

THE MAN OF MODE:
A DESIGNER'S APPROACH

Thesis for the Degree of M. A.
MICHIGAN STATE UNIVERSITY
Earlene Helderma
1971

LIBRARY
Michigan State
University

**THE MAN OF MODE,
A DESIGNER'S APPROACH**

By

Revised
Earlene Melderman

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

MASTER OF ARTS

Department of Theatre

1971

TABLE OF CONTENTS

INTRODUCTION.....	1
CHAPTER ONE:	
REASEARCH.....	5
SECTION ONE:	
A BRIEF SURVEY: THE RESTORATION PERIOD.....	5
SECTION TWO:	
ANALYSIS OF THE PLAY AND THE PROBLEMS RELATED TO DESIGN.....	18
Director's Approach.....	21
Inherent Limitations of the Script.....	23
SECTION THREE:	
SUMMARY AND DESIGN APPROACH.....	25
CHAPTER TWO:	
DESIGN.....	27
SECTION ONE:	
THE VISUAL COSTUME CONSEPTION OF <u>THE MAN OF MODE</u>	27
SECTION TWO:	
THE INDIVIDUAL COSTUMES.....	33
Dorimant.....	34
Plate One.....	34
Plate Two.....	37
Plate Three.....	39

Plate Four.....	41
Medley.....	43
Plate Five.....	44
Mrs. Loveit.....	47
Plate Six.....	48
Plate Seven.....	52
Plate Eight.....	54
Bellinda.....	56
Plate Nine.....	56
Harriet Woodvill.....	60
Plate Ten.....	61
Plate Eleven.....	64
Lady Woodvill.....	66
Plate Twelve.....	67
Plate Thirteen.....	70
Young Harry Bellair.....	72
Plate Fourteen.....	72
Plate Fifteen.....	75
Emilia.....	77
Plate Sixteen.....	78
Lady Townley.....	80
Plate Seventeen.....	81
Plate Eighteen.....	83
Old Harry Bellair.....	85
Plate Nineteen.....	85

Sir Fopling Flutter.....	87
Plate Twenty.....	88
Plate Twenty-One.....	91
Plate Twenty-Two.....	94
Plate Twenty-Three.....	97
Foggy Nan.....	100
Plate Twenty-Four.....	100
Swearing Tom.....	102
Plate Twenty-Five.....	102
Mr. Smirk.....	104
Plate Twenty-Six.....	105
Three Slovenly Fellows.....	107
Plate Twenty-Seven.....	108
The Chair Bearers.....	111
Plate Twenty-Eight.....	112
CONCLUSION.....	114
AFFENDIX.....	117
BIBLIOGRAPHY.....	119

LIST OF FIGURES

Plate One: Dorimant. Act I, Act IV, Scene 2.....	35
Plate Two: Dorimant. Acts I, II, III, IV, V.....	38
Plate Three: Handy, Manservant to Dorimant.....	40
Plate Four: Footman to Dorimant.....	42
Plate Five: Medley.....	45
Plate Six: Mrs. Loveit.....	49
Plate Seven: Pert, Maid to Mrs. Loveit.....	53
Plate Eight: Page to Mrs. Loveit.....	55
Plate Nine: Bellinda.....	57
Plate Ten: Harriet Woodvill.....	62
Plate Eleven: Busy, maid to Harriet.....	65
Plate Twelve: Lady Woodvill.....	68
Plate Thirteen: Servant to Lady Woodvill.....	71
Plate Fourteen: Young Harry Bellair.....	73
Plate Fifteen: Page to Young Bellair.....	76
Plate Sixteen: Emilia.....	79
Plate Seventeen: Lady Townley.....	82
Plate Eighteen: Butler to Lady Townley.....	84
Plate Nineteen: Old Harry Bellair.....	86
Plate Twenty: Sir Fopling Flutter, Act III, Scene 2 & 3..	89
Plate Twenty-One: Sir Fopling Flutter, Act IV.....	92
Plate Twenty-Two: Sir Fopling Flutter, Act V.....	95

Plate Twenty-Three: Pages to Sir Fopling Flutter.....	98
Plate Twenty-Four: Foggy Nan.....	101
Plate Twenty-Five: Swearing Tom.....	103
Plate Twenty-Six: Mr. Smirk.....	106
Plate Twenty-Seven: Three Slovenly Fellows.....	109
Plate Twenty-Eight: Chair Bearers.....	113

INTRODUCTION

The process of designing successful costumes for a theatrical production is a long and involved one. It entails becoming familiar with a script; its characters, its aura, its purpose and, in the case of an historical work or "period" piece, it also means a vast amount of research into that era in which the play is set. One must immerse oneself in the history of the period - the manners, customs, fashions, literature, architecture, art, and religion - in an attempt to capture the life-style or flavor of the times.

Once one has absorbed a sufficient amount of this "flavor," one turns again to the script and with the needs of the production at hand firmly in mind, one begins to formulate a design scheme or approach to the production that will fulfill these needs and make a cohesive statement about the dramatic theme of the play and the director's purpose in producing the play.

In terms of costume design, this involves making visible the intellectual concept of a play and its characters through choices of color, fabric, design motif and choices of accessories. By means of these choices the designer can establish or reinforce character relationships, provide the proper dramatic focus for scenes within the play, compliment the

events of the plot, set the period and locale of the production, and make a clear, instant visual statement concerning the personalities of the persons involved in the plot.

This study consists of the application of the design process to a hypothetical production of George Etherege's play The Man of Mode or Sir Fopling Flutter. The structure of the paper will follow as closely as possible the structure of the design process itself. This process divides itself naturally into two parts: research and design; accordingly the paper will be divided into two chapters, the first containing the pertinent research materials, and the second containing the design approach and the renderings themselves.

Chapter One is divided into three sections. Section One is an account of the research into the background of the Restoration period in England, the period in which the play was written and also takes place. Section Two is an analysis of the play itself; its inherent limitations and possibilities, with an explanation of the production approach to be taken. Section Three is a summary of sections one and two together with a synthesis of the research sections into a design approach.

Chapter Two deals with the actual designing of the costumes and the decisions involved in reaching a visualization of the intellectual approach arrived at in Chapter One. It is made up of two sections: The first consists of a

discussion of the design relationships and the overall visual scheme of the play; the second consists of the designs themselves accompanied by descriptions of fabrics, materials, and information on patterns, trimmings and construction techniques.

The paper concludes with a brief discussion of the entire project and an evaluation of its merit.

A word on the limitations of this study. Only those historical aspects discovered in the research that pertain directly to the play with which we are concerned will be included in this paper. No attempt is made to go into Restoration ethics more thoroughly than is necessary. We are only concerned with the historical background as background; it is intended to be used merely as a base for the design process. Since within The Man of Mode itself we are dealing with a specialized stratum of society, the upper class, our research will be concerned only with this class, and the effects of the customs and philosophies of the time on them.

It is important to note, that since this production is hypothetical in nature, there was no director involved.

Therefore all decisions of a directorial nature were made by the designer. This will result, hopefully, in a greater unity of concept, but the designer makes no pretensions to facility in direction, and these decisions made by her will be from strictly the designer's view.

The paper contains one appendix that concerns itself with some general construction techniques to be employed in the building of the costumes.

CHAPTER ONE: RESEARCH

SECTION ONE: A BRIEF SURVEY

THE RESTORATION PERIOD

The society of the Restoration may be viewed as in large part the product of two broadly opposing sets of traditions; on the one hand Christianity and Christian humanism, the "heroic" tradition, the honest-man tradition, and the tradition of courtly love; on the other, philosophic and moral libertinism, Machiavellian and Hobbesian concepts as to the nature of man, and Machiavellian ethics.¹ Against a strong Medieval heritage of Christian ethics and its strict moral codes of behavior, its doctrine of Man's Fall from Grace and the necessity of his redemption through faith alone, the Seventeenth century saw a shift of emphasis from the spiritual to the empirical. Naturalism, libertinism and skepticism replaced faith and redemption through self-denial as guides to life style, particularly among that portion of society with which we are concerned in the comedies of the period.

Of these three characteristics, Naturalism is the most

¹Underwood, Dale. Etherege and the Seventeenth-Century Comedy of Manners. New Haven: Yale University Press, 1957. p. 8.

fundamental to an understanding of the Seventeenth Century Truewit. In his book The Restoration Comedy of Wit, Thomas H. Fujimura defines Naturalism briefly as "a point of view which excludes the supernatural and accepts the empirical method."² He traces this view back to the Greeks and the philosophy of Epicurus, as set forth by Lucretius.³ In turn, Christianity set up a transcendental world inaccessible to reason, reached only by faith in the Grace of God. The Renaissance and the seventeenth century marked a return to the naturalistic point of view, with a revival of Epicurus and Lucretius and the contributions of such men as Galileo, Newton and Copernicus to the fields of physical science. The Copernican theory (and Galileo's subsequent proof of it) alone was a direct blow to the dogma of Christianity, and once the door was opened to doubt, many became skeptical of religion as a whole.

Once the earth was no longer the center of the universe, it was difficult to regard man himself as the ultimate aim and purpose of creation. The impact of this and other discoveries produced an attitude of skepticism among men of rationalistic bent. Added to these attacks from without were

²Fujimura, Thomas H. The Restoration Comedy of Wit. New York: Barnes & Noble, Inc., 1968. p. 40

³Ibid.

the schisms within the Church itself (i.e., Calvin, Luther) and in England the political disorders of the middle of the century. The Earl of Clarendon wrote that the Civil Wars broke down moral and social standards and promoted individualism, for "every one did that which was good in his own eyes."⁴

Among thinking men there was a general suspicion of dogmatism in any form.⁵ This distrust of dogmatism and the skepticism of established beliefs are in large part accountable for the cynical wit in Restoration Comedy.

Perhaps the most influential man in forming and codifying the Restoration ethic was Thomas Hobbes. He was a favorite of Charles II and was frequently at court during his stay in London. Since his sojourn in that city extended from 1660 to 1675, the year before the presentation of The Man of Mode, we can assume that Etherege was at least familiar with his views if not with the man. Buckingham, a great friend of Etherege's is credited with having introduced Hobbes to Charles,⁶ and Dryden was another mutual friend.⁷

⁴Clarendon, Edward Hyde. The Life of Edward Earl of Clarendon. Oxford: 1759. Book II. p. 39.

⁵Fujimura. p. 42.

⁶Burnet, Bishop. History of His Own Time. London: 1818. Book I. p. 108.

⁷Fujimura. p. 44.

Aubrey, in his *Brief Lives*, characterizes Hobbes as having a "sharpe witt;" and "being naturally of a cheerful and pleasant humour, he affected not at all austerity and gravity and to look severe," and says he was well-loved "for his pleasant facetiousness and good-nature."⁸ These qualities would have made him a welcome member of Etherage's circle.

Hobbes was a naturalist and applied his theories to religion, psychology, and ethics. In his analysis of human nature Hobbes limited himself to those aspects which could be described physiologically or psychologically and excluded any references to the soul or the conscience: "Man's nature is the sum of his natural faculties and powers, as the faculties of nutrition, motion, generation, sense, reason, etc. These powers we do unanimously call natural, and are contained in the definition of man, under these words, animal and rational."⁹ The rational faculties he divides into two: the fancy and the judgment. The fancy is regarded as the creative faculty, capable of synthesis in discovering similarities in disparate things; the judgment he regarded as a more purely analytical faculty that discovered dissimilarities in things patently alike. Both these faculties were commonly

⁸Aubrey, John. Brief Lives, Chiefly of Contemporaries, set down by John Aubrey, between the Years 1669 & 1696. Andrew Clark, ed. Oxford; 1898. Book I. pp. 347-349.

⁹Hobbes, Thomas. The English Works of Thomas Hobbes. London; 1839. "Human Nature" IV, p. 2.

thought of as Wit, according to Hobbes.¹⁰ On the animal side of the ledger, Hobbes believed that man is motivated by two basic passions; aversion and desire. Happiness is a feeling of well-being due to the satisfaction of one's appetites, and it is possible only through constant activity and constant satisfaction.¹¹

These views of Hobbes were bolstered by the revival of Epicureanism, which by 1676 was so familiar to the educated theatre audience, that the opening scene of Shadwell's Virtuoso presents a young gallant landing the "great Lucretius; That profound Oracle of Wit and Sense!" The interpretation of Epicureanism peculiar to the Restoration is commonly termed Libertinism by the major critics, and is best summed up by Rochester as set down by Burnet: "And he thought that all pleasure, when it did not interfere with these (not to hurt others or prejudice his health), was to be indulged as the gratification of our natural appetites. It seemed unreasonable to imagine these were put into a man only to be restrained, or curbed to such a narrowness; This he applied to the free use of Wine and Women."¹²

¹⁰Fujimura, p. 18.

¹¹Ibid. p. 48. Prices of Hobbes. Human Nature. VII, 5.

¹²Burnet, Gilbert. Some Passages of the Life and Death of the Right Honourable John Earl of Rochester. London: 1680. pp. 38-39.

This was the personal philosophy of one of Etherege's closest friends, a man who was considered to be the image of, if not the model for, the character of Dorimant.¹³

Hobbes is even more explicit in his description of the psychological traits of the natural man, as when he pictures young men as "violent in their desires. Prompt to execute their desires. Incontinent. Inconstant, easily forsaking what they desired before. Languishing mightily, and soon satisfied." He also sees them as "lovers of mirth, and by consequence such as love to jest at others."¹⁴ Man then, has become a rational animal, whose main concern at all times is the indulgence of and the satisfaction of his every desire. It remains but to add a dash of the Machiavellian concept of the end justifying the means to have the complete picture of the Restoration libertine - an aggressive, self-interested person, who uses his aggressiveness to satisfy his "natural" appetites.

As with any "new" or recurrent philosophy, Libertinism was by no means espoused by society as a whole. Even within our specialized world of London upper-class society, the predominant portion of that society remained firmly ensconced

¹³(For an in-depth study of Libertinism in the Restoration ethic, see Underwood's Etherege and the Seventeenth Century Comedy of Manners, Chapter 2.)

¹⁴Hobbes. The English Works. Book VII. pp. 466-467.

in the Christian ethic and its stringent moral code. The "new philosophy" was hailed by the younger contingent and the problems of making that philosophy operative within a society basically and fundamentally opposed to it gave rise to such conflicting attitudes as the individual versus society, freedom versus restraint, self-interest versus obligation, and pleasure versus virtue. In order to implement his chosen life-style, the Libertine was forced to appear to be espousing one that was in fact antithetical to it. This led to a concern with and the development of a system of relating passion to "reason," reason to nature, and appearance to reality, all of which can be reduced to the problem of the relationship of nature and art.

The function of art was to pander to nature by concealing it, and art thus became primarily an instrument of deception, aggression, and power.¹⁵ But one must not forget the Epicurean's preoccupation with the "whole man," which was shared by the Libertine. He was just as concerned with his mind and its stimulation as he was with his body.¹⁶ The titillation of the mind that was afforded by wit was considered to be the "nobler" pleasure, and, as evinced by the comedies, wit was a primary concern of the Restoration Libertine and the

¹⁵Underwood, p. 39.

¹⁶Fujimura, p. 50.

possession of this quality to be desired above all things. A note on Hobbes' theory of laughter will be important here to our understanding and appreciation of the wit in the comedies. His theory of laughter, as might be expected, is an egoistic one, according to which men laugh from a sudden realization of their superiority over someone else.¹⁷ This laughter is turned against these individuals, customs, institutions, and dogmas which obstruct nature or "truth" or force it in some manner, as excess of any kind goes against the doctrine of Epicureanism also. The concern for truth as nature is the characteristic which in modern eyes may save the Libertine from being merely a selfish animal preying upon society. Because of this concern for truth, much of the Libertine's motivational activities can be construed as a desire to expose certain conventions (such as the contemporary custom of arranged marriages) as falsely based and therefore meaningless and fraudulent since they go against nature. Thus his attacks on religion, rather than being directed against the institution of religion itself, are most often directed against the clergy for such faults as avarice, ambition, hypocrisy, lechery, lack of charity and true faith, all of which are qualities antithetical to the doctrines of Christianity itself and therefore cause a lack of unity

¹⁷Ibid. p. 9.

within the church, which is abhorrent to the Libertine.

Against this intellectual background, it is well that we take a cursory glance at the actual social activities in which the people of our special interest were engaged. Hours were given over to dancing, horse-racing, cock-fights, billiards, cards, chess, floor games and gay masquerades. The greatest sport of the court, however, was romantic intrigue. As in France, women were allowed equal moral license to men and marriages were contracted as property settlements rather than as romantic unions. "Wives we choose for our posterity - mistresses for ourselves."¹⁸ The attitude of Restoration society toward marriage was perhaps not peculiar to it, but the publicity of that attitude was unprecedented as was the Restoration's single standard of morality for both sexes. This single standard only seems to apply to married women however, and a single girl was still forced to try and satisfy her desires within the confines of marriage if she could obtain it.

The formality of manners at Court and in high society was in part the result of the Christian code of virtue and its predilection for asexuality in the relationship between the sexes, as well as being compounded of a heritage of pomp

¹⁸Wilson, John Harold. A Rake and His Times. New York: Farrar, Straus and Young, 1954. p. 40. Quotes from the Commonplace Book of George Villiers, Second Duke of Buckingham.

surrounding absolute monarchy and the new emphasis upon them as being the ideal cover for naturalistic man pursuing his vocation. Charles himself was a model of manners and the example of his courtesy and charm spread through the upper classes, leaving the mark of ceremonious grace on English life. Men kissed each other on meeting and saluted a lady upon being introduced to her. Ladies in London received gentlemen visitors while still in bed, as was the custom in Paris at the time. There was an invigorating frankness, a scorn of hypocrisy, in the literature, the Theatre, and the Court.¹⁹

Men outdid women in the extravagance of their attire. Huge powdered wigs were worn with what was to become, with slight variations, standard male attire for all succeeding generations up to and including the present: coat (jacket), shirt, waistcoat (vest), and breeches (pants). All men were clean-shaven, although a few prized small moustaches, and most wore swords on all occasions. Their clothes were made of velvets and satins and were trimmed with all manner of laces, lacings, braids, ribbons and frills. One hundred yards of ribbon were deemed to be frugal in the garniture of a single ensemble during this period.

¹⁹Durant, Will and Ariel. The Story of Civilization: Volume VIII, The Age of Louis XIV. New York: Simon and Schuster, 1963. p. 273.

Women, while somewhat subdued next to their escorts, also powdered and perfumed their hair and most added false curls and hairpieces to achieve the desired elaborate effects, although they did not take to wigs until some time after 1770. The enhanced their beauty with paint, powder and patches (as did most gentlemen of the period) and were also given to lavish trim on their gowns. Dresses bared the shoulders and often an incredible amount of bosom if it was there to be bared. Skirts were long and began to be looped back to display an underskirt during the latter half of the period.

It was an "age for which life was an accepted pageant, in curiously observed, stuff for a finished epigram - there was form; and there was bad form. The whole duty of man was to find the one and to eschew the other."²⁰ In this "pageant," extravagance was de rigueur. Life, which became ceremonious again following the restoration of the monarchy, required elaborate equipment. Large formal meals required large numbers of formal servants to prepare and serve them. Large coaches required drivers and footmen, palaces needed butlers, maids, pages, and domestic staffs to keep them. Ladies and gentlemen both required personal servants to help them with their elaborate clothes and hairstyles.

When Charles II returned to England in 1660 and the

²⁰Palmer, John. The Comedy of Manners. London: 1913. p. 91.

theatres formally reopened, they reopened as coterie theatres. Elizabethan audiences had kept as many as nine large popular theatres going; Restoration audiences supported two small private ones. The theatre had become distinctly an upper-class diversion and monopolies granted by Royal Patents kept it that way.²¹

In addition to the theatre, the nobility threw themselves into an exhausting social round of activities such as receptions, balls, dinner parties, luncheon engagements, horse races, and voracious bouts of private gambling as well as the myriad Court functions they were required to attend. Any new diversion was eagerly welcomed.

Coffee was introduced to England from Turkey circa 1650 and the use of it to overcome drowsiness and to stimulate the wits soon spread its popularity. By 1700 there were 3,000 coffeehouses in London alone. Every man of any account made one or another of them his regular rendezvous. Dryden, Addison and Swift, and others of their profession had meetings and seminars in coffeehouses regularly.

In its constant search for distraction, its hunger for the new and unusual, and its enjoyment of any and all things, the society of the Restoration is best summed up once again by Thomas Hobbes - "semper idem sentire idem est ac nihil

²¹Holland, Norman N. The First Modern Comedies. Cambridge: Harvard University Press, 1959. p. 10.

sentire" - always to feel the same thing is the same as to feel nothing.²²

²²Durant. p. 551.

SECTION TWO: ANALYSIS OF THE PLAY
AND THE PROBLEMS RELATED TO DESIGN

The Man of Mode or Sir Fopling Flutter (1676) was the last in point of time of three plays by Sir George Etherege, the other two being The Comical Revenge (1664) and She Would if She Could (1668). It is a five act play of the type commonly referred to as Comedy of Manners, but which we shall be alluding to as Comedy of Wit throughout this study. For our purposes herein, we shall define Comedy of Wit as that genre, peculiar to the Restoration period in England (1660-1700), which had as its sphere the contemporary social mode of life, where wit was the ultimate weapon in a constant war between the dictates of custom (Art) and the "reasonable" dictates of Nature.

Insofar as plot is concerned, The Man of Mode is negligible. There is, perforce, a story line or two upon which to mount the scenes: Dorimant has three love affairs in the works; one past, one present, and one future, and the main thread of the story traces his progress from one to the other. There is also a kind of sub-plot in the love triangle of Old Bellair, Young Bellair, and Emilia, but all this merely serves as a backdrop against which Etherege displayed some of the most engaging and unforgettable characters of the entire

dramatic period.

Etherege's great strength, and indeed one of the salient features of comedy of wit as a whole, is his realistic portrayal of contemporary life. He was himself a wit and an intimate friend of many of the young rakes of Charles II's Court, from which he received two ambassadorial appointments and a peerage, and a reputation as one of the faster young men about town. Thus he was amply prepared to picture Restoration Court society upon the stage; he was in tune with it, he was of it.

The Man of Mode abounds in references to the real world of England in the 1670's. In Act I, Dorimant refers to venereal disease, which was rampant at the time: "...the next clap he gets, he shall rot for an example..." Medley's speeches in Act II, Scene 1 are filled with allusions to contemporary card games, ballets and romantic intrigues, which filled the lives of members of society during the period. Vizards (masks), drinking, play-going, and the habit of walking out to see and be seen by one's peers are all mentioned frequently in the script as commonplace pastimes.

Etherege drew his characters as well as his themes from real life and did it so well that one of the amusements of the wits of the day was assigning originals to his principal characters. Lord Rochester was popularly supposed to be the pattern for Dorimant, Sir Charles Sedley for Medley, and

Beau Hewitt for Sir Fopling Flutter.²³ The names of these gentlemen are not as important as the fact that Etherege so truly portrayed polite society that people felt they "recognized" his characters. One of the great virtues of The Man of Mode is that "it remains so true and easy a replica of its own world."²⁴

The dramatic action of the play is simple, almost mechanical. Dorimant and his three "intrigues" are introduced and followed logically through to the end. There is no suspense, indeed none is intended. We are not supposed to feel concern over any of the characters, but merely to enjoy them.

As for structural unity, it is non-existent. The subplot of the Bellairs and Emilia is but loosely connected to Dorimant's story by the engagement of Young Bellair and Harriet, and their attitude toward their connection keeps any feeling of plot complication from ever forming.

Sir Fopling Flutter, the ostensible hero of the play, has little to do with the dramatic action, his character however, is central to the theme of folly, since he is a person

²³Nettleton, George Henry. English Drama of the Restoration and Eighteenth Century (1642-1780). New York: The MacMillan Company, 1923. p. 76.

²⁴MacMillan, Dougald and Howard M. Jones, ed. Plays of the Restoration and Eighteenth Century. New York: Henry Holt and Company, 1954. p. 83.

of "greatly acquired follies."²⁵ He is the forerunner and prototype of the Restoration Fop, a type which flourished throughout the dramatic period.

Dorimant, the central figure of the comedy, is the real man of mode, the acceptable one, and much of the humor of the play lies in the fact that he and his friends are guilty of the very affectations that they ridicule in others, particularly in Sir Fopling.

All of Etherege's characters, however minor, are deftly drawn, true-to-life, and extremely entertaining. Therefore, in spite of the weaknesses of plot and unity, the scenes themselves are animated and thoroughly enjoyable. The dialogue is witty, the scenes fast-paced, and the humor intellectual, but relieved at intervals by farce and only occasionally softened by sincerity.

Director's Approach

The purpose of this production is two-fold; its primary concern being one of entertainment; its secondary function being to present an historical interpretation of Restoration England and its society.

Since we are primarily concerned with entertainment,

²⁵Etherege, Sir George. The Man of Mode or Sir Fopling Flutter. Act I, Dorimant.

emphasis will be placed on the comic possibilities of both the script and the characters. The mood must be light and lively at all times, and the pacing is extremely important as the script contains no deep emotional power or dramatic suspense to carry it over any temporary lapse in tempo or spirit. In terms of costume design, this will entail keeping the colors light and vibrant. Movements should be enhanced by the ease and flow of line and a feeling of overall grace in the design of the clothing is to be desired.

In the secondary function, that of historical interpretation of the period, the operative word for our purposes is interpretation. We are not involved here in putting exact replicas of rooms and dresses upon the stage, but in creating a mood, a feeling, a particular way of viewing the world that was indicative of English society during the Restoration.

Thus, what is desireable here is not necessarily a slavish reproduction of the contemporary period so much as a vivid interpretation of the spirit of the times.

As The Man of Mode deals most specifically in manners of dress and those social graces most closely related to it, a large part of the responsibility for a successful production will rest with the set designer and the costumer.

Inherent Limitations of the Script

The play is written in five acts or eleven scenes, two of which take place in a Mall, a favorite promenade of the beau monde. This necessitates outer wear for the characters involved in those scenes. Since we are setting the season as late Spring or early Summer,²⁶ these will, however, be kept at a minimum. The remaining nine scenes are set indoors, mainly in drawing rooms of fashionable homes.

The Man of Mode is contemporary to its first production date, which fixes the year at 1676 A.D. in the middle of the Restoration. The locale is London, England.²⁷ Various articles of clothing are mentioned which would preclude transferring it to another period even though there are no chronological references contained within the script itself.

All of the principal characters in the play are persons of at least moderate wealth and presumed good taste. Foggy Nan the orange woman and Swearing Tom the shoemaker are the only two characters of lower class in the script, the rest of the minor roles being pages or footmen to wealthy principals.

There are three dances performed in the play, two by major characters and one by Sir Fopling's pages, so the

²⁶Ibid., Act III, Scene 2, Sir Fopling.

²⁷Ibid., Act III, Scene 1, Harriet.

costumes must allow for freedom of movement. None of these dances are boisterous and the script contains no scenes of violent or difficult action, so that freedom and grace of movement are all that is required.

In Act I, Dorimant is only partially clothed upon his entrance, accomplishing the remainder of his toilette within full view of the audience. This will necessitate careful attention to the finishing details of his costumes. The inside of both his coat and vest must be fully lined in a "reversible" manner and all clasps and fastenings must be easily workable as well as historically accurate.

There are some specific references to items of apparel contained within the dialogue which will further limit the freedom of design in those particular costumes. In Act III, Scene 1, Busy pins a knot back into place on Harriet's gown, which will require inclusion of knots or bows in the design of the dress. In Scene 2 of the same act, Sir Fopling refers to the Point d'Espagne lace on Emilia's gown and all of the characters comment on the various items of Sir Fopling's attire, which must include: pantaloons or breeches, tassels, fringed gloves, a periwig, and a coat that makes him appear longwaisted.

In Act IV, Scene 1, Fopling and his pages enter in visards (masks), and in Scene 2 of Act IV, Dorimant has his dressing gown on again and reference is made to Sir Fopling's Brandenburg (a type of greatcoat).

SECTION THREE: SUMMARY AND DESIGN APPROACH

In Section One we have examined in some depth the philosophical and social background of the Restoration period in England. Special emphasis has been placed on Thomas Hobbes' philosophy of Naturalism and the Restoration's particular view of Epicureanism. Hobbes' contention that man's purpose is a pursuit and maintenance of a state of pleasure, both physical and mental, is fundamental to our understanding of the life-style of the characters in The Man of Mode. Hobbesian concepts of the nature of man, the emphasis on empiricism rather than blind faith and the intellectual concept of Libertinism all combine to form the philosophy by which Dorimant and his friends live. We have also seen that the Restoration gentleman prized wit, or the stimulation and exercise of the mind, above the stimulation of the body.

The successful operation of this Restoration gentleman, armed with wit and bent upon the gratification of his desires, within a society still governed for the most part by Christian ethics is the theme of The Man of Mode, indeed of all of the comedies of this period.²⁸

²⁸See Thomas H. Fujimura's The Restoration Comedy of Wit for an indepth discussion of this proposition.

The problem that then arises from this research is essentially to design a set of costumes that will parallel and enhance the purpose and theme of the play and provide the proper focus for the individual scenes and characters within the play. We now, however, have a direction in which to go with the design scheme.

Our purpose will be to isolate and identify the two groups involved in the struggle; the Christian ethic society, and the Libertines attempting to function within it. Special attention must be paid to the presentation of the Libertine. It is all too easy to view him as an immoral being bent solely upon fleshly pursuits, but Etherege has intended him to be simply a naturalistic man, motivated by his instincts, attempting to implement his philosophy of life within a system which is unfortunately opposed to it. The success of the play depends on the presentation of Dorimant as a likeable individual, superior to the other characters in the play in terms of wit and charm, in order that one may enjoy the situations in which he outwits them and admire the grace and facility with which he does it.

Chapter Two will deal with the specific methods by which we intend to visualize the intellectual theme of The Man of Mode. In Section One, we will discuss the character relationships, the grouping of individuals and their relationship to the theme of the play. In Section Two we will see the costumes together with a detailed description of their components.

CHAPTER TWO: DESIGN

SECTION ONE: THE VISUAL COSTUME

CONCEPTION OF THE MAN OF MODE

As we have previously mentioned in Chapter One, Section Two, there are few demands inherent in the playscript itself to limit the designer, but those few that are indicated are important ones and serve as a starting point for the design scheme. All of the characters in The Man of Mode, with the exceptions of Foggy Nan, Swearing Tom and the servants, are persons of the upper class. The action takes place in London, England in the late Spring or early Summer, and the two scenes in the Mail will require some outer clothing for the characters involved in them. Because of the time limits of the play only one costume per character will be necessary. The action takes place on one day and the following morning, but the action is continuous so that very few characters would have a logical opportunity to change their apparel. The single exception to this is Sir Fopling Flutter, who makes three entrances separated by ample time spans, and for the furtherance of the plot has been assigned a new costume for each appearance.

With these considerations in mind, the most important

task is to group the individuals according to their relationship to the theme. This involves setting up the two opposing factions: the Libertine (Dorimant) and his companions and the group which represents the Christian ethic.

The first group consists of Dorimant, Medley, and the women involved romantically with Dorimant; Mrs. Loveit, Bellinda, and Harriet Woodvill. The second, or Christian ethic group, is composed of Lady Woodvill, Old Harry Bellair, Lady Townley, Emilia, and Young Harry Bellair, who though he is attendant on Dorimant socially, is still rooted firmly in the Christian ethic and serves merely to make Dorimant seem the more acceptable to society.²⁹

It was decided to differentiate between these two groups by means of color. As we are concerned with the Restoration Libertine as an intellectual movement and since our primary purpose is one of entertainment, it is essential to our production that Dorimant and his friends be likeable. Although Etherege shows us Dorimant's faults as well as his qualities, he clearly intends Dorimant to be superior to the other gentlemen in the play. Thus we chose to place Dorimant and his coterie in warm sun colors and the Christian ethic group in cool blue shades. The image is one of the sun shining through a summer rain, always in danger of being obscured by

²⁹Etherege. Act One, Scene 1. p. 169. Dorimant.

the rainclouds, but ever seeking the breaks in those clouds to shine through.

Four characters remain which at first glance do not belong to either group: Foggy Nan, Swearing Tom, Mr. Smirk, and Sir Fopling Flutter.

Foggy Nan is, as her name implies, grossly fat and bloated. Her occupation is orange-woman, and fruit was a euphemism for sexual intercourse during the period. Since references are also made to her capacity for spirits and her activities as a procuress, she would seem to embody all of the fleshly appetites which the Libertine is engaged in satisfying. Thus she is designed as a part of that group.

Swearing Tom, the shoemaker, unlike Nan, is concerned with the justification of his actions and life-style. While he readily admits to his faults, his air is a self-righteous one of mock Christian humility. His association with the world of business and situation as a married man who takes his pleasures outside of the conjugal relationship, combine with his other qualities to make him as representative of the Christian ethic group as Nan is of the Libertine. Accordingly, he has been allied with the former.

Mr. Smirk, the minister, is a religious hypocrite. His position requires a combination of black and white, but since he is masquerading in a sense, he will be tied in with the Libertine group by minor details of trim.

Sir Fopling Flutter is a very special case. Although he is not the protagonist of the play it bears his name. Professing to be a Libertine, in reality he belongs to neither group. Instead he carries all of the foibles of the Libertine to their furthest extreme without any of the underlying philosophy or attendant wit and polish to justify them. It was decided to make him a group of his own and green was chosen for him since it would be complimentary to the sun colors of Dorimant's group while remaining separate from it.

The play was written in 1676, and first performed in the same year. There seems no valid reason for changing the period of the play and so the costumes will be in the style of that era. A few modifications have been made in the basic silhouette of the period, dictated mainly by the designer's personal tastes and preferences.

Men's clothing of the period consisted of a shirt, knee-breeches, a vest (optional), and coat. Long stockings, shoes with buckles or bows, jabots, large full wigs and hats completed the ensemble. The main characteristics of the silhouette were the fullness of the breeches combined with the narrowness of the coat, which fell straight from the shoulders to a point just above the knee. The vest was of the same length as the coat. It was felt that the narrow line of the coat did not compliment the fullness of the breeches and wigs of the period and that the total look was somewhat disjointed.

It was therefore determined to widen the coatskirts slightly and nip the waist somewhat in order to give more grace and flow to the costume as a whole.

Female costume was characterized by the shape of the corset which gave a long narrow look to the bodice, which dipped slightly at the waist and had a high rounded neckline that left the shoulders and much of the bosom bare. Sleeves ended above the elbow and the sleeves of the chemise were seen below them. Skirts were narrow, floor-length, and the overskirt was looped back into a kind of bustle effect. Ladies wore caps at all times. The designer finds the narrowness of the silhouette combined with the style of horizontal trimming flattering to very few figure types. Accordingly, it was decided to move the period of the women's costumes forward to circa 1690, which would allow the skirts to widen slightly and make it possible to ignore, for the most part, the large rows of horizontal trim and embroidery which was an integral feature of the gowns of the 1680's.

We have now formulated the major decisions for our design scheme. We have separated the characters into two groups in relationship to the theme and assigned a basic color scheme of orange and blue to accomplish this visually. It has been decided to widen the silhouettes of the period slightly to give more charm to the stage picture. In the next section we will deal with the characters individually and their

relationships to each other and we will see the renderings of the costumes themselves.

SECTION TWO: THE INDIVIDUAL COSTUMES

The last step in the process of designing theatrical costumes is the actual designing of the costumes themselves. We have seen in previous sections how the designer first must consider the script and the historical background, then make some general decisions as to period, color schemes and general groupings before getting down to the individual costumes themselves. We have now reached that point in the process, and the following renderings will hopefully fulfill the needs of theme which we have already discussed as well as the requirements of the individual characters, which will be discussed along with the clothing descriptions found with each rendering.

When a play contains as many characters as does The Man of Mode, no perfect means of grouping the renderings is possible, but they have been arranged as closely as possible to correspond with the flow of the theme. They are presented in groups, with Dorimant, Medly, and the ladies of Dorimant's interest coming first, followed by the Christian ethic contingent. Servants will always appear immediately following their employers in order to prevent the necessity for turning back and forth as much as possible.

Dorimant

He is a bachelor, age 25-30, a man of breeding, good looks, polish and wit. He has money, but not a fortune, as he is interested in Harriet's money. He is dressed in the height of fashion, but uses his imagination,³⁰ therefore must have some touches of originality about him. As the central character in the play he must stand out from the others and his costumes must provide focus for his scenes and be a pivotal point for the color schemes both for his own group and for the entire play.

As the play opens he is discovered partially dressed and wearing a gown and slippers.³¹ For dispatch in dressing on-stage he has been dressed in all but his coat and shoes under the dressing gown.

Plate One

The rendering shows Dorimant at his entrance in Act One, Scene 1. The same costume is also worn in Act Four, Scene 2. He wears petticoat breeches³² of white satin with a gold

³⁰Ibid., p. 168.

³¹Ibid., p. 159.

³²Waugh, Norah. The Cut of Men's Clothes 1600-1900. Theatre Arts Books. New York, New York; 1964. Pattern p. 58. (omit flounces).



Plate One: Dorimant. Act I, Act IV, Scene 2.

pinstripe, which end in one and one-half inch bands below the knee. The vest³³ is of the same material and has wristlength fitted sleeves and buttons at the center front from neck to hem with self covered buttons. Both the vest and breeches are faced with muslin and the vest is then lined with white taffeta. The shirt³⁴ is made of white marquisette and the long full sleeves end in two-inch³⁵ ruffles at the wrist. The jabot is constructed separately from the shirt and consists of a two-inch neckband to which is attached a three-tiered flounce of the marquisette trimmed with wedge-shaped tabs of gold metallic grosgrain ribbon measuring one and one-half inches across the bottom edge and tapering slightly as they disappear under the flounces. The tabs are double-thicknesses of ribbon interfaced stoutly to give them body. The jabot is trimmed at the throat with yellow moire ribbon and rosettes of the same yellow decorate the brown shoes which are furnished Dorimant by the shoemaker.

His sash is of orange and red striped silk which is pre-draped and sewn to an interfaced orange taffeta lining. It

³³Ibid. Pattern p. 59. (Substitute long fitted sleeves).

³⁴Ibid. Pattern p. 82. (All of the men's shirts will be constructed from this pattern.)

³⁵This and all subsequent measurements are given under the assumption that the actor or actress is of standard size and physical build. The measurements are given as a guide only, and the overall proportions of the costume elements as shown in the renderings are to be observed at all times.

fastens on the side with hooks and eyes. The fringe is black two-inch silk and is sewn to the bottom of the lining before the silk is draped over it.

Dorimant's dressing gown is of pale blue raw silk upon which the design has been painted with fabric paint. If it is possible to find a fabric in a print which approximates the one shown, a substitution would be permissible. The important characteristics of the gown are the boldness and unconventionality of the print. Its purpose is to give the effect of a man who is very sure, both of himself and of his fashion sense. A man who is unafraid to try something different. The gown is a full floorlength one with long tube sleeves which turn back in deep cuffs to show the yellow taffeta lining. The front edges are straight and may be fastened with purple frog closings if desired.

White tights, purple mules with red silk cord trim and a very full dark brown wig complete the ensemble.

Plate Two

The second plate shows Dorimant after he has completed his toilette onstage in the first act and as he appears throughout the rest of the play. The only new items of apparel are his shoes, which are brown leather trimmed with



Plate Two: Dorimant. Acts I, II, III, IV, V.

rosettes of yellow moire ribbon, and his coat,³⁶ which is constructed of a gold and copper metallic³⁷ brocade. The coat is knee-length, slightly fitted at the waist, and buttons from neck to hem with self-covered buttons. The buttonholes need not be practical as the coat is worn open. Instead of the usual cuffs on the three-quarter-length bell sleeves, a repeat of the jabot motif is used. This time however, there are only two tiers of flounces trimmed with the same gold tab ribbons. A large cluster of the tabs is positioned on the right shoulder of the coat and at the side of both legbands of the petticoat breeches. The coat must be interfaced to reinforce the brocade, which is very thin and delicate. It is lined in copper taffeta. Two or three rings of moderate size complete the costume.

Plate Three

Handy is Dorimant's valet, and is dressed in livery. He wears black leather shoes with silver buckles and white

³⁶Ibid. Pattern p. 60. (Omit cuffs.) (Substitute bell sleeves.)

³⁷It was felt that the metallic fabric would give a cold glittering appearance onstage and thus point up the hard ruthlessness of Dorimant's personality.



Plate Three: Handy, Manservant to Dorimant.

tights. His breeches³⁸ are of dark orange-grey hopsacking and have a single black silk tassel affixed to the bottom of the outside seam on each leg. His vest, cut from the same pattern as Dorimant's, is of the same material as his breeches, sleeveless, and buttons from neck to hem with self-covered buttons. It is lined with brown taffeta, as is the coat.

His coat is made of dark brown-green denim cut from Dorimant's pattern with less fullness at the sides of the coatskirts. A single black silk tassel marks the waistline on each side seam and is attached with a black silk button. His shirt is of white medium weight cotton with long full sleeves that end in two-inch ruffles at the wrist. The jabot is a plain rectangle of the white cotton tied at the throat like an ascot. Handy's wig is medium brown, parted on the side and gathered into a pigtail at the nape with a large black grosgrain bow.

Plate Four

Dorimant's footman is also dressed in livery. His breeches³⁹ and coat⁴⁰ are made of the same denim as Handy's

³⁸Waugh. Pattern p. 61. (Add six inches to the width of each leg at the hem. Gather the hem to elastic and pull above the knee.)

³⁹Use Handy's pattern.

⁴⁰Use Dorimant's vest pattern and omit the sleeves. Three-quarter-length bell sleeves are substituted.



Plate Four: Footman to Dorimant.

coat. Three brass buttons decorate the waist front of his breeches and matching brass buttons form the fastenings of the coat. Again the buttonholes need not be practical since the coat is worn open. The three-quarter-length bell sleeves of the coat have no cuffs and are decorated with a row of the brass buttons instead. The entire coat is lined in brown taffeta.

His shirt is constructed of white broadcloth and the full sleeves are gathered to one-half-inch black grosgrain ribbons which tie at the wrist. A short, black square cut wig, brown riding boots and a brown felt tricorne hat complete his costume. His clothing should look used and not quite clean.

Medley

Medley is Dorimant's closest friend, and like Dorimant, is a Libertine. Unlike Dorimant however, Medley is not engaged in an affair of any kind within the play, but confines his activities mainly to gossip; the pursuit and spread of it.⁴¹ He is considered to be a person of impeccable taste and is, one presumes, a man of comfortable financial circumstances.

Since it was feared that a modern audience might tend

⁴¹Etherege. Act Two, Scene 1. Lady Townley and Emilia.

to confuse the somewhat feminine delicacy of the Restoration fop with homosexuality, it was decided to have Medley portrayed as a homosexual to provide a comparison for Sir Fopling Flutter.

As Dorimant's closest crony, the strongest of the sun colors, red, was given to him. The various shades of red combined in the one costume are intended to show a highly sophisticated color sense and a knowledge and command of fashion. The reds are trimmed in metallic golds, white and black. The gold is obviously a tie-in with Dorimant and the black and white are intended to give him an ascetic aura, which will be reinforced in Act Five when the cleric is introduced.

Plate Five

Medley wears black leather shoes with very high red heels and white tongue linings. They are trimmed with small silver buckles. His white stockings are worn outside of the breeches and gartered below the knee with one-inch scarlet ribbons.

His dark red linen petticoat breeches⁴² lace up the front and are gartered on the left thigh with turquoise taffeta. His shirt is made of white voile and the full sleeves end in

⁴² Waugh. Pattern p. 58. (Omit flounces and substitute legbands.)



Plate Five: Medley.

three-inch ruffles trimmed with a narrow band of white cotton lace attached by one-quarter-inch white satin ribbon. The matching jabot is trimmed with four inches of white cotton lace which is also attached with the narrow white satin ribbon. The jabot is attached to a wide bow of black taffeta which has been interfaced for stiffness and the entire jabot, bow and all is attached to a two-inch neckband of white voile over two layers of white taffeta.

Medley's coat⁴³ is constructed out of light weight red wool. It is interfaced throughout and lined in red taffeta. The metallic gold trimming fabric is reinforced with muslin and laid over cotton padding. It is then sewn together in horizontal lines two inches apart giving it a quilted look. This trim is applied in four-inch widths to both sides of the center front closing and both sides of the vents at the sides of the coat as shown in the rendering. It also decorates the six-inch cuffs of the three-quarter-length fitted sleeves. The black trim accenting the gold quilting on the center fronts and cuffs of the coat is velvet finished to a two-inch width. The coat fastens at center front from neck to waist with large gold buttons and loops.

His wig is pure white and he wears a large hat of black industrial weight felt reinforced with buckram. It is trimmed

⁴³ Waugh. Pattern p. 59. (Cut the back coat skirt as wide as the front one.)

with red coq feathers. He carries a black cane with a round gold knob and his gloves are of white kid with two-inch gold fringe decorating the six-inch cuffs.

It is intended that Medley be heavily made up and he is shown wearing green eyeshadow, false eyelashes, rouge, lipstick and a round patch on his left cheekbone.

Of the women in Dorimant's life we meet three in the play: Mrs. Loveit, Bellinda, and Harriet Woodvill. These ladies differ markedly in their abilities to control their emotions and operate successfully in the double world of the Libertine. The order in which Dorimant becomes involved with them forms a progression in terms of control from least to most. This progression has been translated into hue and color in our design scheme; the ladies costumes vary from deep rose to pale rose with yellow to pale yellow and white. Thus we have a progression which changes both in color and in the color values.

Mrs. Loveit

The first of these women to make our acquaintance is Mrs. Loveit. She is a woman of intense passions; the intensity of those passions and her inability either to curb or disguise them being the subject of not a few snide remarks

in the play.⁴⁴ She is also extremely vain and worried about the fading of her beauty, indeed her first scene is begun with mirror in hand. As the lady of least control, she is costumed in deep rose and charcoal grey.

Plate Six

Mrs. Loveit's undergarments consist of rose tights, rose-colored shoes with square toes, high square heels and a high vamp to the instep, a petticoat of rose taffeta lined with muslin that is ruffled from the waist to the hem in four-inch tiers. These ruffles are doubly lined with nylon net in order to add stiffness.

Over her petticoat she wears a full, gathered floor-length skirt of dusty rose satin. Her bodice of bright rose taffeta overlaid with charcoal grey chiffon is built directly on the corset⁴⁵ which is constructed of heavy gauge muslin and feather boning with another layer of the muslin covering the boning.⁴⁶ The short puffed sleeves are of the same taffeta

⁴⁴Etherege. Act One. Medley.

⁴⁵Waugh, Norah. Corsets and Crinolines. Theatre Arts Books. New York, New York: 1954. Pattern p. 38.

⁴⁶All of the women's corsets are to be constructed in this manner and from the same pattern. The only alteration is the omission of the center front point on the waistline for those designs which feature rounded waists.



Plate Six: Mrs. Loveit.

and chiffon as the bodice and attached to the bottoms of the sleeves are two sets of ribbons; the first set are short black satin tabs constructed like those on Dorimant's coat and are to be two inches long after attachment; the under set are of bright rose satin and are constructed of two layers with a stiff interfacing and finished to a one-inch width. They reach to well below the elbow and are attached there to a two-inch wide double ruffle of grey silk organza edged with narrow black lace. This ruffle is elasticized so that it can be pushed up to just below the elbow, causing the interfaced ribbons to bell slightly rather than hang limply.

Gathered to the deep vee waist of the bodice is a matching overskirt. The overskirt of taffeta and chiffon faced with four layers of nylon organza, is cut one-half the length of the skirt and gathered at the bottom edge to a rose taffeta lining that has been cut one-third the length of the skirt. The overskirt is then tacked by hand into three tiered puffs from the front edges to just in front of where the side seams would normally occur, in the manner shown on the rendering. These puffs are trimmed with three large (approximately three inches across the bottom) black satin tabs per tier. The finished overskirt is then gathered to the bodice.

The bodice is finished with a two-inch ruffle of the grey organza trimmed with narrow black lace which encircles the neckline and continues in a double row down the center

front of the bodice gradually tapering down to the point at the center of the waist. A white fabric flower with rose edged petals is sewn to the center front of the neckline where the ruffles begin to cascade.

The bodice has a center back closing of a double nature. The corset is fastened with a metal jacket zipper and the bodice has a mock separate closing which laces up the back. A finished placket of the bodice material is left free at each side of the back opening. These plackets are then pierced at regular matching intervals with metal eyelets which blend with the color of the gown. Narrow silk cording is then threaded through the eyelets and the placket laces up like a shoe. It is important to lace the gown from the waist up to insure smoothness and fit. The laces are then tucked inside the neckline at the top. All of the women's bodices will be fastened in this manner.

Mrs. Loveit's hair is pulled straight back from her forehead high onto the crown of her head and curls lightly at the ear level all the way around her head. She wears a mob-cap of white lawn back on the crown which is edged with a two-inch double ruffle of the grey organza trimmed with black lace. Two one-half-inch rose satin ribbons are attached to the cap with flowers matching the one on her bodice, one over each ear.

Mrs. Loveit is heavily painted and patched, wears long false eyelashes and carries a pink and black lace fan. Her

mirror is an important prop and has been designed to complement her costume. In the Mail scene, she wears a floor-length full gathered cape of grey silk organza (not shown). The cape features an eight-inch gathered ruffle edged with narrow black lace at the hem and a full draped hood with a two-inch ruffle trimmed with lace framing the face. Long black gloves are worn with the cape.

Plate Seven

Pert is Mrs. Loveit's personal maid. She wears black shoes with wide square toes and low heels, white tights, a plain muslin petticoat and over it a striped A-line skirt of black and salmon sailcloth.

Her bodice, of salmon muslin with a small black and white floral print, is built directly on the corset. What appears to be her chemise in the front is an insert of white organdy gathered over white taffeta. The dark red ribbon lacing ending in a bow at the pointed waist is mock also. Her white organdy sleeves are very full and end in a self-ruffle just below the elbow. The bodice is trimmed at the shoulders with one-inch black satin ribbon to which are attached dark red ribbon tabs of the same width. They are two and one-half inches long after attachment, and are reinforced with interfacing for stiffness.



Plate Seven: Pert, Maid to Mrs. Loveit.

Pert also has an overskirt of the bodice material which is cut one-half the length of the skirt and gathered at the bottom to a black taffeta lining cut six inches shorter than the overskirt. The sides are then hand-tucked to resemble the rendering and the overskirt is gathered to the waist of the bodice, which fastens at the back in the manner previously described.

Her hair is pulled up under her white organdy mob-cap which has a two-inch ruffle and is trimmed with four one-inch red satin ribbon tabs across the back. She adds a rectangular black knit shawl to her costume for the Mail scene.

Plate Eight

Mrs. Lovelt's page wears black shoes with silver buckles, white tights, and his breeches, cut from Handy's pattern, are made of maroon faille and fasten above the knee with bright red silk cord. His vest, also cut from Handy's pattern, is of matching faille lined with red taffeta, and closes down the front with self-covered buttons. The full white dacron and cotton sleeves are attached directly to the vest and are trimmed with six vertical rows of one-inch pink satin ribbon centered on the outside of the sleeve extending from the arm-eyo to the wrist. The sleeves end in three-inch self ruffles and are tied at the wrist with red silk cords. His jabot is



Plate Eight: Page to Mrs. Loveit.

a plain rectangle of the sleeve material tied like an ascot. The wig is black, parted low on one side and worn over one shoulder.

Bellinda

The second of Dorimant's ladies to greet us is Bellinda. She is much younger than Mrs. Loveit and relatively inexperienced in the arts of intrigue. She is a pleasant stylish woman who can never quite make up her mind as to what she wants to do. She and Mrs. Loveit are close friends, and while Bellinda is in much better control of her emotions in public than her friend, she does have occasional lapses of decorum.⁴⁷ To reinforce her relationship with Mrs. Loveit and also to establish her lack of control, she will be in pink. However, in order to place her on the control scale we have established her as being more in possession of herself than Mrs. Loveit, she will be lightened in tone by adding yellow to her color scheme.

Plate Nine

Bellinda's undergarments consist of pale pink tights, pink shoes with square toes, high heels and a high instep and

⁴⁷ Etherege. Act Five, Scene 1.



Plate Nine: Bellinda.

a petticoat of medium pink taffeta constructed in the same manner as that previously described for Mrs. Loveit.

Because of the round waist line, her gown is constructed in one piece. It consists of a round necked bodice built on the corset of bright pink taffeta overlaid with yellow silk organza and has three vertical tucks down the center front from neck to waist. The two outside tucks should angle out from the waist slightly to add to the slimming effect of the corset line. Placing the tucks in the fabric (using the two layers as one) prior to cutting the bodice makes it unnecessary to alter the pattern to accomodate them. They should be three inches apart at the neckline and taper to one and one-half inches apart at the waist.

Both sets of sleeves are set into the bodice. The inner sleeves are of white lawn, full and are gathered to elastic just below the elbow and then worn pushed up to an inch or so above it. They end in double tapered ruffles. The first ruffle tapers from two inches in width at the inside seam to four inches at the outside. The second ruffle measures three inches on the inside and six on the outside. One-half inch rose satin ribbons cover the elastic and tie in a square knot with three inches of the ribbon left free. The outer sleeves are short and made of the same organza over taffeta as the bodice. They have three vertical tucks running from the arm-seye to the hem, using the shoulder seam as a centering point.

They are parallel and one inch apart. The outer sleeves are finished with swags of medium pink taffeta which loops up at the point where the tucks meet the hem. The hem of the sleeve should be cut up at that point.⁴⁸ This point is then accented with a gold button.

The underskirt is of the bright pink taffeta overlaid with yellow organza cut in gores and gathered slightly to the waistband. It is trimmed with one-inch satin ribbon, of the same rose shade as the sleeve ties, that runs in a vertical line down the center front of the skirt until it makes a right angle with a horizontal row of the ribbon sewn twelve inches up from the hem.

The overskirt is circular and matches the skirt. It is cut one-fourth the length of the skirt and rounded at the center front up to the waist as shown on the rendering. A medium pink taffeta swag is attached to the hem which tapers from three inches wide at the waist to eighteen inches at center back. The floor-length central loop is attached to the overskirt at the back and covered with three tiers of eight-inch taffeta ruffles, as is shown in the rendering. All of the swags and ruffles should be lined with the yellow organza to give the appearance of one overskirt which has been looped to the back. The waist is trimmed with a two-inch rose satin

⁴⁸ See the rendering.

ribbon.

Bellinda's dress is finished with a falling ruffle of white lawn that tapers from two inches at the center back to three inches at the front. The ruffle should not begin to taper until it is in front of the sleeves and should stop two inches short of center front on either side. The resulting space is filled with a four-inch figure eight gold pin set with two red stones.

Her hair is parted in the center and combed close to her head, widens out in curls over the ears and has two long love-locks which fall over one shoulder. Her cap is two layers of white lawn ruffling radiating from an off-center point. The under layer should be slightly longer than the upper and the point is covered with a cluster of rose satin ribbon. It is worn with the short side to the front.

For the Mail scene, Bellinda wears a very pale pink crystalette hood tied with rose satin ribbons, a triangular shawl of chintz in a green and white print edged with a four-inch box pleated ruffle of green polished cotton, and carries a small brown velvet muff.

Harriet Woodvill

Harriet Woodvill is Dorimant's third, and presumably final, romance. She is young, beautiful, and "vastly

rich."⁴⁹ In addition, she is sophisticated, witty, and more than a match for Dorimant at playing the double role demanded by society. Harriet is Mrs. Loveit's exact opposite in terms of control. She is dressed in shades of yellow trimmed with orange to complete the rose to yellow continuum and also to establish her relationship with Dorimant who is dressed in gold.

Plate Ten

Harriet's bodice, built on the corset,⁵⁰ is of white crystalette over yellow taffeta. The deep center vee of the waistline is accentuated by the seven rows of one-half-inch orange silk moire ribbon which follow the lines of the corset. Each ribbon is edged on both sides with narrow white lace. The elbow-length sleeves are of the same layers of fabric as the bodice. They are narrow straight sleeves and end in a pleated ruffle four and one-half inches in length which are stitched to the sleeve at a line three-fourths of an inch from the top of the ruffle. The stitching is then covered with a row of one-half-inch orange moire ribbon edged with lace. The inner sleeves are of sheerest white organza

⁴⁹Etherege. Act One.

⁵⁰Use the same pattern and method of construction as for the others.



Plate Ten: Harriet Woodvill.

gathered to string elastic below the elbow, leaving two-inch self ruffles. Several tangerine satin double knots of one-fourth inch ribbon are tacked to the elastic as trim.

The underskirt is full and made of the white crystalette over yellow taffeta. A thirteen and one-half inch ruffle of pleated crystalette trims the hem and orange ribbon and lace hide the stitching line one and one-half inches from the top of the ruffle. A full floor-length panel of light orange tissue silk is gathered to the bodice at the back over the underskirt. This panel should stop just short of the side seams of the dress.

The overskirt is hip length and of the same materials as the underskirt. It is set smoothly at the waist and decorated with swags of the tissue silk which meet at the center back at a point fourteen inches down from the waist. Attached to the overskirt beneath the swags is a full ruffle of the orange tissue silk finished to a length of twelve inches.

The gown is finished with a two-inch standing gathered ruffle of white organza trimmed with narrow white lace at the neckline. Set in with the ruffle at two and one-half inch intervals are interfaced double tab ribbons of tangerine satin. They are three-eighths of an inch wide and one inch long. A single row of the one-half inch orange moire ribbon trimmed with lace bands the neckline. The gown laces up the back opening in the prescribed manner.

Harriet's petticoat is of white taffeta constructed in the same manner as Bellinda's and she wears white tights and white shoes. Her hair is dressed in curls close to her head and she wears two lovelocks over her shoulder. The cap is of white crystalette cut in two semicircles with a nine-inch radius. These semicircles are trimmed with a one-inch ruffle along the curve and then gathered along the straight edge to a width of two inches. The two halves are joined together with a large tangerine satin bow. The bow is placed at the crown of the head and the two gathered sections are pinned down over either ear.

As befits her wealth, Harriet wears pearl drop earrings, two pearl bracelets, a single strand necklace of oval amber beads separated by round gold ones, and several large single pearls in her hair. For the Mail scene, Harriet adds a large triangular white lace shawl to her costume.

Plate Eleven

Harriet's maid, Busy, is dressed in medium brown and yellow. She wears black low-heeled shoes with square toes and black tights. Her petticoat is of medium weight muslin and A-line in shape. Over this she wears a light yellow A-line skirt of heavy slubbed cotton. Her bodice, again built directly on the corset, is of brown, black and yellow striped



Plate Eleven: Busy, maid to Harriet.

denim. The sleeves are straight and stop above the elbow where they are trimmed with two-inch ruffles of white polished cotton. A band of one-half-inch black cotton braid covers the seam. The round neckline receives the same treatment with a two-inch ruffle of polished cotton and a row of the black braid. Her overskirt, of the striped denim, is cut three-fourths the length of her skirt and gathered in three rows of puffs to a black taffeta lining cut one-half the length of the skirt. The overskirt is gathered to the waist of the bodice and the waist is trimmed with a one-inch strip of black cotton braid.

Busy's apron, of white polished cotton, features a hanging pocket and is sewn directly to the bodice. Her mob-cap is also of the polished cotton and is trimmed with a three-inch ruffle of the same fabric. Around her neck she wears a one-inch black satin ribbon edged with one-half-inch polished cotton ruffles.

For the Mail scene Busy wears an elbow length circular cape of brown cotton lined with black taffeta. It has black cotton braid trim at the circular hem and neck and fastens with a brass button and black loop at the throat.

Lady Woodvill

Lady Woodvill, Harriet's mother, is an admirer of all things past and finds little in the present world of the play

to her liking, particularly the fondness of the men for women younger than herself.⁵¹ Because she is both related to Harriet, who is of the Libertine group, and at the same time a member herself of the Christian ethic contingent, her colors are set as grey with a touch of blue in it trimmed with yellow.

Plate Twelve

Lady Woodvill's undergarments consist of grey tights, grey shoes and a grey taffeta petticoat lined with muslin. It is layered with four-inch ruffles double-lined with nylon net for stiffness. Over this she wears a bell skirt of grey peau de soie which is appliqued in antique gold lame down the center front. The designs are to be raised and this can be accomplished by padding under the designs with layers of cotton quilting.

Her bodice of grey peau de soie is built on her corset. The neckline of both the corset and bodice must be cut out so that her shoulders are left bare. The center front panel of the bodice is overlaid with gold metallic lace and one-half-inch yellow satin ribbons. Her straight sleeves end in three-inch cuffs of heavy white lace over white taffeta. A four-inch collar of the lace over taffeta encircles the neckline.

⁵¹ *Etherege*. Act Four, Scene 1.



Plate Twelve: Lady Woodvill.

Her undersleeves are of white lawn and are full and gathered to elastic below the elbow. They have a three-inch self ruffle.

Her overskirt of the grey peau is attached in deep pleats to the bodice and is slightly longer than floor-length at the back, giving it a train effect. The overskirt is trimmed with three horizontal bands of the gold metallic lace and one-half-inch yellow satin ribbons. The band at the hem is twelve inches in width, the middle band eight inches and the upper one measures four inches. The placement of these bands depends upon the length of the skirt and will have to be determined on the actress. The distance between the rows is intended to graduate toward the hem, just as the rows themselves become wider. Two vertical rows of the lace and ribbon trim are placed on the front edges of the overskirt. These rows should taper from a width of six inches at the waist to ten inches at the hem. One-half-inch yellow ribbon trims the waist.

Lady Woodvill's hair is dressed high in tight sausage curls and she wears a white lace over taffeta fontange to which is attached a black satin veil. The veil has two separate panels at the sides which fall forward over each shoulder. Her bodice is trimmed with a large pendant brooch of red stones and she wears a large red ring. Elbow-length white gloves complete her costume.

For the Mail scene she wears a black satin pelisse that

is ruffled in three-inch tiers from neck to hem. The hem reaches to just below the waist at center front and tapers to a point three-fourths the length of the skirt at center back. A black silk tassel hangs from the point in back. The round hood is also completely ruffled in one and one-half-inch widths. The pelisse ties with two long black silk cords furnished with tassels. It is not pictured.

Plate Thirteen

Lady Woodvill's footman wears brown shoes, cream-colored tights, a cream colored percale shirt with long full sleeves ending in one and one-half-inch self ruffles, and a plain rectangular jabot of the percale.

His breeches, cut from Handy's pattern are made of dark gold sailcloth and are gathered to elastic below the knee. The waist is trimmed with three black cloth-covered buttons. His coat⁵² is of the same gold sailcloth lined with dark brown taffeta, buttons from neck to hem with black cloth buttons and is trimmed down shoulder seams, side seams and the outside center of the three-quarter length bell sleeves with black silk cording. A black silk tassel is attached to the cording at the hem of each sleeve.

⁵²Waugh. The Cut of Men's Clothes 1600-1900. Pattern p. 59. (omit sleeves and substitute three-quarter length bell sleeves.)



Plate Thirteen: Servant to Lady Woodvill.

His wig is black, parted in the center and combed close to his head into a black faille bow and black broadcloth wig-bag. His hat is small and circular with a four-inch brim and is made of black industrial felt over buckram. The band is a black silk cord with two tassels.

Young Harry Bellair

Young Bellair is handsome, well-dressed and charming, but not overly bright.⁵³ While he professes to be a Libertine and fancies himself as a compatriot of Dorimant and Medley, he is firmly enrooted in the Christian ethic tradition and cannot conceive of going against the dictates of society. Since he is in love with Emilia, he will marry her; but at the same time he will not consider giving up his inheritance for her. It is indicative of his character that Emilia, his fiancée, is precisely the kind of woman with whom his father (who, like Lady Woodvill, is a relic of a past age) can and does become infatuated.

Plate Fourteen

As the central figure in the Christian ethic group Young Bellair is dressed in blue. His breeches, cut less

⁵⁴ **Etherege. Act One.**



Plate Fourteen: Young Harry Bellair.

fully than Dorimant's, but from the same pattern, are constructed of midnight blue upholstery damask and end in plain bands below the knee. With them he wears pale beige tights and navy blue shoes with yellow grosgrain rosettes.

His vest⁵⁴ which fastens with small gold buttons from neck to hem is of the upholstery damask also and is lined with dark blue taffeta. His cream colored lawn shirt-sleeves are full and end in a double falling ruffle over the hand. The top layer is two inches in width and the bottom layer measures three inches. One-quarter-inch yellow satin ribbon ties trim the wrists and the sleeves are set directly into the vest.

Bellair's coat, cut from the vest pattern, of royal blue monk's cloth is the same length as his vest and lined with blue and yellow striped taffeta. Because of the softness of the monk's cloth, the entire coat is interlined, including the sleeves. The fitted sleeves end just above the elbow in four-inch straight cuffs which are trimmed with three and one-half inches of white lace over white taffeta, leaving one-half-inch of the blue monk's cloth at the upper edge. Three-inch wide gold tapestry fringe is sewn around the inside of the sleeve in such a manner as to hang down when the cuff is turned up. This same tapestry fringe decorates the hem of the coat, adding three inches to the length of the garment as compared

⁵⁴ Waugh. Pattern p. 59.

to the vest.

Bellair's jabot is of white lace which is knotted at the neck. Four half bows of one-inch yellow grosgrain ribbon are attached to either side of the knot from the back and the jabot is then sewn to a two-inch neckband of white lace over white taffeta. A one-quarter-inch wide blue satin ribbon is sewn to the jabot three inches from the hem. A rosette of the one-inch grosgrain ribbon is attached to the left shoulder of the coat and a matching rosette hangs from the handle of his dress sword. The sword is mounted on a baldrick of black satin over industrial weight felt. It is trimmed with white satin one-inch ribbon and three-inch gold fringe on both edges. Large red jewels are sewn down the center of the baldrick and pearls are scattered among them.

Plate Fifteen

Bellair's page is dressed in brown low-heeled shoes, beige tights and full breeches of dark brown duck cut from Handy's pattern. They end in bands below the knee and are decorated with bows of turquoise silk cording at the sides of the leg.

His shirt is of beige cotton and has full sleeves which tie at the wrists with turquoise cords and end in one-inch self ruffles. The jabot is a plain rectangle knotted at the



Plate Fifteen: Page to Young Bellair.

throat.

The page's coat⁵⁵ is of tan cotton twill and is decorated with vertical stripes made of pale blue faille on which a black tracery design has been painted. The stripes are edged with yellow silk cording and sewn directly onto the coat fabric. The coat is lined with pale yellow taffeta and is worn hanging open.

His wig is brown, parted at the center and gathered into a short pigtail with a turquoise grosgrain bow. He carries a small round cap of dark brown duck.

Emilia

Emilia is a discreet young lady of excellent character and deportment whose infrequent bursts of youthful gait do not save her from a certain dullness. As Bellair's intended she wears blue to reinforce that relationship, but Dorimant has also been interested in her and intends to approach her again after her marriage. Apparently he feels that her concern is more for her virginity than for her virtue. In order to place her as a possible conquest for Dorimant, pink has been added to her color scheme, but in order to save her from a china doll look, she will be in Prussian blue and salmon pink.

⁵⁵Bellair's pattern is altered only by cutting all seams straight.

Plate Sixteen

Emilia wears navy shoes, dark blue stockings and a full navy blue taffeta petticoat ruffled like Mrs. Loveit's. Over this she wears a full skirt of blue and grey striped upholstery satin. A waving design of silver has been painted over it.

Her bodice is of flowered salmon upholstery chintz set in two-inch pleats beginning at the center front with a four-inch box pleat and constructed on the corset. Again, the pleating is done before the bodice is cut out. The short bell sleeves are pleated also and end above the elbow in midnight blue satin-backed crepe cuffs two inches wide. The crepe is used shiny side out and the cuffs are interfaced. The under sleeves, of white faggoted cotton, are full and gathered to elastic below the elbow. They end in two-inch ruffles edged with narrow white lace and are trimmed with one-half-inch green-bronze satin ribbon.

Emilia's overskirt is of the flowered chintz cut in gores and set smoothly to the round waistline of the bodice. The overskirt is lined with midnight blue taffeta and edged with swags of the midnight blue crepe again used shiny side out. Two wedge-shaped panels of the crepe, edged with three-inch gold tapestry fringe, are gathered to the center of the swag, giving the effect of a tied back skirt.⁵⁶

⁵⁶See the rendering.



Plate Sixteen: Emilia.

The waistline is banded with one-half-inch bronze satin ribbon as is the neckline which is finished with a one and one-half-inch ruffle of scalloped white lace. The gown laces at the back in the prescribed manner.

She wears a large gold pin with three pendant pearl drops on the center front of her bodice and pearl drop earrings. Her hair is worn parted in the center and combed into curls over her ears. Two lovelocks are secured at the nape of her neck with a small dark blue satin bow.

Lady Townley

Lady Townley is Young Bellair's aunt and his and Emilia's sponsor and confidante. As her name implies, she is sophisticated and socially prominent, but she has a warmth about her and is possessed of an insatiable taste for gossip. Her position as social leader of the Christian ethic set necessitates her wearing the darker hues of their group, but her sympathy with the Libertines shows in the red tint of her purple. While her gown is not of the contemporary design of Harriet's or Bellinda's, it is much more modish than Lady Woodvill's or even Emilia's. The desired effect is one of lushness and sophistication that would be soft and feminine at the same time.

Plate Seventeen

Lady Townley's undergarments consist of maroon shoes, tights, and a maroon taffeta petticoat made in the same ruffled style as the others. Her petticoat is worn over a padded hip roll three inches in diameter which tapers in the front to permit the bodice to lie flat over the stomach.

Over this petticoat is worn a full gathered skirt of eggplant satin. Her overdress is made of eggplant and eggshell striped upholstery damask with a narrow gold stripe.⁵⁷ The bodice is built directly over the corset and the large puffed sleeves end at the elbow with a three-inch ruffle of eggshell cremepuff. The sleeves are caught into two tiers with small cornflowers. The flowers also decorate the seam of the ruffle.

The skirt of the overdress is full, gathered, and split at the center front. It is pulled to the sides and gathered into three tiers by hand. Larger cornflowers are placed between the tiers at sixteen-inch intervals. Again, as with Lady Woodvill's gown, the tiers should graduate, with the last flounce being one-third the length of the entire skirt. The waist is trimmed with gold edged cornflower blue moire ribbon

⁵⁷ If this fabric cannot be found, it is easily made by constructing the stripes of the fabric of the skirt overlaid with black lace and edged with narrow gold ribbon.



Plate Seventeen: Lady Townley.

as is the neckline. A two and one-half-inch falling ruffle of eggshell cremepuff encircles the neckline and three-inch graduated ruffles of cornflower blue chiffon edged with gold ribbon cascade down the front of the bodice. The gown laces at center back.

Lady Townley's white wig is pulled straight back from the forehead into a high pompadour. Her cap, of eggshell cremepuff, has a two-inch ruffle and covers her entire head from crown to nape. It is trimmed at the back with a blue moire bow. Two lovelocks curl down over one shoulder from under the cap. She wears ruby earrings, a gold and ruby lavalliere on a thin gold chain, and a ruby ring.

Plate Eighteen

Lady Townley's butler wears black shoes, white tights and a white satin shirt. The long sleeves end in one-inch ruffles and the jabot is a rectangle of the satin tied like an ascot. His narrow breeches⁵⁸ are of plum velvet and tie above the knee with black satin ties. His coat⁵⁹ is of dull rose, purple and green print upholstery cotton. It has long fitted sleeves which end in five-inch black satin cuffs. A

⁵⁸ Waugh. Pattern p. 61.

⁵⁹ Ibid., p. 59.



Plate Eighteen: Butler to Lady Townley.

one-inch band of purple satin trims the cuffs and two-inch wide vertical bands of the purple satin trim the front edges of the coat. The coat is lined in violet taffeta. A single black satin tassel marks the waist at each side seam and two white satin tassels hang from the waist of the breeches. His wig is light brown and combed straight back into a black satin bow and black broadcloth wigbag.

Old Harry Bellair

Old Harry is Young Bellair's father and, like Lady Woodvill, distinctly the product of the previous era. He admires all of the old-fashioned virtues, especially obedience in sons. In his super-annuated passion for Emilia, he makes a fool of himself as the doddering rone he really is.

Plate Nineteen

Old Bellair wears black shoes with silver buckles, beige tights and light brown no-wale corduroy breeches (Mandy's pattern) which are gathered to elastic below the knees. His beige shirt is made of crepe with a plain jabot, full sleeves and three-inch ruffles at the wrist. His coat⁶⁰ is of dark

⁶⁰Ibid., p. 59. (All seams are cut straight.)



Plate Nineteen: Old Harry Bellair.

turquoise wool lined with pale aqua taffeta. The elbow-length fitted sleeves are decorated with two-inch black satin bands edged with silver cord. Rosettes of silver cord are placed in the center of the band at two-inch intervals. The same satin and cording trim decorates the front edges of the coat.

Bellair's wig is grey and hangs straight to the shoulders, falling in haphazard bangs over the forehead. He carries a blackthorn cane.

Sir Fopling Flutter

Lately returned from the Continent, Sir Fopling is the foil for Dorimant. Ostensibly the Man of Mode, Sir Fopling mistakes the trappings and ceremony of society for character and intellect. His main concern is his appearance and the impression he makes on people. He is constantly engaged in a game of one-upmanship with all of the men he comes into contact with.

Since he really belongs to neither of the groups he has been costumed in green. His fondness for clothes necessitates more than one costume for him and so he has been designated a different costume for each of his three entrances.

Plate Twenty

Fopling's first entrance is made in chartreuse. Since this is his first social call in London after his return from France, he would presumably be dressed in all of his outrageous finery. In order to set his style as more ornate than the prevailing mode, it was decided to move him back to circa 1665 when the style was much more lavish and cluttered.

Fopling's shoes are of white leather and have large fan-shaped tongues which are edged with white box-pleated linen. The shoes are trimmed with large chartreuse satin streamered bows. His white tights are gartered at the left knee with a satin bow.

His petticoat breeches⁶¹ are made of olive green velvet and come to just above the knee. The flounces are of chartreuse satin lined with black taffeta and edged with one-half-inch gold ribbon. Three gold tassels hang from the waist in front.⁶²

The shirt is of white silk organza over white taffeta and has large puffed sleeves which end in starched ruffles at the wrist. The sleeves are gathered below the elbow and again at the wrist with one-quarter-inch olive satin ribbon trimmed

⁶¹ Ibid., p. 58.

⁶² Aside from Fopling, the only persons wearing tassels are servants and Lady Woodvill, a comment on the "latest fashion from France."



Plate Twenty: Sir Fopling Flutter, Act III, Scene 2 and 3.

with tiny gold buttons and tassels at three-inch intervals.

The tassels are omitted on the wrist.

Fopling's coat⁶³ is of chartreuse satin, interfaced, and lined with olive green taffeta. The short fitted sleeves end in organza over nylon net ruffles. The bottom ruffle is four inches in width and the top one is one and one-half inches wide. The front seam of the sleeve is decorated with box-pleated white linen trim with a one-quarter-inch olive velvet ribbon running down the center. Two-inch wide bands of olive velvet encircle the bottom of the sleeve itself. Small gold buttons are centered on the band at one and one-half-inch intervals. The same pleated linen and velvet trim edges the front of the coat on both sides and medium sized gold buttons accent the waist at the sides, three buttons on each side.

His jabot is of white organza over taffeta and is trimmed with a four-inch band of white lace at the ends. The lace is attached with one-quarter-inch gold ribbon and another row of the ribbon forms the hem. Two gold tassels on white silk cord tie the jabot on and hang down underneath it so that the tassels show beneath the jabot.

His wig is black, long, and very full. Two lovelocks are caught with chartreuse streamered bows, one over each shoulder. The hat has a wide upturned bowl-like brim and is made of

⁶³ Waugh, p. 60. (Omit pockets and take two inches off of the center front edges.)

industrial felt covered with chartreuse satin. A two-inch band of olive velvet studded with gold buttons two inches apart edges the brim over a single row of box-pleated linen three-quarters of an inch wide. Large ostrich feathers of both white and black cascade over each side of the hat.

Sir Fopling is heavily made up and wears a black velvet heart-shaped patch to the right of his mouth and false eye-lashes. He carries a tall thin black cane that has two gold cords with tassels hanging from the gold metal band.

Plate Twenty-One

Fopling is masked on his second entrance to Lady Townley's. He has been to Court and is dressed for the evening.

His shoes and stockings are the same as for the first costume, but the chartreuse bows have been replaced with gold ribbon rosettes. The breeches⁶⁴ are constructed of dark green taffeta overlaid with white lace, interfaced, and lined with muslin. They are banded below the knee with one-inch gold ribbon and have two-inch ruffles of white lace. Strips of the white lace three inches wide are pleated horizontally at one-inch intervals and affixed to the side seams of the breeches.

The coat, cut from the same pattern as his first one, is

⁶⁴Ibid., p. 24.



Plate Twenty-One: Sir Fopling Flutter, Act IV.

of the same taffeta and lace, heavily interfaced and lined with the green taffeta again. Strips of the pleated lace edge both sides of the center front closing, the front dart positions and the back dart positions. A four-inch ruffle of the lace trims the hem of the coat.

The short sleeves are designed in the same manner as those of the first coat. The ruffles are made of the white lace stiffened with two layers of nylon net and the seam is trimmed with a two-inch strip of the pleated lace. The band at the hem is a two-inch width of forest green velvet with gold stitched embroidery. An epaulet of gathered white lace covers each shoulder of the coat. The coat fastens up the front with hooks and eyes.

Fopling's Brandenburg is of dark green velvet, cut in a circular pattern, with long bell sleeves. The coat is lined with white lace and a six-inch ruffle of the lace trims the knee length hem of the coat, the bottoms of the sleeves, and forms the round collar. The Brandenburg ties with dark green satin ribbons set in pairs eight inches apart down the front and has a logg green silk cord attached to the left side at the throat on the inside and another on the inside of the right armscye enabling the coat to be worn as it is shown in the rendering.

The two chartreuse bows are removed from the wig for this scene, and the hat, of the same pattern as the previous

one, is of dark green velvet over industrial felt and buckram, trimmed with two-inch wide pleated lace in the manner shown. White ostrich feathers are piled on the left side and spill out over the right.

Fopling's mask is of celastic painted white and shellaced and has black eyebrows painted on it and false eyelashes affixed to it. A gold streamered bow is attached to the mask. His cane is white and trimmed with a gold bow.

Plate Twenty-Two

Sir Fopling's costumes are intended to progressively outdo one another in outrageousness. It was felt that to design a suit more elaborate than the one shown in Plate Twenty-One would defeat itself by being so busy that it would detract from any scenes in progress. Accordingly, it was determined to costume Sir Fopling for a specific activity for his last entrance. During the dialogue Sir Fopling mentions that he has no time for women because he is currently engaged in designing a ballet,⁶⁵ therefore he wears a ballet costume.

The green, white and gold of his color scheme is continued, but the white and gold are moved into the primary positions and the green used more sparingly to point up the similarities

⁶⁵Etherege. Act Five.



Plate Twenty-Two: Sir Fopling Flutter, Act V.

between Sir Popling and Dorimant. In Act five, all of Dorimant's intrigues threaten to come out in the open and betray him. Much of his dilemma is caused by his surrender to the satisfaction of superficial needs motivated by personal pride, qualities that Popling is a symbol of. Popling, then, ends up in the white and gold in which Dorimant started off, reinforcing the aspect of Dorimant's character which is being revealed in the scene.

He is shown wearing white tights and white satin balloon breeches⁶⁶ which are gathered to the muslin lining above the knee. A large single gold tassel dangles from the outer seam and a chartreuse crepe cummerbund is draped around his waist trimmed with gold tassels four inches apart. The cummerbund is constructed in the same manner as Dorimant's.

Popling's shirt is made of pale yellow silk acetate with a metallic gold pinstripe lined in muslin. It has short bell sleeves and the under sleeves are of white organdy. Both pairs of sleeves are set in as one. The shirt has a standing band collar of white leatherette one and one-half inches wide with a one-half-inch ruffle of white organdy. It is trimmed with half pearls glued on one inch apart.

Over this he wears a floor-length circular cape of the same dark green velvet as his Brandenburg. It is lined with

⁶⁶ Waugh, p. 59. (Omit flounces.)

white taffeta and is permanently fastened to two three-inch wide strips of the white leatherette trimmed with pearls which cross on the breast and hook to a leather belt worn under the cummerbund. The leatherette bands are stitched together where they cross and a large oval gold medallion trimmed with pearls covers the stitching. A matching medallion is placed in the front center of the white satin turban he wears. Two black ostrich feathers rise over the turban from left to right. It is suggested that Fopling have at least two wigs so that the turban can be attached directly to the wig. White leatherette mules on chartreuse chopines complete his outfit. They are trimmed with pearls also.

Plate Twenty-Three

Fopling's pages are dressed in his colors and in order to avoid having them look like a chorus line, two basic fabrics and one silhouette have been used, but the trimmings are all handled differently.

All of the breeches are of the Young Bellair pattern and gather to elastic above the knee. They all wear brown shoes, white tights and white muslin shirts with two-inch ruffles at the wrist and plain rectangular jabots. All of their coats are cut from Young Bellair's pattern, have three-quarter length bell sleeves, and are lined with buff taffeta. The



Plate Twenty-Three: Pages to Sir Fopling Flutter.

variations are as follows from left to right on the rendering.

Page number one wears breeches of medium green sailcloth and his coat is made of olive green wool. Gold cording is sewn into all of the coat seams, along both fronts and edging both his pockets. He wears a long powder blue taffeta sash tied like a baldrick and the ends of the sash are trimmed with two-inch black silk fringe. His shoes are trimmed in blue as shown.

Page number two has a coat and breeches of green-brown sailcloth. He wears a yellow taffeta sash tied on his left arm above the elbow and wears rosettes of yellow grosgrain ribbon on his shoes. His hat is of brown industrial felt over buckram and is trimmed with white feathers.

Page number three wears breeches of olive green wool and a green sailcloth coat with brass buttons down the front. The buttonholes need not be practical as the coat is worn open. He has a cluster of orange grosgrain ribbon on his left shoulder and at the outside of the right knee attached to his breeches. Rosettes of the same orange ribbon trim his shoes.

The fourth page is wearing a dark green wool coat and green-brown sailcloth breeches. Two-inch bands of brown leatherette are set on the sleeves four inches above the hemline and gold buttons are attached to them every one and one-half inches. He wears a three-inch brown leatherette belt with larger gold buttons set at two-inch intervals. The belt

laces together at the center back with a leather thong. His shoes are trimmed with three gold buttons.

All of the pages wear shoulder length wigs parted on the right side and may wear hats similar to that shown on the second man.

Foggy Nan

Nan's character has already been discussed in Chapter Two, Section One, and need not be gone into here. It is important to note that this costume has been designed for a very heavy woman with large breasts and extremely large hips and stomach. It is probable that any woman would have to be padded at the hips and belly in order to approximate the rendering, but if the actress playing Foggy Nan does not have the other assets pictured, a new costume should be designed in the same color scheme.

Plate Twenty-four

Nan's dress is built on her corset which is cut extremely low at the neck and high at the waist. It is of dull red hopsacking with a bright gold polka dot print. The full skirt is gathered onto the round waistline and is hemmed two inches off the floor. Her extremely short sleeves are cut in



Plate Twenty-Four: Foggy Nan.

one with the bodice and seamed at the shoulders. The undersleeves are of bright pink yum-yum and gathered to elastic, ending in one-inch ruffles. The bodice is trimmed with a one-inch ruffle of the yum-yum and a bright rose satin bow marks the cleavage. The apron, of bright gold cotton is sewn directly onto the dress.

She wears black soft low-heeled shoes, black tights, and a plain muslin petticoat. Her mob-cap is of gold cotton trimmed with a rose satin bow. Her black lace mitts have a one-quarter-inch rose satin ribbon threaded through them at the wrists.

Swearing Tom

Tom's character has also been gone into elsewhere, but it must be noted that as he is the opposing symbol to Nan, he must be her physical opposite also. His clothes have been designed in vertical lines to accentuate this.

Plate Twenty-Five

Tom's breeches⁶⁷ are constructed of charcoal grey jersey. His shirt, of light grey muslin, has a long rectangular jabot

⁶⁷Ibid., p. 61.



Plate Twenty-Five: Swearing Tom.

tied like an ascot and then knotted two-thirds of the way down as shown. His sleeves are worn rolled up.

His coat, of dark blue wool with a black pinstripe, is cut from Old Bellair's pattern and lined with black taffeta. The elbow-length sleeves end in three-inch charcoal wool jersey cuffs.

His shoes are black and low-heeled, his tights are pearl grey, and his wig is black, parted in the center and styled in waves to the nape of his neck. He wears a small pince-nez and carries a round black hat of industrial felt over buckram banded with a black silk cord knotted with two-inch ends left over to which are affixed silk tassels.

Mr. Smirk

Smirk is the chaplain called in to perform the marriage in Act Five. Because of the adverse remarks about the clergy in the first act of the play, he is costumed as the antithesis of Christian piety. He is portrayed as a glutton, overfond of spirits, and a sybarite, and is intended to be played with a suggestion of lewdness. He is designed as a Catholic priest in disguise; the private priest of a very wealthy woman who provides him with all of the "amenities."

During this period all ministers were Protestant ones, or pretended to be, therefore Smirk is dressed mainly in black

and white. It is in his choice of fabrics and his use of red in places where it is almost hidden that he gives himself away. It will be noted that Smirk and Medley are in the same color combinations reversed. The tie between them is intentional as both are private sybarites masquerading as ascetics.

Plate Twenty-Six

Smirk wears regulation black shoes with silver buckles, and white tights. His garters, however, are of two-inch red satin ribbon worn below the knee.

His breeches (Handy's pattern) are of black wool broadcloth and gather to the black taffeta lining just above the knees. The coat, cut on Old Bellair's pattern, is of matching wool broadcloth and has elbow-length sleeves with three-inch black satin cuffs lined in scarlet taffeta. The coat should come nowhere near to meeting over his stomach and is lined in black taffeta.

Smirk's vest is of gunmetal grey silk faille with a raised velvet pinstripe, and is cut from the same pattern as the coat, but must button over his more than ample belly. The vest buttons down the center front with small jet buttons set in pairs as shown. The vest should pull over the stomach and not quite meet over the largest circumference as is shown in the rendering. The sleeves of the vest are of the same



Plate Twenty-Six: Mr. Smirk.

fabric and are long and fitted to the wrist where they end in black satin split cuffs three inches wide lined in the scarlet taffeta.

His shirt is of white voile and the full sleeves end in three-inch falling fuffles. The jabot is of voile also, with a three-inch horizontally gathered band built on white taffeta and a two layer closely gathered rectangular falling ascot of voile.

Smirk's wig is pure white and combed back smoothly from the forehead to ear level where it falls into shoulder-length ringlets. His low-crowned round brim hat is of the finest black velvet over industrial felt and buckram, he wears two large rings, one on each hand, and carries a Bible. His rosary hangs negligently out of a low horizontal slash pocket on his vest.

Smirk should be highly colored and gross of flesh, giving the impression of impending gout or apoplexy.

Three Slovenly Fellows

These three gentlemen wander through the Mail scene and are held up to ridicule by Fopling and Mrs. Loveit as being odious fellows of great affectation. Since Fopling and Mrs. Loveit are the two most affected people in the play, it is a moot point just how slovenly these three fellows are. Fopling

and Loveit speak of having seen these fellows before and so it is presumed that they all frequent the same places and that these gentlemen are of a social position not far below that of the principals. They are, accordingly, well dressed and for comic variety should be cast by physical type.

Plate Twenty-Seven

The first gentleman is tall and thin and has been dressed in close-fitting garments of a vertical stripe to accentuate this.

He wears black shoes with red heels, long tongues and oblong silver buckles. His tights are lavender and his fitted breeches⁶⁸ are made of maroon wool jersey. His white shirt of cotton percale has full sleeves ending in two-inch ruffles and a matching jabot that reaches to the waist when tied.

His coat⁶⁹ is of maroon satin with black vertical stripes and bright red satin polka dots placed four inches apart in every other maroon stripe. It is lined with red taffeta.

His wig is red, parted in the center and falls straight to below the shoulders. His hat is of black industrial felt over buckram with a tall Puritan stovepipe crown and a narrow

⁶⁸ Ibid., p. 61.

⁶⁹ Ibid., p. 59.



Plate Twenty-Seven: Three Slovenly Fellows.

brim cocked up in the front. It is banded in three-inch dark red faille. He wears a monocle on a narrow black cord attached to the waist of his breeches, and a round black patch sits alongside his nose.

Gentleman number two is short and plump. He wears mustard shoes with wide violet taffeta bows, yellow tights and a yellow shirt made of muslin. The long sleeves end in one-inch ruffles and the rectangular jabot knots at the throat.

His breeches⁷⁰ are of dark violet suedecloth and trimmed with four gold buttons on the front sailor fashion. His coat⁷¹ is of matching suedecloth lined with yellow taffeta. It buttons down the front with the same gold buttons that trim the pants. The buttonholes need not be practical as the coat is worn open.

His wig is dark blond and falls untidily to his shoulders in curls. The hat is of mustard felt over buckram and sports a few dark red feathers.

Gentleman number three is a pretty fellow dressed in black shoes with powder blue satin ribbon rosettes, pink tights, and close-fitting breeches⁷² of pink brocade. They end in plain bands below the knee. His vest⁷³ is of matching

⁷⁰Use the same pattern as that for Fopling's pages.

⁷¹Waugh. p. 60.

⁷²Ibid., p. 61.

⁷³Ibid., p. 59.

pink brocade and buttons to the waist with self covered buttons. His coat⁷⁴ is of pale lavender upholstery damask lined in pink taffeta. It has an interlining of muslin.

The coat has long fitted sleeves and is trimmed with rosettes of the powder blue ribbon at the waist on the sideseams. His jabot is of white muslin and decorated with powder blue ribbons at the throat. Sleeve ruffles of the muslin may be attached directly to the coat sleeves and should be two and one-half inches wide.

His wig is black, curly and pulled into a large fluffy ponytail over the left shoulder with a black satin ribbon. His large hat is of pearl grey felt over buckram and decorated about the low crown with six rosettes of the powder blue ribbon. He is heavily painted, wears false eyelashes, and an entire coach and four of black velvet race across his cheek.

The Chair Bearers

Bellinda is borne by litter from Dorimant's apartments following her assignation with him. It is carried by men of the street.

⁷⁴Ibid., p. 60.

Plate Twenty-Eight

Since these men make their living on their feet, presumably they would spend money for their shoes. Both wear serviceable black ones with low heels.

The bearer on the left wears dark green breeches⁷⁵ of denim tied with black cording at the waist. His shirt is of grey patched cotton and is worn open at the throat. The vest is of rancid brown leather. All of these garments are ragged, dirty, and sweat-stained. His short brown hair is bound in dirty rags.

The other bearer has bound his feet in dirty rags inside his shoes, and wears ragged burlap pants cut on the same pattern as his friend's, which are lined in muslin and tied with rope. His jacket⁷⁶ is of dark brown hopsacking lined with black cotton. He has looped a red flannel scarf about his throat. His hair is shoulder-length and matted and his clothing should also be dirty and ragged.

⁷⁵Ibid., p. 61.

⁷⁶Ibid., p. 59.



Plate Twenty-Eight: Chair Bearers.

CONCLUSION

The design process has now been completed and the costumes must stand for themselves. No matter how thorough the research and documentation have been, despite the validity of the play analysis, identification of theme, and character breakdown; in the final reckoning the costume design scheme stands alone. If the costumes fail to evoke the desired subconscious responses from the audience, they are a failure.

The ultimate success or failure of a design scheme is in other hands than that of the designer, but certain measures are available to him to insure its validity. There is no one solution to the problem of designing successful costumes for a theatrical production, there are as many design schemes possible as there are designers and directors, and each designer is motivated to some extent by his or her own tastes, but those tastes must be tempered by the individual demands of each production. The specific demands of this production as seen by the designer have been outlined in the preceding chapters and hopefully translated into meaningful visual form.

As with any theoretical problem, this one has the limitation of never having been constructed and seen on the stage. There are oftentimes mistakes in interpretation, color funding,

or fabric selection that are discovered in the buying or building processes and can be rectified at that time. These faults do not always show up in the renderings. Again, seeing your costumes rendered on isolated sheets of paper is not the same thing as seeing them moving about on the actors, and combinations that seemed to work on paper do not always work onstage; some combinations become too blatant; others not obvious enough. No design scheme can be fully judged as being successful or not until it is seen performing the function for which it was formulated.

The values of a theoretical study lie in the opportunities for intensive research into an historical period, the chance to design with no financial restrictions (an opportunity that may never be encountered in actuality) and without having to compromise with the director on your design scheme, and practice in rendering techniques and the application of sound design principles.

This particular study was most valuable for the author in the research into the Restoration ethic of Libertinism and its application to Restoration comedy. The theories of Dale Underwood and Thomas M. Fujimura concerning the relationship of the Libertine to the rest of Restoration society result in a change of character for the comedies of the period from a superficial view of them as merely Comedy of Manners depicting the surface behavior of a certain stratum of society to one

of a group of plays written in order to display the philosophies and motivations of the natural man in opposition to a society operating under a false set of rules and values.

The discovery of these theories was invaluable to the designer in developing a design scheme to successfully visualize the theme and purpose of The Man of Mode.

APPENDIX

Certain general rules of construction are to be followed in the execution of the costumes for this play.

All patterns are to be cut out of unbleached medium weight muslin and sewn together. The first fitting for the actor will be of this pattern. Any adjustments are to be made on the actor and then the muslin pattern is to be taken apart and the adjusted pieces used as the pattern to cut the actual fabrics of the costume out with. The muslin pattern is then used as a backing for the fabric unless it is otherwise directed.

All seam allowances are the standard five-eighths of an inch and all of the measurements given in the text are finished ones. Seam allowances will have to be added to determine the cutting measurements.

All of the women's bodices will be built directly on the corsets, therefore the corset pattern is used to cut out the bodices. A six-inch section at the center front of the waistline of all women's skirts is to be left ungathered to accommodate the corset waistline and give the skirts the straight look at the front characteristic of the period.

Only the sources of period patterns needed are given in the text. All other garments are to be cut out using modern

patterns available at any local fabric store.

The fabrics used in these costumes are the optimum materials for their individual purposes, but many of them are prohibitively expensive. Substitutions are allowable, but all of the characteristics of the fabric substituted should coincide with the desired one. Aside from the obvious one of color; weight, draping quality or stiffness, finish (whether dull or bright) and texture must be taken into account as they are carefully balanced against each other not only within an individual costume, but among the different characters as an integral part of the design scheme of the play.

BIBLIOGRAPHY

- Ashley, Maurice. England in the Seventeenth Century, 1603-1714. Baltimore: Penguin Books, 1963.
- _____. Life in Stuart England. New York: G. P. Putnam's Sons, 1964.
- Aubrey, John. Brief Lives, Chiefly of Contemporaries, Set Down by John Aubrey, Between the Years 1669 and 1696. Andrew Clark, ed. Oxford: 1898.
- Burnet, Bishop. History of His Own Time. London: 1818.
- Burnet, Gilbert. Some Passages of the Life and Death of the Right Honourable John Earl of Rochester. London: 1680.
- Clarendon, Edward Hyde. The Life of Edward Earl of Clarendon. Oxford: 1759.
- Contini, Milla. Fashion. New York: Odyssey Press, Inc., 1965.
- Dobree, Bonamy. Restoration Comedy. Oxford: 1924.
- Durant, Will and Ariel. The Story of Civilization, Volume VIII, The Age of Louis XIV. New York: Simon and Schuster, 1963.
- Edwards, Ralph and L. G. G. Ramsey eds. The Connoisseur's Complete Period Guides, Tudor to Early Victorian. New York: Bonanza Books, 1968.
- Etherege, Sir George. "The Man of Mode or Sir Fopling Flutter," Restoration Plays. Brice Harris, ed. New York: Random House, Inc., 1953.
- Fujimura, Thomas H. The Restoration Comedy of Wit. New York: Barnes and Noble, Inc., 1968.
- Harris, Brice, ed. Restoration Plays. New York: Random House Inc., 1951.

- Hauser, Arnold. The Social History of Art. Vol. 3. New York: Random House Inc., 1951.
- Hobbes, Thomas. The English Works of Thomas Hobbes. London: 1839.
- Holland, Norman N. The First Modern Comedies. Cambridge: Harvard University Press, 1959.
- Krutch, Joseph Wood. Comedy and Conscience After the Restoration. New York: Columbia University Press, 1949.
- Lynch, Kathleen M. The Social Mode of Restoration Comedy. New York: 1926.
- MacMillan, Dougald and Howard M. Jones, eds. Plays of the Restoration and Eighteenth Century. New York: Henry Holt and Company, 1954.
- Nettleton, George Henry. English Drama of the Restoration and Eighteenth Century (1642-1780). New York: The MacMillan Company, 1923.
- Palmer, John. The Comedy of Manners. London: 1913.
- Payne, Blanche. History of Costume. New York: Harper and Row, 1965.
- Pevsner, Nikolaus. An Outline of European Architecture. Baltimore: Penguin Books, Inc., 1963.
- Praz, Mario. An Illustrated History of Furnishing. New York: George Braziller, 1964.
- Tapie, Victor-L. The Age of Grandeur. New York: Frederick A. Praeger, Inc., 1966.
- Trevelyan, G. M. History of England. Vol. II. Garden City: Doubleday and Co., 1953.
- Underwood, Dale. Etherege and the Seventeenth Century Comedy of Manners. New Haven: Yale University Press, 1957.
- Waugh, Norah. Corsets and Crinolines. New York: Theatre Arts Books, 1954.
- _____. The Cut of Men's Clothes 1600-1900. New York: Theatre Arts Books, 1964.

_____. The Cut of Women's Clothes 1600-1930. New York:
Theatre Arts Books, 1964.

Wilson, John Harold. A Rake and His Times. New York:
Farrar, Straus and Young, 1954.

MICHIGAN STATE UNIVERSITY LIBRARIES



3 1293 03085 1186