of these allegorical characters we see an attempt to make their apparel as appropriate as possible. For example, Oceanus, companion to Neptune, the God of the Sea, is portrayed as an old man of venerable aspect, naked, of the colour of the sea. His hair and beard are full of sea weed and shells. The custom of the Ancients had been consulted about this presentation. Zephyrus was a familiar figure and appeared in many masques. His green clothing in "Tethys' Festival" may be considered seasonal as he belongs to the spring. Juno, the Queen of Heaven, is robed in a gown the colour of the sky in one masque, and in another she wears a veil of many colours which may have been used to represent the colours of the air. Iris, the messenger of the Queen of Heaven, is symbolic of the rainbow and is attired in many colours. In the chapter on lighting we shall consider the relationship of these coloured costumes to the lighting effects of the masque.

Inigo Jones was one of the chief producers of masques. Ben Jonson and he disagreed at times about the emphasis placed upon the costumes and scenery. In referring to the costumes worn in the "Masque of Blackness" Jonson remarks: "The habits had in them the excellency of all devices and riches and were worthily varied by his (Jones') invention."

The cost of these costumes was undoubtedly great. Pro-

(1) Nicoll, Allardyce "Stuart Masques and the Renaissance Stage" p.166.

duction of the "Masque of Blackness" cost £300. In 1616 an amount of £2200 was the expense for "Lord Hay's Masque". The "Masque of Flowers" cost £2000. We do not know how much of this money was expended on costumes alone, but we do know that the costumes were elaborate and we can assume that they would be costly also.

Stage costuming in the Elizabethan period is characterized by its richness and elegance. The sumptuousness of the court masque no doubt had an influence upon the theatre. We have noted some of this influence in the development of scenery. It was not possible, of course, for the public theatres to emulate all of the expensive court settings, but in costuming they were able to approach the grandeur of the court.

There are many references to the extravagant dress of the actors in the theatre at this time. Orazio Busino, while visiting from Italy, wrote to the Council of Venice on December 6th, 1617: "To distract me they took me.... to one of the numerous theatres here in London where comedies (plays) are recited and we saw a tragedy performed there..." and although he did not understand the language he commented further "..one may derive little amusement from gazing on the sumptuous dresses of the actors..." John Northbrooke in 1577 had commented on the "gorgious and sumptious apparell" to be seen in the theatre. Such materials as "vellvette, satten, gowld lace

and sylke ymbraderie" are mentioned by Henslowe in his Diary. Henslowe records the fact that £17 13s was paid for a "woman's gowne of black velvette for the playe 'A Woman Keyld With Kyndness'". Contemporary history bears witness to the lavishness of stage costumes during this period. The German, Olorinus, in 1613 criticizes the extravagance and the love of show of the youth of his day, and complains that "such a brave show was made that the younger generation walked abroad like English actors upon the stage".(1)

The association between court and theatre was close in Elizabeth's day, and this fact also had a bearing upon the costumes for the plays. Not only did the plays feature royal courts, coronation services and other ceremonial occasions, but it is probable that the interest of the court in the theatre accounted in some measure for the lavishness of the costumes.

In "Henry VIII", Act IV, Sc.I, the stage directions give the order of the procession for the coronation of Anne Bullen as follows:

"A lively flourish of trumpets.

1. Two Judges.
2. Lord Chancellor, with the purse and the mace before him.
3. Choristers, singing. (Music).
4. Mayor of London, bearing the mace. Then Garter, in his coat of arms, and on his head a gilt copper crown.

(1) Kelly, Francis "Robes of Thespis" (Historic or Periodic Costume).

5. Marquess Dorset, bearing a sceptre of gold, on his head a demi-coronal of gold. With him, the Earl of Surrey, bearing the rod of silver with the dove, crowned with an earl's coronet. Collars of SS.
6. Duke of Suffolk, in his robe of estate, his coronet on his head, bearing a long white wand, as high-steward. With him, the Duke of Norfolk, with the rod of marshalship, a coronet on his head. Collars of SS.
7. A canopy borne by four of the Cinque-ports; under it, the Queen in her robe; in her hair richly adorned with pearl, crowned. On each side of her, the Bishops of London and Winchester.
8. The old Duchess of Norfolk, in a coronal of gold, wrought with flowers, bearing the Queen's train.
9. Certain Ladies or Countesses, with plain circlets of gold without flowers.

They pass over the stage in order and state." A Gentleman in the street says: "A royal train, believe me.."

Although there are many allusions to these rich costumes, we possess little definite information as to their nature. Shakespeare gives few stage directions although occasionally he does indicate the required dress of a character. We may assume that many of the costumes worn on the stage were imitations on a more modest scale of those worn in the court productions. We may also assume that many play-

ers were attired in the conventional dress of the period. This may be judged from the many references in Shakespeare's plays to doublets, hose, cloaks, frocks, pumps,and other articles of Elizabethan dress. But there is evidence also of attempt to secure both a semblance of historical accuracy and something of a symbolic effect and of the frequent use of special costumes.

There are many references to Turkish dress in the texts of the plays of this period. In "Soliman and Perseda", written in 1592, and attributed to the work of Thomas Kyd, Lucina asks Basilisco, in lines 13 and 14:

"But how chance
Your Turkish bonnet is not on your head?"

and Basilisco replies:

"Because I now am Christian againe,"

Henslowe in his 1598 inventories mentions "iiij genesareyes gownes.....Turckes hedes....j Mores cotte". The "hedes" probably refer to Turkish turbans and the Moor's coat seems to have been a particular type of garment.

We also have evidence that the players portraying a Turk carried a scimitar. In Act I, Sc.III, lines 100-102 of "Soliman and Perseda", Basilisco, then a Turk, declares:

"Enraged therefore, with this Semitor,
alle on foote, like a Herculean offspring,
Endured some three or foure howers of combat,"

The Prince of Morocco in "The Merchant of Venice" in ActII, Sc.I, 1.24-25, swears:

"By this scimitar, -
That slew the Sophy, and a Persian prince."

which indicates that he carried a scimitar as part of his costume.

Roman characters also appear in Shakespeare's plays and elements of Roman costume are referred to in "Julius Caesar". Othello, we know, wore Eastern dress. Athenian garments are mentioned in "A Midsummer Night's Dream", Act III, Sc.II, 1.348-349:

"Did not you tell me I should know the man
By the Athenian garments he had on?"

There are many indications of allegorical costumes and of special dress for deities. In "The Tempest", Act IV, Sc. II, we find reference to the dress of Iris. Ceres upon meeting Iris exclaims: "Hail, many-colour'd messenger," which indicates that Iris' costume was many coloured, as her description in the masques has already shown. Henslowe has an entry in his Diary: "Ierosses head, and raynbowe".

In "Macbeth", Act I, Sc.II, 1.40-42, Banquo describes the witches thus:

"So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't!"

and in lines 45 and 46 :

"You should be women,
And yet your beards forbid me to interpret
That you are so."

Another well known character on the Elizabethan stage was the ghost. Henslowe records "j gostes sewt, and j gostes bodeyes". In "Hamlet", Act I, Sc.I, the ghost of the dead king appears in a suit of armour. In the Induction to "A Warning For Faire Women" Comedie describes a ghost thus:

"Then too, a filthy whining ghost,
Lapt in some foul sheet, or a leather pilch,
Comes screaning like a pig half stick'd,"

In "Macbeth", Act III, Sc.IV, Macbeth says to the ghost as he stares at him from the banquet table:

"...never shake
Thy gory locks at me."

A "robe to go invisible in" receives frequent mention. It is referred to in Henslowe's inventories. We have no details about this robe but may assume that it was some type of conventional mantle which the audience would accept. In "The Tempest" Ariel enters "invisible" according to the stage direction in Act III, Sc.II, and when she plays a tune on a tabor and pipe later in the scene, Trinculo declares: "This is the tune of our catch, played by the picture of Nobody,"

The character, Nobody, in the play "Somebody and Nobody", is represented with breeches up to his neck so that

"no body" would be visible. In line 376 of the play Clowne says to Nobody:

"You are even a hoddy doddy, all breech,"

and Nobody replies:

"And no body."

It would seem therefore, that Ariel and Nobody wore some form of conventional costume for these parts.

Animal costumes were also used. In "A Midsummer Night's Dream", Act III, Sc.I, the stage direction reads: "Re-enter Puck, and Bottom with an ass's head". In lines 120-125 we have:

"Snout: O Bottom, thou art changed! What do
I see on thee?
Bottom: What do you see? You see an ass-head
of your own, do you?
Quince: Bless thee, Bottom! bless thee! thou
art translated."

It would seem that the habiliments of the various trades and professions as well of other lands appeared frequently on the stage. In "Julius Caesar", Act I, Sc.I, lines 2-8 the dialogue reads:

Flavius to certain Commoners:

"What! know you not,
Being mechanical,,you ought not walk
Upon a labouring day without the sign
Of your profession? Speak, what trade art thou?"

and the First Commoner replies:

"Why, sir, a carpenter."

Marullus then challenges him with:

"Where is thy leather apron, and thy rule?
What dost thou with thy best apparel on ?"

which would indicate that carpenters customarily dressed in accordance with their trade.

In the stage direction for Act IV, Sc.I, of "The Tempest" we read: "Enter Certain Reapers, properly habited...." The stage direction for Act IV, Sc.I, of the "Merchant of Venice" states:"Enter Nerissa, dressed like a lawyer's clerk," and later in the same scene we find: "Enter Portia, dressed like a doctor of laws". In "Henry VI", Part I, Act I, Sc.III the stage direction is: "Enter at the gates the Duke of Gloucester with his Serving-Men, in blue coats", and later in the scene "Enter Winchester, attended by Serving-Men in tawny coats".

In "Soliman and Perseda", Act IV, Sc.I, lines 1-2, Peston says to Erastus, who has been made a Lieutenant by the Turkish Emperor, Soliman:

"Faith, maister, me thinkes you are vnwise
that you weare
Not the high Sugerloafe hat, and the gilded
gowne the Emperour gaue you."

In "Macbeth", Act IV, Sc.III, lines 159-160, Macduff asks: "See, who comes here?" and Malcolm replies: "My countryman;

but yet I know him not." This would indicate that Malcolm recognized a compatriot by his highland costume.

National types are mentioned in Kyd's "Cornelia", ActI, line 59: "For neither could the flaxen-haird high Dutch," and in the lihes that follow French, Moor, Greek, Arabian, and Macedonian are named and their types described. This, however, refers more to the temperament of the types and , with the exception of the colour of hair described for the Dutchman, no clue to their appearance is found. Again, in the stage directions in "The Merchant of Venice" we have: "Enter Monochus, a tawny Moor, all in white."

National costumes are mentioned in Ben Jonson's "The Alchemist". In Act IV, Sc. VII, Face says to Drugger:

"Thou must borrow

A Spanish suite. Hast thou no credit with the players?"

Druuger responds:

"Yes, sir, did you never see me play the foole?"

To which Face says:

"I know not, Nab; thou shalt, if I can helpe it.

Hieronymo's old cloak, ruffe, and hat will serve,"

This reference to Hieronimo is interesting as it indicates that this character was garbed in Spanish clothing in the "Spanish Tragedie".

In "The Merchant of Venice", Act II, Sc.VI, line 51, Gratiano declares to Lorenzo:

"Now, by my hood, a Gentile, and no Jew."

References to historical costumes are more difficult to find. Shakespeare, in "Henry VI", speaks of tabards and crested helmets - characteristics of a bygone age - and in "Richard II", toe-chained shoes, which had by the Elizabethan age vanished from men's memories, are mentioned.(1) The friar in "Romeo and Juliet" also adds a touch of antiquity. E. K. Chambers admits that the average Elizabethan had probably a vague conception of the details in dress of his forefathers but believed that they must have realized that costumes had changed. He therefore thinks they would not have found the presentation of historical tragedy in the Elizabethan doublet and hose perfectly fitting.(2)

Costumes appear to have been used for purposes of disguise. Portia, the rich heiress, and her waiting-maid, Nerissa, according to the stage directions in "The Merchant of Venice", Act IV, Sc.I, enter the Court of Justice attired as a doctor of laws and a lawyer's clerk respectively.

We have also evidence that some of the actors changed their costumes for the different scenes. In"Julius Caesar" Act I, Sc.II, the stage direction reads thus: "Enter, in procession with music, Caesar". In Act II, Sc.II we have a night scene in which the stage direction requires that Caesar enter in his "nightgown". In "The Tempest", Act I, Sc.II, the direction is "Re-enter Ariel, like a water-nymph" and

(1) Nicoll, Allardyce "The Development of the Theatre"

(2) Chambers, E. K. "The Elizabethan Stage"

Prospero in line 17 exclaims:

"Fine apparition! My quaint Ariel,"

This would indicate that Ariel has changed her attire. Again, in the same scene the stage direction, "Re-enter Ariel invisible", would suggest that Ariel had put on the "robe to go invisible in", which has already been considered.

In nearly every play of Shakespeare's we find some character or characters distinguished by particular dress. Some of these are fools, fairies, artisans, magicians, shepherds, friars, lawyers, peasants, foreigners, royal personages and others.

Costumes of this period were for the most part the property of the actor companies, who preserved their stock and added to it for new productions. A stock of costumes often belonged to the theatre at which the performance was given. Many leading actors had their own wardrobes. When the play was performed at court the Revel's Office either supplemented the wardrobe of the companies or upon occasion, furnished them with new costumes. Sometimes players purchased second hand clothing from court servants.

Stage costumes of the Elizabethan period have been found to be not only more elaborate and magnificent than those of earlier times, but they present variety and for the first time we have evidence of the use of historical costumes. However, from the variety we cannot conclude that the

producers had a sense of appropriateness. In fact, we have evidence to the contrary in "The Two Gentlemen of Verona", Act IV, Sc.IV, lines 165-170, when Julia says:

> "..for at Pentecost,
> When all our pageants of delight were played,
> Our youth got me to play the woman's part,
> And I was trimm'd in Madam Julia's gown,
> Which served me as fit , by all men's judgments,
> As if the garment had been made for me:"

The part Madam Julia's gown was borrowed for was that of Ariadne. In these lines Julia's words indicate that she was more concerned with presenting a fashionable appearance than with dressing in a manner in keeping with the character portrayed.

Costumes of the Restoration theatre were affected by the emphasis which managers of this period placed upon the creation of novel and spectacular effects. This emphasis seems to have been in accord with the desires of the small, select, fashionably dressed audience, who came to see the plays. This audience, it is believed, was more interested in variety and splendour than in the sense of propriety. We thus find costumes in this period becoming, like the scenery, absurd and ridiculous.

The attention given to costuming is indicated in a passage from the autobiography of Colley Cibber in which he tells of the way in which Wilks planned to appear in the

finest of attire:

> "Wilks, who had a stronger passion for glory than lucre, was a little apt to be lavish in what was not always as necessary for the profit as the honour of the theatre. For example, he would order two or three suits to be Made or refresh'd for actors of moderate consequence, that his having constantly a new one for himself might seem less particular, though he had as yet no new part for it."

Actors at this time always wore periwigs, irrespective of the part they played, be it king or fool. Commentators on this practice believed that the actors were reluctant to give it up because they flattered their vanity. This violation of propriety, in wearing unsuitable wigs, was not the only one of the day: "In the Garrick Club in London there is a portrait of Betterton and Mrs. Barry, as they appeared in 'Hamlet'. As Hamlet, Betterton wears an ecclesiastical-looking costume with a clerical neckcloth, while Mrs. Barry, as the Queen, dressed in the fashions of her own day, is resplendent in a crimson velvet robe over a white satin underskirt. In the same period Spranger Barry appeared in Othello, in a suit of gold-laced scarlet, knee breeches, silk stockings and a small cocked hat.....When Mrs. Yates played Lady Macbeth, she wore hooped skirts with huge flounces."(1)

(1) Gray, Leona "The Development of Stage Costumes" P. 60.

We find that there was some attempt made at character and period costuming, but this was not popular upon a stage that considered itself the ultimate in fashion. In his Diary for August 17th, 1667, Pepys writes about the play "Queen Elizabeth's Troubles":

> "the play is the most ridiculous that ever came upon the stage; and indeed is merely a show, only shewes the true garbe of the Queens in those days, just as we see Queen Mary and Queen Elizabeth painted."

As in the days of the Miracle Plays, so in the Restoration period there were always characters attired in conventional costume. Tragedy had a conventional costume. Heroines wore dresses with large panniers and long trains; men wore curious skirts and cloaks, with high -heeled buskins. Both sexes wore ostrich plumes in their head covering. The use of comtemporary dress is referred to in the following passage:

> "We have plays here in the newest mode, and not ill acted only the other day, when Othello was played, the Doge of Venice and all his Senators came on the stage with feathers in their hats, which was like to have changed the Tragedy into a Comedy but that the Moor and Desdemona acted their parts well." (1)

(1) Drury, George "More Seventeenth Century Allusions to Shakespeare and His Work".

Thus we find stage costuming in the Restoration period was determined to a greater extent by the audience who preferred that the actors appear in the most fashionable and elaborate dress of the day. There is evidence, however, that the producers and the actors recognized a value in period costuming and that some of the spectators would have liked the costumes more in harmony with the character portrayed by the actor. Nevertheless, it is not until after the year 1700 that the use of costumes in the interpretation of the drama finds its place in the art of the theatre.

CHAPTER III

STAGE LIGHTING

The history of stage lighting is closely associated with developments in artificial illumination. Prior to the discovery of the use of electricity as an illuminating agent all light was produced by fire. In this chapter we shall consider the various purposes of this light from earliest times.

Our first record of lighting is found in the ritual of pagan religion. Primitive people, at the seasonal feasts, lighted bonfires and ran about the fields with flaming torches in order to drive away unfriendly spirits. Later, we find the Druids performing their gruesome ceremonies around huge bonfires high in the carnes.

The use of light for effect is found in the performancee of certain folk dances. In these the dancers wore stones in their hair and about their bodies, and, in order to give the stones a greater brilliance attendants with shields reflected the firelight upon the dancers.

We also find that "The Anglo-Saxon's scop or gleeman entertained the guests at important celebrations and feasts in the great halls by the flickering light of the torches and fire places."(1) These torches and fire places were the early means of illumination for ceremonies and dances, performed at night.

With the growth of Christianity religious drama develop-

(1) Dibdin, Charles "A Complete History of the Stage" Vol.II,p.224

ed and was presented in the Churches. Candles in sconces surrounding the shrines before which the plays were performed, and the broken lights from the great cathredral windows, "that gleam like marvellous jewels both east and west and forth from shadowy aisles", (1) provided the illumination for these plays.

Candles were used in the Churches, not to illuminate the chancel and sanctuary, but as a means of symbolizing the life of Christ. In the third century the Church had adopted the custom of lighting torches to the martyrs in the daytime. The allegorists of the Church spiritualized the burning of candles for the edification of the devout. According to these men the candles represented Christ; the wax signified His flesh; the fire His duty; the wick His humanity; the light His doctrine. The wick further signified humility; the moulded wax, the obedience, and the flame the love of God. The wax and wick also represented body and soul and the light (2), the shining faith.

Allardyce Nicoll in "The Development of the Theatre" believed that there were three possible arrangements for the presentation of plays in the Church. He mentions that the sepulchre used in plays at the Easter season was first placed on the high altar to the east of the Church; then it was moved to the north side; and later different scenes were acted in the aisles.

(1) Bates, K. L. "The English Religious Drama" page 12.

(2) Hastings, Charles "The Theatre -Its Dev. in France & England".

There is no evidence to prove that candles were used other than symbolically while the performances were given before the high altar, but they apparently served as a means of illumination and to give effect when the sepulchre was moved to the north of the Church. We find a record in the Church at Durham which alludes to the ceremony on Good Friday, in which lighted tapers were placed before the sepulchre. These burned until Easter moning. The ceremony on Easter morning declares, ".....and at every corner did start one of these ancient gentlemen to bear it over the said image with the Holy Sacrament carried by two monks around the Church, the whole quire waiting upon it with goodly torches and great store of other lights."(1)

In an old play, "Magi", which was performed by the jewellers' guild at the end of the eleventh century, we find an attempt to construct a movable star from a chandelier made in the form of a crown illuminated with tapers. This is the first crude use of machinery in stage lighting.

Directions found in a twelfth century manuscript show a further development. Not only does the star "rise" but it moves forward guiding the shepherds:

"....and then let them point out the star to each other and say: 'Behold the star! Behold the star!' Then the star moving forward, let them follow after and the star leading them ....."(2)

(1) Adams, John Q. "Chief Pre-Shakesperean Dramas".

(2) Ibid.

Frequently we find artistic settings in the performances by the clergy. One account describes a performance given on Easter Day in which the altar was set on a raised platform in the Church with numerous steps leading up to it. The steps were covered with black cloth and on each step was placed a silver candlestick with burning candle. The soldiers who guarded the sepulchre, were in harness "as bright as St. George. They keep the grave till the priests come to take him up: and then cometh sodenlie a flash of fire, wherewith they all are afraid and fall down."(1)

Lightning was made by throwing resin and gunpowder into the candlelight and flashes of fire were somtimes produced from sulphur shaken about a candle placed in a bowl. Hell was sometimes represented by a red light and the celestial light of heaven was carefully planned.

It is possible that some of the performances were given at night and were no doubt illuminated by the torches, candles and cressets (crudely woven baskets of iron, mounted on poles, filled with blazing pine-knots and pitch which emitted a fitful, flickering light) and oil lamps with open, floating wicks. These comprised the means of artificial light at that time. The torches were made of fibrous plants twisted together like a rope and besmeared with pitch and wax. Others were made of wood bound by a rope in spiral form or surrounded by circular bands at equal ditance. This

(1) Hone, William "Ancient Mysteries" page 30.

was probably filled on the inside with flax tow saturated with pitch, wax, or oil.

In our study of scenery and costumes we have seen how the growing popularity of the Miracle and Mystery Plays led to their performance in the out-of-doors, first on the Church steps and later on portable stages. Performances at this time took place in the daylight and stage lighting was unknown. There are, however, definite records of the use of light in the crude elementary form of flares and squibs to lend realism to the appearance of devils, angels and hell, and to create other impressive effects.

In the preceding chapter we have referred to the description of the Devil as he was to appear in "The Castell of Perseverance", with gun powder burning in pipes in his hands and ears. In a Cornish play Lucifer, according to the stage direction, was to "goeth downe to helle apareled fowle with fyre about hem".(1) At Coventry fourpence was paid a man for "keeping fyer at Hell's mouth". It is evident that some mechanical contrivances would be required to carry out these directions. A glorious revolving sphere on occasion ornamented heaven. Angels freely descended and rose again and the Holy Ghost was made to descend like a great fire brand, artificially made with squibs.

We have some specific references to these spectacular effects in the plays. In the stage direction following

(1) Nicoll, Allardyce "The English Theatre" page 15.

line 1562 of "Mary Magdalen" we read:

"Here xall comme a clowd from heven, and sett the tempyl one a fyer, and the pryst and the clerk xall synke."

The character, Vice, in the "Play of Love" leaves the stage and runs about the audience carrying a copper tank full of burning squibs. "The York Cycle abounds in sudden gleams of light."(1)

In the Coventry Cycle similar effects in the play "Cain and Abel" are found. Cain, in lines 131-134, says:

"herke abel brother what a-ray is this thy tythyng brennyth as ffyre fful bryght it is to me gret wondyr i-wys I trow this is now a straunge syght."

In "Abraham and Isaac", lines 201-202, Abraham says:

"Now this shepe is deed and slayn
With this fyre is xal be brent."

In this study of the use of light in medieval times we have observed that it was used simply at first in liturgical drama to express symbolism, to illuminate the scene and to aid dramatic action. Certain mechanical devices were used to produce spectacular effects. These were originally invented by the clergy to frighten and awe their congregations. Later in the movable pageants they became more intricate and elaborate and required more complicated machinery. There is no evidence of stage lighting being used as such for these pageants as they were performed in the open air in daylight.

(1)Nicoll, Allardyce "The Development of the Theatre" p.74.

It was not until the court masque and the plays of the Elizabethan era were produced indoor that the aesthetic feature in stage lighting was developed.

An interesting account is given of a pageant at court to celebrate the marriage between Prince Arthur and the Princess Catharine of Aragon. It was made round, after the fashion of a "lanthorn", a lamp used in that period. The lanthorn, which was invented by King Alfred, consisted of a candle enclosed by four sides made of transparent horn. The pageant had many windows and more than a hundred great lights, also transparent and so brilliantly lighted that performers within were plainly visible.

In another pageant, which represented a tower, many lights were used and a very brilliant effect was produced. In all these pageants and plays of the period torch bearers were present, and in addition to illuminating the scene they often took an active part in the performance.

These torch bearers receive frequent mention in both the stage directions and in the text of the plays. It is possible that they were one of the elements of ritual in the folk festivals which was retained in the later plays and pageants. Their presence probably provided not only an abundance of light, which would be required in the dim halls at court, but served to show to advantage the gay colours and glittering trimmings of the costumes of the performers which, as we have

found in the previous chapter, were becoming elaborate.

Some record of lighting is found in the plays presented at the universities. Accounts at Magdalene College of 1541 show an item concerning the purchase of candles, and in 1547 we find this notation: "great round candle stick 4s 6d for the stage".

Steele gives a detailed description, as penned by John Bueblock in his commentaries, concerning a play at Christ Church Hall, Oxford, in 1566 showing the effort put forth to depict an old Roman palace in all its grandeur. The occasion was the visit of Queen Elizabeth:

"Cressets, lamps and burning candles made a brilliant light there. With so many lamps arranged in branches and circles, and with so many torches, here and there, giving forth a flickering gleam of varying power, the place was resplendent, so that the lights seemed to shine like the day and to aid the splendour of the play by their great brightness."(1)

The court masque abounded in scenic effects of great splendour and mechanical ingenuity. "Not the least element contributing to the beauty of these visions was the 'glory' which played about them ..... the placing of the myriad lamps and candles, with their rays reflected by the glittering costumes of the masquers and of the audience, must have produced a flickering wonder by no means in ill accord with the spirit of these courtly entertainments."(2)

(1) Steele, "Plays and Masques at Court".

(2) Nicoll, Allardyce "Stuart Masques and the Renaissance Stage" p.129

"'Let the scenes abound with Light, specially Coloured and Varied', counselled Francis Bacon," and "he notes that the colours which 'shew best by Candlelight are White, Carnation and a kinde of Sea-Water-Greene .....'"(1)

In the descriptions of the costumes worn in these masques, which were to be viewed in the light of a thousand candles and torches, we may readily suppose that the colours mentioned would be selected with the effect of candlelight upon them as a consideration. Watery nymphs are clothed in costumes of a sea-green colour. The directions for the making of some costumes also include the carrying of a torch or candle. For example, Religion in "Caelum Britannicum" is directed to carry a book in one hand and in the other a flame of fire. The Graces in "The Vision of the Twelve Goddesses" wore silver robes and carried white torches, and Vesta had a burning lamp as her attribute. We may assume that the glittering ornaments and spangles on the costumes were selected to catch and reflect the rays of light.

In the masque, "Tethys' Festival", the description reads: "above the Skallop and round about the sides was a resplendent freeze of iewell glasses or lights, which shewed like Diamonds, Rubies, Saphires, Emeralds and such like."(2)

In other masques there is reference to coloured and transparent lights. Circles of light in continual motion were used in some masques to divert the attention of the

(1) Arber, Edward "A Harmony of the Essays" page 539.

(2) Nicoll, Allardyce "Stuart Masques and the Renaissance Stage" p.129

audience while the scenery was being changed. One of the principal features of the "Masque of Blckness" was a great "concave shell, like mother of pearl" which "was stuck with a chev'ron of lights which, indented to the proportion of the shell, struck a glorious beame upon" the masquers. A sudden flash of light appeared in some masques. Moon effects, the light of breaking day, and of the sun shining were all produced. The relative effects of light and dark seem to have been recognized as much light was used when the scene was bright and happy and the amount was decreased when sombre effects were desired.

It is more than probable that these brightly lighted, dazzling spectacles had some influence upon the stage of the public theatre.

Two stages, very different in structure and purpose, were introduced with the erection of "The Theatre" in 1576 and the "Blackfriars" in 1596. "The Theatre" was an unroofed public playhouse constructed for daytime performances, while the "Blackfriars" was a roofed private house used for rehearsals of court plays and night performances.

The principal theatres of this period were round in shape and others were rectangular. They were constructed with covered galleries and an open pit. An elevated platform extended into the pit and was divided at the back by a proscenium wall into an inner and outer stage. One large curtained

doorway and two smaller ones connected the two. Above the doors were windows used by actors and spectators. This outer platform was at first uncovered, but for protection of properties and costumes, a "heavens" or "shadow" was later constructed over it. From the heavens came the thunderbolts, lightning, fire and ghosts and all spectacular devices so popular with the Elizabethan audiences.

From drawings of the theatres which have been reconstructed, we learn that the method of lighting was by means of candelabra, chandeliers, and bracket lamps which hung above and at the side of the stage. Later shielded lamps were placed at the front edge of the stage floor and were the beginning of foot lights. The candles used were made of tallow as a rule because wax candles were very costly and therefore only used on special occasions. The footlights usually consisted of the old open-flamed oil lamps in which the wick floated in the animal or vegetable oil which was used.

We have a reconstructed "Blackfriars" in a sketch which shows "a rectangular auditorium similar to a monastery chapel with two balconies on either side. At one end, a built up platform was lighted from overhead by two chandeliers, each holding four candles, and from the front by a row of six shielded candles used as footlights."(1)

A frontispiece to the "Wits or Sport upon Sports", issued in 1663, shows an illustration with a similar arrangement.

(1) Forrest, Topham "A Reconstruction of Blackfriars Theatre".

The stage is lighted by two chandeliers containing eight candles each. Along the front of the platform was a row of footlights consisting of six oil lamps with double burners.

With these primitive means of illumination we can readily imagine the limitations of stage lighting in the Elizabethan era. It would be difficult to present much variety in it and we find that darkness was symbolized rather than realized. Candles and tapers were used on the inner stage to indicate that it was night-time in the chamber or study, and torches on the outer stage showed that the night was dark. When darkness was required in the play the dialogue often contained reference to the intensity of darkness.

In "Othello", Act I, Sc.I, Roderigo, who is on the street and has awakened Brabantio who appears at a window above, in line 124 says:

"At this odd-even and dull-watch o' the night,"

which informs the audience of the time. Brabantio thereupon calls for a light in his chamber with these words:

"Strike on the tinder, ho!
Give me a taper! Call up all my people!
.....
Light, I say! Light!"

In scene II of this same act which takes place in another street the stage direction reads: "Enter Othello, Iago and Attendants, with torches."

In the funeral scene in the first part of "Henry VI" Bedford says in his opening speech:

"Hung be the heavens with black, yield day to night."

In "Julius Caesar", Act II, Sc.I, Brutus, who is in his orchard, declares:

"I cannot, by the progress of the stars,
Give guess how near to day."

In lines 103 and 104 of the same scene Cassius says:

"..... and yon grey lines
That fret the clouds are messengers of day."

In "Macbeth", Act V, Sc.II, Lady Macbeth in her sleep walking scene enters with a taper. In "Othello", Act V, Sc.II, the stage setting calls for, "A Bedchamber in the Castle. Desdemona in bed asleep. A light burning."

It is probable that the inner stage was used to represent the bedroom. And again in "Cymbeline", Act II, Sc.II, we have a bedchamber given as the setting and according to the stage directions, Imogen is reading in bed. We know there is a light burning as Imogen says to her maid:

"Take not away the taper, leave it burning."

A cresset is mentioned in part I of "Henry IV", Act III, Sc.I, a lanthorn in "Romeo and Juliet", Act V, Sc.III, and a link (torch) in "The Taming of the Shrew", Act IV, Sc.I.

Spectacular effects are also mentioned frequently in the plays of this period. In lines 51-52 of the Induction

"A Warning For Faire Women" Comedie says:

"With that a little rosin flasheth forth,
Like smoke out of a tobacco pipe, or a boy's squib."

In the "Spanish Tragedie", Act III, Sc.I, line 47, Vice says:

"No more I say; to the tortures, when!
Binde him, and burn his body in those flames..."

In "Cornelia", Act IV, line 236, a Chorus of Caesar's friends says:

"Fire-brands in their brests they beare,.."

In "Cymbeline", Act V, ScIV, in the prison scene the stage direction reads: "Jupiter descends in thunder and lightning, sitting upon an eagle: he throws a thunderbolt. The Ghosts fall on their knees."

In "Macbeth", Act IV, Sc.I, the scene is set in a cavern and in the centre is placed a boiling cauldron. Three witches enter amid claps of thunder and as they dance around the cauldron they chant:

"Fire burn and cauldron bubble."

After another clap of thunder the First Apparition of an armed Head descends, and later in the scene other apparitions also make their descent.

In "The Tempest", Act III, Sc.III, the stage direction reads: "Thunder and lightning. Enter Ariel like a harpy; claps his wings upon the table; and, with a quaint device, the banquet (which had been brought in earlier in the scene

by several strange Shapes) vanishes."

In Heywood's play, "Four Ages", the stage directions would indicate that the action was accompanied by much clamour and spectacle. For example, here is a quotation from the play:

"Hercules sinkes himselfe. Flashes of fire; the Divels appeare at every corner of the stage with severall fire-workes. The Judges of hell, and the three sisters run over the stage, Hercules after them: fire-workes all over the house..." "Two fiery Buls are discovered, the Fleece hanging over them, and the Dragons sleeping beneath them; Medea with strange fiery-workes hangs above in the Aire in the strange habit of a Conjuresse." "All the Gods appear above...." "Enter Hercules from a rocke above, tearing downe trees." "All the Princes breake downe the trees, and make a fire, in which Hercules placeth himselfe."

From the above illustrations we can conclude that elaborate properties and machines were used on the stages in this period in order to carry out the stage directions. Not only were gods and goddesses and other forms lowered and raised to and from the stage but apparatus to provide suns, moons, clouds, and other celestial effects was required. Also, the inner and outer stage, the gallery and trapdoors provided entrances and exits for ghosts, devils and other subterranean inhabitants. Furthermore, devices for pro-

ducing thunder, lightning, fireworks, and flashes of light of varying descriptions would be necessary. The performances must have been spectacular even though the stage equipment of the day was crude. We know that systems of pulleys and wires were used to lower and raise the figures and sometimes squibs were attached to the wires for special effects. Cloud machines were also used.

Apart from the place of light in producing these spectacular effects, it found a use in illuminating the stage of the indoor theatres. The dim unsteady light of the candles and lamps was poor in contrast to that produced by gas and electricity at a later date.

The stage of the Restoration theatre showed little, if any, advance in the development of lighting. Pepys refers to the unsatisfactory lighting of the theatre in his Diary. In one entry he complains of the brightness of the lights which hurts his eyes. He complains again that the light of the candles set in hoops or branches, and hung from the ceiling, above the stage, prevented him seeing the performance when he was sitting in the balcony. In his entry of February 12th, 1667, Pepys shows that the theatre owners were attempting to improve the lighting. He relates a conversation with Killigrew:

"He tells me that the stage is now by his pains more better and glorious then ever here-to-fore. Now wax candles and many of them; then not above three pounds of tallow, now all things

civil, no rudeness anywhere, then as in a bear garden."

Even the wax candles must have lighted the stage poorly for Pepys records a visit back stage to the tiring-room at the "Royal Theatre", and was amazed at the tawdriness of the costumes, "to think how they show on the stage by candlelight and how poor things they are to look at now."

Odell gives the following description of lighting at this time: "Hoops or rings of candles hung about the stage. They hung in dripping radiance over a forest, a public square, a hall, generally in six hoops. They threw down so pleasing light as well as quantities of hot grease on the actors bare shoulders or velvet attire."(1)

Candles were frequently snuffed and trimmed by the candle snuffers, who performed their duties regardless of the action of the play, and frequently interrupted the performance to pull down the hoops in order to remove the smoking candles.

Dip candles were in use in England until the year 1770, and it was not until the nineteenth century that gas and electricity gave new instruments in the way of lighting devices to the stage managers.

(1) Odell, George C. "Shakespeare From Betterton To Irving".

CONCLUSION

In the modern theatre scenery, costumes, lighting and stage equipment are closely related to one another. The purpose is to blend them into a unified whole which will create the proper background, the characters, and the mood for the interpretation of the drama.

In this study of the development of these from early times to the year 1700 we have observed how scenery and costumes at first received little attention, but by the end of the seventeenth century they had become the predominant part in the productions. Lighting throughout the centuries clung to the theories and principles established by the ancients, and it was not until the nineteenth century, by which time science and invention had contributed to it quality, quantity, and flexibility, that art converted these contributions into illusion, realism, symbolism and beauty.

The stage of the liturgical drama was undecorated, but from early records we have learned that certain properties required by the text were the centre of dramatic interest. These were crude at first, but as the drama became more popular with the people some evidence of ornamentation was found. There were few records of the costumes worn but as the early plays were acted by the ecclesiastical authorities in the Churches it may be assumed that they appeared in their Church robes and vestments. Lights in the Church were at first used symbolically to represent

the life of Christ and later to provide illumination for the plays.

When the plays were taken out of doors and later performed by the various tradesmen's guilds on movable pageants lights for purposes of illumination were not required. The limitations of the stage forbade the use of much scenery although we have found evidence of an attempt to create a realistic effect for the spectators. An attempt to distinguish between on and off stage was made by the use of a curtain. Costumes seem to have received more attention at this time. A need to provide these for the actors was recognized and some variety in them was found. The conventional dress of the period was probably widely used but distinctive dress for Biblical, legendary and other special characters was mentioned. The accessories which these characters were to carry or wear received frequent mention. It is more than probable that costumes became fairly elaborate at this time as there was much rivalry among the guilds and costumes were the one factor which they could develop easily.

Spectacular effects were also a characteristic of these early plays. In the performances in the Churches some mechanical contrivances must have been used in order to raise and lower figures from the ceiling, and these devices became more intricate and elaborate and fire was employed in the production of them. The torches, which always accompanied the pageants, may have been one of the elements of ritual in the folk festi-

vals which was retained. Thunder, lightning, earthquakes, sudden flashes of light, a realistic conception of hell are but a few of the effects created.

In the Elizabethan era the medieval traditions mingled with those of classical times. The drama had become a popular and almost universal means of amusement and culture. Extravagant and costly pageants and masques were produced at court and must have had some influence upon the stage of the theatre. Plays were presented first in the inn-yard and later indoor theatres were built. The first of these were circular or octagonal buildings with galleries all round and a stage raised but a few feet from the ground at one side. With a fixed scene the producer attempted to give colour to the poet's picture and in this task he made use of properties and painted backgrounds.

It was not possible for the theatres to emulate all of the expensive court settings, and their first efforts at stage equipment were modest and crude. The different backgrounds for the presentation of comedy and tragedy were distinguished and the producers tried to create sombre or happy effects. The playwrights drew word pictures to stimulate the imagination of the audience.

Court masques at this time became more and more elaborate and depended upon music and dance, costumes and scenery for effect rather than upon the spoken word. They indulged in elaborate decorations, expensive settings and much allegorical

and mythological device. Careful placing of the means of illumination, the blending of colours, and the general artistic effects to be secured thereby occupied Inigo Jones and other producers of masques. Particular attention was given by them to costumes, which were selected in order to obtain a sumptuous and glittering appearance in the light of the many candles and torches. These costumes were selected also to represent the allegorical figures.

In the matter of costuming the theatre was better able to approach the grandeur of the court. Costumes became rich and elegant, and although there was evidence of a great variety of them a sense of propriety did not seem to enter into the choice. Historical costumes, costumes of other lands, allegorical and legendary costumes, the habiliments of the various trades and professions, and many others appeared on the stage.

The lighting of the theatre was poor and was by means of tallow candles in circular hoops or chandeliers and oil lamps set in brackets. Oil lamps were also used as footlights. The purpose of the lighting was that of illumination and with the amount of smoke and grease, and the interruptions of the plays by the candle-snuffers it would be difficult to imagine an artistic result.

In the Restoration period the arts contributory to the drama grew to assume a larger and larger place and the dialogue became subservient to them. Scenes of an ornate character had survived

from the court masque. In general the costumes worn were the most fashionable dress of the day, and all actors and actresses wore periwigs, whether or not they were in keeping with the character portrayed. Special costumes also appeared on the stage and there seems to have been no relation between them and the dress worn by other actors. No effort to secure harmony has been recorded.

There has been some development, however, in scenery, costumes and lighting toward the purpose which they fulfil in the theatre of to-day. Scenery has developed during the period studied not only to form a background for the action of the play, but also to appeal to the aesthetic sense. The development in costumes was slow but progressive. Freakish and elaborate effects were produced and, although the costumes of the actors on the Restoration stage were absurd, there was evidence that the art of costuming had been recognized by some producers and actors as well as by some of the people of the day.

Prior to 1700 we did not find evidence of light being used as it is in the modern theatre, but rather we found an ingenious use of the lighting devices of the time to create illumination and to provide spectacular or aesthetic effects. During the Restoration period lighting in the theatre was hindered by the devices of the time, but the scenery and costumes were greatly overemphasized and became the most important part of the productions. This period was to see the beginning of modern stage development in England.

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