



4. 7TH CLASS, RENAISSANCE THEATRE COSTUME DESIGN

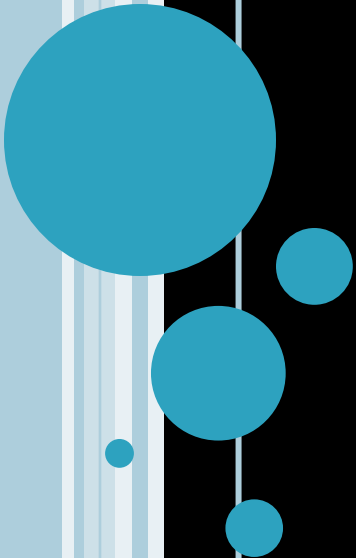
**Spectacolo VET project EU,
Vocational Educational Training**

**Centre of Higher Education in Theatre Studies
Mika Panagou
Stage, costume, Interior Designer & Researcher**



WELCOME EVERYONE...

Take notes ... I talk a lot ...
Before we design a costume, we will
be taking detailed notes...
in pencil & paper
so your brain can absorb
...And... write down any questions
for the end...



COMMEDIA DELL' ARTE

- ❖ An influential form of theatre originating in Italy, can be traced back to the 16th century. Its name translates to "comedy of the profession," referring to the professional actors who performed in this style.
- ❖ Commedia dell' arte began in the early 1500s in Italy. It evolved from earlier forms of improvisational theatre and street performances, incorporating elements of Roman and medieval theatrical traditions.

Performers typically organized into traveling troupes that performed in public squares, temporary stages, and courts. These troupes were self-sufficient, often including families and traveling from town to town.



GOLDEN AGE

(LATE 16TH TO 17TH CENTURY)

- Character Types: The theatre form is characterized by its stock characters, including Harlequin, Pantalone, Il Dottore, and others, each with distinct costumes and masks. These characters became archetypes that represented different social classes and human traits.
- Improvisation: A key feature was its reliance on improvisation. Actors followed a basic plot outline (scenario) but improvised dialogue and action, allowing for spontaneous humor and audience interaction.
- Influence and Spread: Commedia dell'arte gained popularity across Europe. Italian troupes traveled widely, influencing local theatre traditions in France, Spain, England, and beyond. The form also impacted playwrights like Molière in France and influenced Elizabethan and Restoration theatre in England.



COMMEDIA DEL ARTE



PANTALON



LE DOCTEUR



ARLEQUIN



BRIGHELLA



LELIO



PIERROT



POLICHINELLE



COLOMBINE



LA SORCIÈRE



LE CAPITAINE
MATAMORE



SCARAMOUCHE



DECLINE (18TH CENTURY):

- As theatre became more professional, the improvised nature of *commedia dell'arte* began to decline.
- The rise of scripted plays and the development of opera and ballet also contributed to its decline.
- Some elements of *commedia dell'arte* were absorbed into other theatrical forms.
- Characters like Harlequin became central to other traditions, such as the English Harlequinade.



LEGACY AND REVIVAL (19TH CENTURY TO PRESENT)

- The influence of commedia dell'arte persisted in theatre, literature, and performance art. Its archetypes and techniques are evident in modern comedy, pantomime, and clowning.
- In the 20th century, theatre practitioners and scholars began to revive and study commedia dell'arte, appreciating its historical significance and exploring its techniques. Contemporary theatre groups sometimes incorporate its elements into their performances.



[HTTPS://WWW.THEATREHAUS.COM/2021/10/A-GUIDE-TO-THE-4-COMMEDIA-DELLARTE-CHARACTER-TYPES/](https://www.theatrehaus.com/2021/10/a-guide-to-the-4-commedia-dellarte-character-types/)



- Commedia dell'arte's enduring legacy lies in its vibrant characters, improvisational spirit, and significant influence on the development of Western theatre. Its emphasis on physical comedy, masks, and audience interaction continues to inspire performers and entertain audiences around the world.
- Commedia dell'arte, an Italian theatrical form that flourished from the 16th to the 18th century, features a variety of stock characters, each with distinct costumes that signify their role and personality. Here are the basic characters and their typical costumes:



1. HARLEQUIN (ARLECCHINO)



- Costume: Harlequin's costume is one of the most recognizable, consisting of a patchwork of colorful diamond-shaped patterns. Originally, these were actual patches, but they evolved into a tight-fitting, colorful costume.
- Mask: Black half-mask with a cheeky expression. Accessories: A wooden bat or slapstick, which he used for comic effect.



2. COLUMBINA



- Costume: Columбина's costume is often a more feminine version of Harlequin's, with a fitted bodice and skirt, also featuring colorful patches or patterns. In some representations, she might wear a maid's outfit.
- Mask : Sometimes a small mask, but often she is portrayed without one to show her expressive face. Often carries a tambourine.



3. PANTALONE

- Costume: Pantalone's costume reflects his status as a wealthy, miserly old merchant. He wears a tight-fitting red vest and trousers, a long black cloak, and a soft brimmed hat.
- Mask: A dark brown mask with a hooked nose and bushy eyebrows. Accessories: A money purse, which he clutches tightly.



4. IL DOTTORE (THE DOCTOR)



- Costume: Il Dottore wears the academic dress of the time, typically a black robe and a white ruff collar. Sometimes, he may wear a large black hat.
- Mask: Half-mask covering the nose and forehead, usually round and ruddy. Accessories: A large book or a bottle of medicine.



5. CAPITANO



- Costume: Capitano (The Captain) is dressed as a parody of a Spanish soldier. His costume is extravagant and includes a large, feathered hat, a wide belt, and a sword.
- Mask: A long, exaggerated nose and mustache. Accessories: A sword or dagger, which he rarely uses effectively.



6. BRIGHELLA



- Costume: Brighella's costume is usually white with green trim, sometimes with stripes. It is more elegant than Harlequin's, indicating his role as a cunning servant or a merchant.
- Mask: A brown half-mask with a mischievous expression.
- Accessories: A dagger or a slapstick.



BRIGHELLA

As much as **Harlequin** and the **Zanni**, Brighella is from Bergamo too (somebody had some resentment toward the Bergamascos? Who knows), with some resemblance in the basic character to the Zanni. But if not smarter, Brighella's arrogance surely pays off as he gets a little more respect than the Zanni himself.

The name by itself (briga, brigare is Italian for quarrel, trouble, intrigue) explains this mask well enough: Brighella is colleric, violent, exaggerated in his behavior, womanizer. Catlike and sordid in his quest for food, confirmed liar and persuasive in his love pursuits, always ready for intrigue, always in search for the next fight.

Brighella is a mask used to play different roles, kind of the perfect substitute villain, thus leading to a good deal of variants: Buffet, Flautino, Bagatino, Gandolino, Mezzettino, Fenocchio, Scapino and Beltrame da Milano the most known.



Maurice Sand - Brighella (year 1570)



G.J.Xavery - Brighella in one of his love adventures - detail



Flautino, one of the Brighella variants

7. PULCINELLA

- Costume: Pulcinella's costume is typically white and loose-fitting with a pointed hat.
- Mask: A black mask with a beak-like nose.
Accessories :
Sometimes carries a stick or a sausage.



8. INNAMORATI (THE LOVERS)



- Costume: The lovers, such as Isabella and Flavio, wear the most fashionable and elegant attire of the time, reflecting their status and wealth. Their costumes are more contemporary and less exaggerated than the other characters. Generally do not wear masks, emphasizing their beauty and expressiveness. They hold various, but often items like letters, flowers, or fans.





NACHT IN VENEDIG
M. V. Z.

C. POK



[HTTPS://WWW.FLORIOSHAKESPEAREAUTHORSHIP.COM/2021/06/05/SHAKESPEARE-COMMEDIA-DELLARTE/](https://www.florioshakespeareauthorship.com/2021/06/05/shakespeare-commedia-dellarte/)



PHYSICAL COMEDY AND CLOWNING, LEGACY IN CLOWNING: ARLECCHINO'S PHYSICAL AGILITY, SLAPSTICK HUMOR, AND ACROBATIC SKILLS HAVE BEEN INHERITED BY MODERN CLOWNS AND PHYSICAL COMEDIANS.

- His antics are seen in the performances of circus clowns and street performers who emphasize physicality and humor without relying heavily on dialogue.
Mime and Pantomime: The influence of Arlecchino can be seen in mime and pantomime traditions, where performers use exaggerated gestures and expressions to tell a story, similar to Arlecchino's expressive physicality.
Character Archetypes
Comedy Archetypes: Arlecchino's traits—cunning, playful, and often foolish—have become archetypal in comedy. These characteristics are found in many modern comedic characters in theatre, film, and television. Characters who are clever servants, mischievous sidekicks, or lovable rogues owe much to the legacy of Arlecchino. Elements of Arlecchino's character can be seen in comedic films with Characters who use wit and physical comedy to navigate situations.
- Theatrical Revivals and Adaptations-Modern Productions: Theatre companies occasionally revive commedia dell'arte, presenting traditional scenarios with contemporary twists. Arlecchino remains a very popular character.
- Modern playwrights and directors often adapt Arlecchino's character into new settings and stories, retaining his core traits while placing him in contemporary contexts.
Influence on Other Art Forms: Ballet and Dance: Arlecchino's influence extends to ballet, particularly in character dances that embody his playful and acrobatic spirit. The character of Harlequin appears in various ballets, such as "Harlequinade."



VISUAL ARTS: ARLECCHINO'S DISTINCTIVE COSTUME AND MASK HAVE BECOME ICONIC, APPEARING IN VISUAL ARTS AND POPULAR CULTURE.

- His image is used in everything from fashion to advertising, symbolizing playfulness and mischief.
- Educational and Training Programs-Theatre Schools: Many theatre schools and programs include commedia dell'arte in their curricula, teaching students about its characters, techniques, and history. Arlecchino's role is often highlighted, ensuring new generations of performers are familiar with his legacy.
- Workshops and Festivals: Workshops and festivals dedicated to physical theatre and commedia dell'arte keep the traditions alive, with Arlecchino being a central figure in many of these events.
-
- Cultural Festivals and Events-Carnivals and Festivals : Arlecchino's character often appears in cultural festivals and carnivals, particularly in Italy. His colorful costume and engaging persona make him a favorite in parades and public celebrations.
In summary, Arlecchino has survived in modern theatre by influencing a wide range of performance styles and genres. His legacy endures through the continued use of physical comedy, the adaptation of his archetype in various forms of media, and the dedication of educational institutions and cultural events to preserving and celebrating his character.



[HTTPS://VMAGAZINE.COM/ARTICLE/COMMEDIA-DELLARTE-CHARACTERS-POPULATE-GIORGIO-ARMANIS-LATEST-HAUTE-COUTURE-RUNWAY/](https://vmagazine.com/article/commedia-dellarte-characters-populate-giorgio-ARMANIS-LATEST-HAUTE-COUTURE-RUNWAY/)



**16TH CENTURY RENAISSANCE
ELIZABETHAN ERA
WILLIAM SHAKESPEARE ...
PLAY: THE TAMING OF THE SHREW**



[HTTPS://WWW.RSC.ORG.UK/NEWS/ARCHIVE/10-THINGS-WE-LOVE-ABOUT-SHREW](https://www.rsc.org.uk/news/archive/10-things-we-love-about-shrew)



SHAKESPEARE, THE TEMPEST







MIDSUMMERS NIGHT DREAM







Kenneth Branagh Julie Christie Billy Crystal Charlton Heston
Derek Jacobi Jack Lemmon Rufus Sewell Robin Williams Kate Winslet



SELECTION OFFICIELLE
CANNES 1997



UN FILM DE KENNETH BRANAGH

HAMLET

D'APRÈS WILLIAM SHAKESPEARE

CASTLE ROCK ENTERTAINMENT PRESENTE "HAMLET" KENNETH BRANAGH JULIE CHRISTIE
BILLY CRYSTAL CHARLTON HESTON DEREK JACOBI JACK LEMMON RUFUS SEWELL ROBIN WILLIAMS KATE WINSLET
MUSIQUE PATRICK DOYLE "IN PROSE" MONTAGE PLACIDO DOMINGO COSTUME NEIL PARRELL COIFFURE TIM HARVEY
PRODUCTION ALEX THOMSON, B.S.C. RÉALISÉ PAR DAVID BARRON RÉPÉTÉ PAR KENNETH BRANAGH

National
Theatre
Live

M
I
F
MANCHESTER
INTERNATIONAL
FESTIVAL



Kenneth Branagh

Alex Kingston

MACBETH

By William Shakespeare

Directed by Rob Ashford and Kenneth Branagh

Live from Manchester International Festival

ARTS COUNCIL
ENGLAND



Romance ♦ Mischief ♦ Seduction ♦ Revenge ♦ Remarkable

KENNETH BRANAGH
MICHAEL KEATON
ROBERT SEAN LEONARD
KEANU REEVES
EMMA THOMPSON
and
DENZEL WASHINGTON



William Shakespeare's
**MUCH ADO
ABOUT NOTHING**

A KENNETH BRANAGH FILM



THE SAMUEL GOLDWYN COMPANY PRESENTS
IN ASSOCIATION WITH AMERICAN PLAYHOUSE THEATRICAL FILMS A RENAISSANCE FILMS PRODUCTION OF A KENNETH BRANAGH FILM
KENNETH BRANAGH MICHAEL KEATON ROBERT SEAN LEONARD KEANU REEVES EMMA THOMPSON
AND DENZEL WASHINGTON MUCH ADO ABOUT NOTHING BY WILLIAM SHAKESPEARE DIRECTED BY KENNETH BRANAGH
CASTING BY PHYLIS DALTON PRODUCTION DESIGNER TIM HARVEY EDITOR ANDREW MARCUS EXECUTIVE PRODUCERS ROGER LANSER PRODUCED BY PATRICK DOYLE
PRODUCED BY STEPHEN EVANS, DAVID PARFITT, KENNETH BRANAGH DIRECTED BY KENNETH BRANAGH
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FROM THE DIRECTOR OF "HENRY V," "HAMLET" AND "MUCH ADO ABOUT NOTHING"

WILLIAM SHAKESPEARE'S AS YOU LIKE IT

ROMANCE OR SOMETHING LIKE IT



ROMOLA
GARAI

BRYCE DALLAS
HOWARD

KEVIN
KLINE

JANET
MC TEER

ALFRED
MOLINA

PICTUREHOUSE and HBO FILMS present in association with BBC FILMS & SHAKESPEARE FILM COMPANY production "AS YOU LIKE IT" by WILLIAM SHAKESPEARE
with SARAH BIRD and CAROL JENNY SHARPLEY with SUSANNAH ROCKTON and JEFF PATRICK DOYLE with NICKY KATT and TIM HARVEY with ROBERT LANGER A.C.S.
HBO FILMS with KENNETH BRANAGH, JUDY HOFFLUND and SIMON MUSKIEY with KENNETH BRANAGH PICTUREHOUSE



AS YOU LIKE IT







[HTTPS://FASHIONEXHIBITIONMAKING.ARTS.AC.UK/SHAKESPEARE-LETOFFE-DU-MONDE-SHAKESPEARE-THE-STUFF-OF-THE-WORLD/](https://fashionexhibitionmaking.arts.ac.uk/shakespeare-letoffe-du-monde-shakespeare-the-stuff-of-the-world/)



ELIZABETHA AS MARIE ANTOINETTE



[HTTPS://DCTHEATERARTS.ORG/2018/05/02/IN-THE-MOMENT-INTERVIEW-WITH-SHAKESPEARE-THEATRE-COMPANY-WIG-MASTER-DORI-BEAU-SEIGNEUR/](https://dctheaterarts.org/2018/05/02/in-the-moment-interview-with-shakespeare-theatre-company-wig-master-dori-beau-seigneur/)

- THE CRITIC
- *The Critic*: “*The Critic* was about a critic, Puff, turned playwright, in the late 18th century, who hastily puts on his play about the Spanish Armada. Here he is introducing Queen Elizabeth I and Sir Walter Raleigh. The queen was particularly fun because I had to fuse the fashions of the 1770’s with the iconic idea of Queen Elizabeth, making her more of a Marie Antoinette/ Elizabeth hybrid. Puff’s wig was fun as well because I had to hand paint the color in it to get that beautiful fade of blue into the white.”



INSIDE THE ROYAL SHAKESPEAR COMPANY



[HTTPS://FASHIONEXHIBITIONMAKING.ARTS.AC.UK/SHAKESPEARE-LETOFFE-DU-MONDE-SHAKESPEARE-THE-STUFF-OF-THE-WORLD/](https://fashionexhibitionmaking.arts.ac.uk/shakespeare-letoffe-du-monde-shakespeare-the-stuff-of-the-world/)

- 2014
- From the evocation of an Elizabethan theatre to the most beautiful costumes of Hamlet, the different facets of the Shakespearean universe are unveiled at the National Center for Stage Costume in Moulins. On the occasion of the 450th anniversary of Shakespeare's birth, the exhibition transports its visitors through the most emblematic plays of the most performed author of Western theatre, thanks to a choice of more than one hundred costumes worn mainly on the French scenes for a century, from Mounet-Sully to the most recent productions.



THE STUFF OF THE WORLD



CONTEMPORARY FASHION



ELIZABETHAN THEATRE, WHICH FLOURISHED DURING THE
REIGN OF QUEEN ELIZABETH I (1558–1603),
IS CHARACTERIZED BY SEVERAL DISTINCTIVE ELEMENTS:

○ **1. Playwrights and Plays**

- **William Shakespeare:** The most famous playwright of the era, known for tragedies, comedies, and histories such as "Hamlet," "A Midsummer Night's Dream," and "Henry V."
- **Christopher Marlowe:** Another key figure, known for works like "Doctor Faustus" and "Tamburlaine."
- **Ben Jonson:** Known for his satirical plays like "Volpone" and "The Alchemist."

○ **2. Theatre Architecture**

- **Public Playhouses:** Such as The Globe, The Rose, and The Swan. These were open-air, polygonal buildings with a central yard open to the sky.
- **Indoor Theatres:** Like the Blackfriars Theatre, which catered to wealthier audiences and were lit by candles.
- **The Pit and Galleries:** The yard (or pit) where the "groundlings" (standing audience members) watched the play, and the tiered galleries where wealthier patrons sat.



3. Performance Practices

All-Male Casts: Women were not allowed to perform, so young boys played female roles.

Elaborate Costumes: Often more significant than the scenery, costumes were elaborate and colorful, sometimes recycled from the nobility.

Minimal Scenery: The stage was relatively bare, relying on dialogue and minimal props to convey settings.

4. Stage Design

Thrust Stage: A platform that extended into the audience, allowing for greater interaction between actors and spectators.

Trapdoors and Machinery: Used for special effects like apparitions, descents into Hell, and other dramatic entrances and exits.



○ **5. Audience**

- **Diverse Demographics:** Audiences ranged from the working class to the nobility.
- **Interactive Spectators:** The audience was vocal and expressive, reacting audibly to the performance.
- **6. Themes and Genres**
Varied Themes: Exploration of human nature, politics, love, betrayal, and the supernatural.
- **Genres:** Included tragedies, comedies, histories, and romances.



- **7. Company Structure**

- **Acting Troupes:** Groups like the Lord Chamberlain's Men (later the King's Men) and the Admiral's Men. These companies had shareholders, hired men, and apprentices.

- **Patronage:** Companies often had noble patrons who provided financial support and protection.

- **8. Music and Dance**

- **Integral Parts:** Music and dance were integral to performances, used to enhance mood and entertain.

- **9. Legal and Social Context**

- **Regulation:** Theatres were subject to censorship and regulation by the Master of the Revels.

- **Social Challenges:** Theatre faced opposition from the Puritans, who viewed it as immoral.

- These elements combined to create a rich, dynamic theatrical culture that has had a lasting impact on drama and literature.



1450-1600 16TH CENTURY RENAISSANCE, ELIZABETHAN ERA THEATRE COSTUMES, THEN & NOW

Points to focus & elements of Interest.

- The basic costume elements in Renaissance fashion, particularly in the Elizabethan era, include several key components for both men and women. Here's a breakdown of the essential elements:
- **Men's Costumes**
- **Doublet:** A snug-fitting, padded jacket that often featured intricate designs and was the main upper garment.
- **Jerkin:** A sleeveless overcoat worn over the doublet, sometimes made from leather or rich fabrics.
- **Breeches:** Knee-length trousers that could be either loose or tight-fitting, often paired with hose.
- **Hose:** Stockings or tights that covered the legs up to the breeches, sometimes joined to the breeches.
- **Ruff:** A starched, pleated collar worn around the neck, which could be simple or very elaborate.
- **Cloak or Cape:** An outer garment for warmth and style, often decorated and flowing.
- **Hat:** Varied styles including flat caps, tall hats, and wide-brimmed hats, often adorned with feathers and jewels.
- **Shoes:** Typically made of leather, ranging from simple designs to more ornate footwear for the wealthy.



ACCESSORIES (BOTH MEN AND WOMEN)

- **Jewelry:** Including rings, necklaces, brooches, and earrings, often made from precious metals and gemstones.
- **Gloves:** Finely made and decorated, used as a sign of status and sometimes for practical purposes.
- **Belts and Girdles:** Decorative and functional, used to carry small items like purses, keys, or daggers.
- **Fans and Handkerchiefs:** Often elaborately decorated, used by women as both fashion statements and practical accessories.
- **General Characteristics**
- **Materials:** Luxurious fabrics such as velvet, silk, brocade, and taffeta were common, often imported and expensive.
- **Colors:** Rich, vibrant colors like deep reds, blues, greens, and purples indicated wealth and status.
- **Patterns and Embellishments:** Intricate embroidery, lace, and patterns were common, along with jewels and other decorations.
- These elements combined to create the elaborate and opulent style typical of Renaissance fashion, reflecting the social status, wealth, and artistic tastes of the period.



WOMEN'S COSTUMES

- **Bodice:** A fitted top with boning for structure, often laced up or buttoned and sometimes featuring a stomacher.
- **Kirtle:** An under-dress worn beneath the gown, often visible through slashes in the outer garment.
- **Gown:** The main dress worn over the kirtle, usually featuring elaborate sleeves and decorations.
- **Farthingale:** A hooped petticoat that gave the skirt its wide, structured shape.
- **Partlet:** A garment covering the neck and upper chest, often made of sheer fabric and sometimes embroidered.
- **Ruff:** Similar to men's ruffs, these were often larger and more decorative for women.
- **Sleeves:** Detachable and highly decorated, often with slashes to reveal the fabric underneath.
- **Headwear:** Including coifs, French hoods, and elaborate hairstyles adorned with jewels, ribbons, and feathers.
- **Shoes:** Ornate and decorative, made from fabric or leather, often with a slight heel.



POINTS TO FOCUS UPON & RESEARCH

- ? Costume Elements of the Era that are reflected in contemporary theatre plays and films.
- ? What are the most characteristic accessories that have survived until today and have become symbols.
- Research and collect images of men's and women's costumes and characterize a personality as part of character.
- Which elements can be seen as dramatic or comic when are part of a costume.
- Name at least 5 and 5 for men and women, of that Century that exist today in theater world wide.



THANK YOU FOR YOU ATTENTION

