

THE TROJAN WOMEN: THE DEVELOPMENT AND
EXECUTION OF A COSTUME DESIGN CONCEPT

by

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Thesis submitted to the Graduate Faculty
of Virginia Tech in partial fulfillment
of the requirements for the degree of

MASTER OF FINE ARTS

in

Theatre Arts

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June, 1981
Blacksburg, Virginia

ACKNOWLEDGEMENTS

The development and presentation of any theatrical production demands a great deal of skill and energy. I would like to thank those who made this production of The Trojan Women possible:

Maroon Mask/Theatre Arts-University Theatre--for serving as producers;

Mary Therese D'Avignon--for her time, energy, and devotion in directing this production;

Henry Reynolds--for his Lighting and Sound designs;

Brian Putze--for maintaining everyone's sanity in his capacity as Stage Manager;

The Cast and Crew;

Members of the Special Study in Costume Crafts for their assistance in printing my fabrics;

Moffatt Evans--for his aid and advice in creating the armour;

and, a special thanks to Felice Proctor for her continued guidance and encouragement in this and every project I have undertaken at Virginia Tech.

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INTRODUCTION

The purpose of this thesis is to examine the conceptual and actualized costume designs for Euripides' tragedy, The Trojan Women. This production was presented in Burruss Auditorium, Friday, March 27, Saturday, March 28 and Sunday, March 29, 1981. It was directed by Mary Therese D'Avignon, a Theatre Arts faculty members, with Lighting and Spacial designs by Henry P. Reynolds III, an undergraduate Theatre Arts major, and Costume designs by myself.

The total production budget for this presentation was \$375.00.

The budget breakdown was as follows:

Costumes	\$200.00
Props	90.00
Space	25.00
Lights	10.00

The props budget was allotted for the construction of armour, a shield, a torch and a child's toy. The spacial budget was allotted for the rental and construction of risers to accommodate seating. The lighting budget was allotted to cover the cost of lighting gels.

The size of the costume budget was determined by the director. She preferred the visual emphasis of the production to be on the appearance of the actors, rather than on their environment. The budget allotted to costumes was considerably larger than any other aspect of this production, yet it was still extremely limited in terms of what

was necessary to clothe ten women, four men, and a child. In actualizing these costumes, I exceeded by \$30.00 my original costume/costume prop budget of \$270.00.

The concept developed for these costumes is one which has its roots in ancient Greek Asia Minor, but which transcends reality. Metaphors which parallel the Trojan landscape were used in establishing the color range. Images of smoke, ash, wind, and the sea were also metaphorically employed to establish character.

On a less subliminal level, the imagery of ancient statuary was incorporated into the line of these costumes.

All of the fabrics used were hand-printed. The fabric designs were derived from ancient greek pottery, wall paintings, and metalwork. The fabrics were printed, cut, and the garments stitched by a staff of no more than five. The armour was built out of celastic by myself and one assistant.

This production proved to be a very enlightening experience for all of those involved in its evolution. The development of the artistic concept and the construction techniques documented in the following chapters provided a learning experience which professionally enriched every member of this production team. It is our hope that the audience was equally as pleased and enriched.

Richard von Ernst

Chapter I. THE LIFE AND WORLD OF EURIPIDES

Euripides has been called "the poet of the world's grief."¹ Prior to the great pacifistic enlightenment of the 1960's, few authors of merit have as strongly held the position to which Euripides was committed.² Unlike his colleagues, Euripides was not content to submit to the pain of suffering which, even to this day, seems inherent to human existence. Sophocles stated "Nothing is wrong which gods command." Euripides paradoxically said, "If gods do evil, then they are not gods."³ Sophocles' school of thought was that which pervaded Periclean Athens, yet Euripides consistently opposed that idea. Two great passions envelop the world of Euripides: "a passion for justice and a passion of pity for suffering."⁴ The Euripidean point of view was in direct conflict with the political position of the state in which he lived. The fact that the author remained committed to his views throughout his life undoubtedly allowed him little peace of mind.⁵

There are several ancient sources for information on the life of Euripides. An anonymous and shapeless document called Life and Race of Euripides appears to have been derived from several early sources with sentences added and omitted by those through whose possession it passed. Satyrus, an Aristotelian writer, wrote a Life in the 3rd century B.C. Fragments from this source are extant in the works of the Latin authors Varro and Gellus concerning Euripides. Philo-

chorus, an analyst of the early 3rd century, wrote a special treatise called On Euripides. This, along with Satyrus' work, comprised Euripidean biographical information included in the ancient Greek lexicon of Suidas from the 10th century A.D. Most of these works refer to the pleasant fable of Euripides' birth built around the battle of Salames in 480 B.C. Modern historians generally prefer to disregard this version in favor of that recorded on the ancient chronicle referred to as the Parian Marble. It gives the date of Euripides' birth as 484 B.C., and, since the marble is the oldest witness in existence, it is generally the accepted authority.⁶

An accurate summary of the events which comprise Euripides' childhood can be compiled through the combined "Lives." Born in Phyla, a village in the center of Attica, his parents were Athenians of some means. His father, Mnesarchus, is supposed to have been a merchant. His mother, Cleito, was of very high birth, according to Philochorus.⁷ The relatively high social standing of his family is supported by the fact that Phyla was considered to be an exclusive suburb of Athens inhabited by wealthy land-owning families.⁸ Even today, it is known for its pleasant trees and streams in the midst of a sunburnt land.⁹ When Euripides was four, his family fled the Persian invaders and crossed the Saronic gulf to Salamis.¹⁰ It is known that his family had an estate on that island and that he spent a great deal of his time there during his childhood.¹¹ He must have spent the entire fifth year of life there, because the Athenians could not return

to Athens to rebuild their ruined properties until 479 B.C.¹² Euripides would have been eight years old before the ruined walls of Athens were rebuilt and the temples of the Acropolis restored.¹³ At age ten, he witnessed the ceremony wherein the bones of Theseus, the legendary king of Athens, were brought back from the island of Skyros.¹⁴ As a boy, he participated in many religious ceremonies. He was given the honor of pouring the wine for the dancers, who were prominent Athenians, at a festival honoring Delian Apollo. He also served as a torch bearer of Apollo of Zestor. He received the usual training in athletics and was said to have excelled in the pancration and boxing.¹⁵ There are records, according to some biographers, stating that he won prizes at athletic games held in Athens and Eleusis.¹⁶

More serious at this time was his attempt at painting. As a child, he may have studied Polygnotus, the great muralist whose works adorn the walls of the Acropolis. He undoubtedly witnessed Themistocles, the victorious general of the Persian War, put up the paintings celebrating the victories in the temples of Phyla.¹⁷ These experiences may have inspired Euripides to pursue painting. There is evidence that he began a career as a painter and paintings attributed to him were discovered in Mogara in later times. Many commentators feel that his artistic training is evident in his tragedies through his vivid descriptions of characters and events.¹⁸ Others believe that his experience as a painter contributed greatly to the varied effects of grouping in the construction of his dramas.¹⁹

At the age of seventeen, he saw Seven Against Thebes by Aeschylus and was greatly influenced by it. In the same year, 467 B.C., a new statesman, Pericles, came to power. In 466 B.C., the following year, Euripides became an Ephebus or "Youth." He began his preliminary military training with full military service to follow in two years.²⁰

Concerning Euripides' education, he certainly received the intellectual training appropriate to a youth of his social standing. He was said to have been a "hearer" of Anaxagoras, Prodicus, Protagoras, and Socrates. Prodicus and Socrates were younger than Euripides, and it has been established that they were likely friends and fellow students. Anaxagoras and Protagoras were more likely his teachers. In a fragment of the Phaethon, Euripides represents the sun as a "golden mass" and in a similar fragment of the Chrysippus he mentions the "elements of air and earth from which all things were created": These are both theories of Anaxagoras. Similarly, there are echoes of Protagoras' "famous dictum, 'Man is the measure of all things,'" in a fragment from the Aeolus. Protagoras was said to have read this famous essay on the gods at the home of Euripides.²¹ Other teachers said to have influenced him were Archelaus and Diogenes of Apollonia.²²

From 466 until 438 B.C., when Euripides was forty-six, the records indicate little more about him.²³ We know from the best source on his life, Philochorus, that he wore a long beard and had moles on his face. A portrait bust taken in old age substantiates this image. Philochorus also tells us that he lived alone, disliked parties and

visitors, had a quantity of books and was decidedly a misogynist. He lived on the isle of Salamis in a cave with two openings which had a beautiful view. The biographer states that there the poet could be seen "all day long thinking to himself and writing, for he simply despised anything that was not great and high."²⁴

There is also little known about his family. He is said to have been married twice. His first wife was called Melito, the second, Chorine; or, according to Suidas, Chorile. Some sources allude to only one wife and others indicate that the marriage was an unhappy one. He also had a lifelong companion, servant, and secretary known as Cephisophon who, according to the "Life," caused trouble with his first wife. He apparently had three sons. Mnesarchides, the eldest, was a successful merchant. The middle son, Mnesclochus, was an actor and the youngest, called Euripides, (and sometimes referred to as a newphe), was also a tragic poet.²⁵

Associations with other prominent men are poorly documented. Euripides served as the object of vicious parody in three of Aristophanes' eleven extant comedies. Not one of his remaining light comedies avoids an unkind reference to the elder poet. It is also apparent from his works that Aristophanes knew a large number of Euripides' 92 plays by heart and, therefore, was undoubtedly fascinated by the object of his hostility.²⁶ Conversely, biographers report that when news of Euripides' death reached Athens, Sophocles appeared on the platform at the opening ceremony of the Dionysian festival, which was then getting underway,

dressed in mourning garb. His actors appeared behind him, their traditional wreaths replaced by black cloaks.²⁷ Aelian records indicate that Socrates also had great respect for Euripides. We are told that they kept in personal contact.²⁸ It is said that Socrates once remarked that he "would be willing to walk the five miles between Athens and Piraeus to witness a play by Euripides."²⁹ The extent of their actual friendship is uncertain. It is certain, however, that Socrates and Euripides are never found conversing in Plato's dialogues. Both men are apt to have been dominant members of separate circles.³⁰ Euripides is also linked in friendship to some younger artists. It is said that he prevented the suicide of the Ionian composer, Timotheus, following the failure of his first Athenian recital. Euripides apparently offered the young artist a great deal of support and encouragement.³¹

Although the information is scattered and sparse, biographers have shown that, as a young man, Euripides' interests were wide and varied. When the time finally came for him to make a serious career decision, the experiences he had gathered allowed him to make "the most momentous resolution in his life." He chose to withdraw from public life and follow the path of the dramatist.³² According to Aulus Gellus, the Latin writers, Euripides began writing at eighteen. Gellus, however, proposed his date of birth as 480 B.C.; therefore, according to the accepted birth date of 484 B.C., he was actually 22 when he began his career as a dramatist. It is known that he won his first chorus in 455 B.C. which meant he was allowed to compete for the tragic prize at

the City Dionysia.³³

Tragedy was performed during religious festivals in the theatres of the gods. The major competitive festival in Athens was that of the City Dionysia. The Archon, or magistrate who acted as master of ceremonies, chose three poets to compete. Three wealthy men were chosen to act as Choregai. The Choregai provided for all expenses incurred by the rehearsals and performances. The Polis, or city-state, sometimes also served in this capacity for a particular poet. The poet then obtained a chorus and taught them his chosen work. At the close of the festival, five judges who were themselves "elaborately and curiously chosen," awarded the prizes. All three competitors received a victory, 1st, 2nd, or 3rd prize. Any mention of failure was ill-omen and would fail to bring the desired spirit of Nike, or victory, into the celebration.³⁴ In 455 B.C., Euripides won 3rd prize for The Daughters of Pelias at the age of 29. This play is now lost. He did not win 1st prize until 442 B.C. Even the name of that prize-winning play is no longer extant.

There are only two examples of his work prior to this first victory. They are the Cyclops, a satyr-play (the only one he wrote which is still in existence)³⁵, and the Alcestes written in 438 B.C.³⁶ The Cyclops was not performed until 421 B.C., although authorities have reason to believe it was written before the Alcestis.³⁷

Although there is not much information concerning Euripides' middle years, it is known that as he grew older his work began to draw

closer parallels to contemporary social and political situations. He was not unique in his call for reform. Rather, he was unique in his method. Aeschylus and Sophocles favored reform through active participation in political life and public affairs. Euripides chose a different approach. He withdrew completely in order to attack political policy. All of his work was written for the public and all of his conflicts were political in some sense. "His theatre is a theatre of society, political theatre."⁴⁰ In this respect, he was not a hermit or an aesthete, but rather a writer seeking to enlighten.

As mentioned earlier, the Alcestis is the earliest work available for study. It is not a true tragedy by Greek standards, the serious theme being mitigated by touches of romance. Having been performed in the place of a satyr play, the Alcestis was innovative in its time. The tale involves a king who is fated to die on a certain day. In return for his piety, he is allowed to choose a substitute. No one, not even his aged parents, will die for him. Only Alcestis, his young wife, steps forward.⁴¹ She is considered one of his most beautiful and sensitive heroines.⁴² The play itself is said to be surpassed in its serenity only by the Hippolytus.⁴³ The play was performed with Alcmaeon at Psophis, also called a romance, the Telephus, in which the author broke a tradition and established a new one by having an actor appear in tatters to portray a beggar⁴⁴, and the Cretean Women which subtly approached the kind of social criticism that would prevail in his later works. The heroine, a princess, is condemned to death for

falling in love with a soldier. Euripides approached his heroine with sympathy which appalled his Athenian audience. He treated her as though she had done nothing wrong.⁴⁵ These works, performed with the Alcestis, won Euripides a second prize; they are no longer extant. Enough was written about them for historians to understand their content. Many commentators feel that the contemporary response to these plays was one of dismay. Athenians saw Euripides' work as adventurous, brilliant, romantic, scenically innovative, and filled with a command of the Greek language. However, they were also seen as marred by an "unintelligible note of discord."⁴⁶

In 431 B.C., the Medea was produced. In this play Euripides launched another attack on the social system in defense of women. Peucles stated that "the greatest glory for a woman is to be as little mentioned as possible among men."⁴⁷ In the Medea Euripides defended "the right of the wife to expect humane treatment": he was the first of the great tragedians to do so.⁴⁸ To make matters more shocking, he supported the cause of a barbarian woman against the Greek man who had wronged her. He was not only defending women, but all non-citizens under Greek control who were considered barbarians.⁴⁹ Even more controversial was his method. Euripides' treatment of his subject was calculated to irritate the audience in two ways. First, it was enigmatic. He did not clarify his characters' morality; he let both sides state their case and seemed to enjoy leaving the hearer bewildered. Further, he made a point of studying closely and sympathetically many

regions of thought and character which the plain man preferred not to think of at all.⁵⁰ Despite the fact that he attacked the social system within Athens, he also patriotically defended his state as Athens entered into war. 431 B.C. was also the first year of the Peloponesian War. A short passage in the Medea expresses what Euripides believed to be Athens' greatest glory: "It is an old and happy land which no conqueror has ever subdued; its children walk delicately through air that shines with sunlight; and Wisdom is the very bread they eat."⁵¹

The Peloponesian War was a conflict which shook the entire world known to the Greeks. Thercydides, in his history of the war, stated: "No movement ever stirred Hellas more deeply than this; it was shared by many of the barbarians and it might be said even to affect "the world at large."⁵² It was essentially a power struggle. There had always been conflicts among the various city-states, but none had ever divided the Greek world as did the rivalry between Sparta and Athens which reached its peak in 431 B.C. The Athenians were cultural leaders and encouraged exchange in business, art, and science. Their strength eventually caused them to naturally accept and later, actively seek leadership among the states. Sparta was the champion of city sovereignty. Her interaction with others was limited to necessary trade. As Athens' power escalated, Sparta began to feel threatened. This was the major cause of the war. Thercydides states as much in his history, though he refers to it as the real, but unavowed, cause.

Fear of Athenian power and the universal Greek love of liberty forced Sparta into war.⁵³

In the second year of the conflict, 430 B.C., Euripides wrote another patriotic play expounding the goodness and glory of Athens. His city had been called the Savior of Hellas following the Persian War. Fifty years later the same cities which had bestowed that title cried that Athens "will neither rest herself nor let others rest." In the Children of Heracles, Euripides describes the ideal Athens: one that is "true to Hellas and all Hellas stands for; law, for the gods of mercy, for the belief in right rather than force; . . . for democracy and constitutional government."⁵⁴

In 428 B.C., he wrote what many modern critics consider to be his finest and strongest play. The Hippolytus was also considered one of the best works in antiquity. It is described as a play of first rank and won first prize at the City Dionysian that year.⁵⁵ There is no direct proclamation of Athens' greatness in this play. Instead, Euripides was patriotic in his very choice of subject matter. The Hippolytus was one of the first great plays to be based on what was purely a local Attic legend.⁵⁶

The Hecuba, written circa 425 B.C., returns to the theme of the suffering barbarian women. The Hecuba, however, was written solely for the purpose of arousing pity.⁵⁷ Hecuba suffers as the result of war, just as Greeks all over Hellas were suffering. This subject had been dealt with in the Medea six years earlier, but the Hecuba has a tone of increased bitterness. War had caused a change of mind and conflicting emotions within the poet.⁵⁸

In 421 B.C. the Peace of Nicias was signed, bringing ten years of war to an end. Athens was overjoyed. Praise of peace came from everywhere. Aristophanes wrote the Peace and in the Suppliant Women Euripides prayed that war might never come again.⁵⁹ In this play, he returns to the patriotic position taken in Children of Heracles. No ancient law of god would ever be broken if Athens were there to enforce it.⁶⁰ In war, most men lose their principles and humanity suffers. Euripides' pity for humanity finds noble expression in the Suppliants. He sees how war brings out the essence of the individual. "He also feels deeply the futility and cruelty of war which keeps breeding new wars from old."⁶¹ Within seven years of writing this play, the Peloponnesian war had resumed.

Pericles gladly led his city into war at the beginning of the conflict: he was certain of its inevitability. He also felt it was better if it came while he was still in his prime and when Athens was at its height of military strength. He believed he would gradually force the enemy to perceive Athens' superiority and imperial right.⁶² In 429 B.C., however, Pericles became a victim of the plague that ravaged the city, killing thousands. The leadership of Athens fell into the hands of the industrial class. Demagogues rules Athens. Cleon, the tanner, catered to the brutal desires of the populace at the opposition of the old nobility and moderate class.

In 428 B.C., the town of Mytilene led a revolt on the isle of Lesbos. The island was easily brought under control by Athens, but,

exasperated by the insurgence, Cleon attempted to strike terror into the hearts of all Athenian subjects by advocating the death of all Mytilenian men and the enslavement of the women and children. Athens voted as he wished, but immediately repented and stopped the execution of the orders.⁶³ Several times legitimate offers of a compromised peace came from Sparta, but the ambitious Cleon greedily made unfair demands. One brief year of peace was followed by a renewal of war. In the battle of Amphipolus both opponents to the peace, Cleon and the Spartan General Brasidas, were killed. The Athenians replaced their leader with Nicias, a wealthy man from a respectable family. He brought about the peace which bears his name in the following year.⁶⁴

During 421 B.C., the first year of the Seven Year Peace, the nephew and ward of Pericles, Alcibiades, came to power. He was handsome and brilliant, but vain, daring, and self-seeking. He combined the arts of demogoguery with his own personal charisma, and in 420 B.C., he won the generalship. He immediately planned a continuation of war to further his interests. It was Alcibiades who, in 416 B.C., convinced Athens to send a fleet against the small Dorian Colong on the island of Melos. The Athenian envoys first presented an ultimatum to the Melian magistrate. They demanded that the Spartan colonists renounce their policy of neutrality and align themselves with Athens. The Melians preferred to remain neutral. Athens allows Melos an opportunity to reconsider, but Melos maintained her position. Then Athens commenced hostilities, building a wall around the town which totally invested it.

When the Melians finally consented to surrender, the fate originally meant for Mytilene twelve years earlier befell them. With the men dead, and the women and children sent in slavery to Athens, it took only 500 Athenian colonists to resettle the island.⁶⁵ Melos was of no real importance and no significant threat. Athens had adopted a new policy of brutal force which aroused hatred throughout Hellas and justified her enemies' intentions of overthrowing her. Not only the enemies were filled with hate, but many Athenians must have felt the same way about this new policy. Just as her enemies felt justified to attack, so did critics within the Athenian system. A major criticism was launched by Euripides immediately following the massacre.

Euripides' idea of patriotism was very different from the standard meaning of the word. To most people patriotism has always meant "my country right or wrong." It is a matter of the association and custom of ones own habits, ones own prejudices, ones own neighbors and surroundings. Euripides' ideals came before any of those things. He loved Athens because of what Athens meant. If his city no longer stood for those ideals, he would try, hard as it may be, to stop loving her. It was also certain that hatred would mingle with betrayed love should he ever find her false.⁶⁶ There were signs of this in several plays: Children of Heracles; the Suppliant Women; Medea; and Hecuba.

In 424 B.C., Euripides had reached the age of 60, the age when military service was no longer required. He had spent forty years in service, much of it in combat. Poets were not excused from duty.

They wrote in their leisure time. When they wrote of war, it was not only out of principle, but from experience as well. At 60, a man was officially a Geronte, an elder, an old man. Euripides mourned his youth in the Heracles (423 B.C.): "Youth is what I love forever; Old Age is a burden upon the head . . . Fame and the Crown of the East and chambers piled with gold, what are they compared to youth?"⁶⁷ But he was neither too old nor too tired to see wrongdoing. Euripides was 63 in 421 B.C. when the Peace of Nicias was signed. Old age in Athens was a time when work ended. The winter of one's life was meant to be enjoyed. His early years of old age were spent in a world finally at peace. But by 416 B.C., the peace was shattered, and so was Euripides. Athens had betrayed his love. Her actions in Melos destroyed every ideal he held dear.

The critical attack on these actions launched by Euripides in The Trojan Women was so scathing that it created a breach between him and his people which never healed. It is often wondered which Archon accepted this play and what Choregai funded it. There were undoubtedly many uncomfortable Athenian leaders in the audience the day it was performed.⁶⁸ Euripides, who had once successfully defended himself against the charge of impiety in the time of Cleon, took great risks in presenting this play. Only months after the expedition against Melos, he brought to the stage the legendary fall of Troy, in which the fate of the Trojans was identical to the fate of the Melians. More controversial than that was the fact that he presented the victorious Greeks

as perpetrators of Hubris, the sin of pride, which ultimately led to punishment. At the very end of the presentation, the Athenian fleet was preparing to sail against Sicily. The devastation which would befall them was not unlike that which was wreaked upon the Greeks by the gods on their journey home from Troy. In the Prologue, Athena and Poseidon swear an alliance to take vengeance against the Greeks who insulted the altars of gods and defiled virgins in holy places:

How are ye blind
Ye treaders of cities, Ye that cast
Temples to desolation and lay waste
Tombs, the untrodden sanctuaries where lie
the ancient dead, yourselves so soon to die.⁶⁹

The Trojan Women became the work of a prophet rather than merely an artist: a prophecy which warned that the heavensent blindness of Hubris committed in Melos, pointed directly towards a fall. The other plays presented in Euripides' trilogy (which won second place at the festival in 416 B.C.), strengthened this position of the poet. They have all been lost, but we know their contents. The Alexander deals ultimately with the idea that the only true slave is a slave at heart. The Palamedes involves a righteous man condemned to death by an evil world.⁷⁰ All the plays in the trilogy were similar in tone. They expressed a major change in the author's soul. This play established the beginning of what critics have described as "a period of despair, pessimism [and] progressive bitterness" in the work of Euripides. His view of the world, politics, religion, and his social system were permanently altered.⁷¹ And yet, the Trojan Women is remarkable for

its magnificent dignity juxtaposed against the subtle clashes of character and mood. The sheer beauty of the writing completely masks the torment within the soul from which it came. The desperate pessimism blends with an eloquence of style.

Of the works that followed the Trojan Women there are first, the romances. The Helen, the Andromeda (now only extant in fragments), and the Iphigenia in Taurus all belong to this category. Secondly, there are the true tragedies which are closer to life, probing more deeply into human nature with a bitterness more profound than any of his previous tragedies because they are "comparatively free of indignation."⁷² To the second category belongs the Electra and the Orestes. In his work prior to 415 B.C., Euripides was more interested in revenge. He felt revenge was well deserved when people were goaded beyond their endurance. In the late plays he seems to stress that one should expect to be wronged and that revenge serves no good purpose. It is better to seek peace and forgive.⁷³ Forgiveness, however, was not something Euripides would receive from his own people.

In time of war a nation does not easily forgive critics of their policy. Even though there was not the slightest pro-Spartan suggestion in any of Euripides' work, Athenians losing the war made no distinction. He clearly disapproved of their tactics. His enemies made matters worse by stating he was a blasphemer; a friend of the Sophists who denied the gods and denounced doings attributed to them as evil. He preached against women, and defended adulteresses, murderesses, and perjurers in his plays.

The fact of Athens' losses could surely be attributed to the existence of such men within her walls. The hatred grew until Euripides, at the age of 76, could no longer live in peace in his city. Shortly after the production of the Orestes in 408 B.C., he left Athens and went into voluntary exile. He is said to have first gone to Magnesia where he did not stay long. He chose, instead, to go to a land where barbarians were ruled by a Greek dynasty.

Archelaus, King of Macedon, who had previously invited Euripides to his court in Pella, now renewed his invitation. Archelaus was planting the seeds of an empire that would produce Philip and Alexander the Great. He was drawing around him men of genius. Agathon, the tragic poet, Timotheus, the musician, Zeuxis, the most celebrated painter of the day, and even the historian Thucydides were said to have spent time at his court.⁷⁴ The king offered a life of comfort and repose within the walls of his Palace of the Muses. Euripides undoubtedly wished for these things after the experience of his final days in Athens.⁷⁵

Euripides lived for only eighteen months in Pella before his death in 406 B.C. In that time, he wrote three plays: Iphegenia in Aulis; the Alemaeon; and the Bacchae. Iphegenia in Aulis contains some passages praising the beauty of Macedon. The Bacchae has been called his greatest, most enigmatic creation. It can be compared to none of his earlier work. Critics have said it constitutes the final keystone of the arch of tragic drama.⁷⁶

It is not known how Euripides died. He is said to have been

torn apart by the king's dogs while on an outing. This is the kind of tale cherished by the ancient Greeks. The hero of the Bacchal, his last play, is torn apart by women transformed into wild beasts.⁷⁷

Authorities believe this tale can be safely discounted. It is known that Archelaus was greatly grieved and cut off his hair in mourning. Athens sent envoys to recover the body, but the Macedonians refused to give it up. Euripides was buried near Arethusa outside Pella. The Athenians erected a cenotaph on the road between Athens and Piraeus; the epitaph was written by Timotheus and Thucydides. The monument is said to have been struck by lightning,⁷⁸ a tale most likely invented by those who, even amidst the post-mortem laurels heaped upon him by Athens, still felt Euripides to be a blasphemer.

That Euripides may have been guilty of all that he was accused would depend on one's point of view. Regardless of all else, one thing is sure. Throughout his lifetime the poet brought to the stage play after play which showed the hideousness of cruelty and the pitifulness of human weakness and pain.⁷⁹ Euripides knew in the fourth century before Christ what mankind has yet to fully acknowledge: "No other suffering approaches that which war inflicts."⁸⁰

Chapter II. THE DESIGN CONCEPT

In developing a design concept for The Trojan Women, my research was gathered from many sources and periods. In the initial production meetings it was immediately decided that there would be no conscious attempt to establish historical accuracy in any particular period or style of dress. The director felt that a stronger statement could be made by avoiding a direct connection with classical Greece. She felt it was more important to utilize line and mass as the overall visual elements. This would be true not only of the costumes, but of the space and the movement of the actors within that space as well. It was agreed that the costumes should transcend reality and that, as the concept developed further, artistic license would be employed to necessitate cohesion.

After reading the Edith Hamilton translation chosen by the director, I reread the Richmond Lattimore translation to help clarify any questions raised in my mind by Mrs. Hamilton. Much later, I read the Sartre adaptation which I will address in part three of this paper. After reaching a point where I felt I was comfortable with the script, I began to read "supportive literature." By that, I mean literature which was based within the historical context of the Trojan War. I reviewed The Iliad and The Odyssey. I found the introductory essay by Gilbert Hight to be especially helpful in relating The Iliad to Euripides. I also found the chronicles on the Trojan War by Dictys

of Crete and Darius the Phrygian to be very enlightening. Dictys recounts Greek military trappings in great detail while Darius offers graphic physical characterizations of the individuals involved. As my concept developed, I found this source to be increasingly valuable. These authors supposedly lived during the time of the War and were discovered and translated by Latin writers during the time of Rome. Their authenticity is highly questionable, but it is generally agreed that they seem based in fact. The most valuable aspect of these sources for me was that they offered opposing views to the War, unlike Homer. This enabled me to envision both sides as they saw themselves as well as their enemies.

The next step in developing my approach to designing this show was to investigate ancient Greece. I did this on several levels. I read several books on Euripides and his work. At the same time, I read sections of texts on Hellenistic history relevant to the author. I developed an overview of the Persian and Peloponesian Wars and their relationship to the author's work. At this time, I also closely investigated the Hellenistic and Classical periods of Greece from an aesthetic point of view. I then moved backwards, perusing the art of the Archaic period; Mycenae, Crete and the Aegean Islands. It was at this point that my earliest ideas concerning silhouette, texture and fabric design developed.

My preliminary sketches were based on Archaic statuary, wall paintings, and pottery. The many Kore and Nike provided silhouettes

and suggested fabrics for the women. (Appendix Slides #1-9). The wall paintings, mostly Mycenaean or Etruscan after the Archaic Greek style, provided ideas on line and contrast within a single garment as did plates, amphoras, vases, and cups which depicted figures (Appendix Slides #10-18). The patterns on such pottery which were strictly geometric in design (Appendix Slides #19-33) ignited my interest in developing my own fabric designs for the women's garments.

To further research these ideas and create more definite sketches, I used many books which dealt solely with Archaic art. Work designed by Mycenaean and Minoan artisans stimulated my desire to design the fabrics. I found the geometric motifs more expressive the further back in time my research extended. I also began to consider the shapes and texture in the metalwork of these periods (Appendix Slides #34-48). Jewelry, utensils, and sculpture from Chios, Delos, Lesbos, Lamos, Paros, Naxos, Melos, Thasos, and Melitus greatly contributed to the development of this concept.

Having collected a ream of xeroxed visuals, I began to re-evaluate the rough sketches made from this research and eliminate those influences which were not working.

After viewing my preliminary sketches, the director felt they were still too indicative of Greece. She felt that a re-evaluation of the characters and of the poetic images would be helpful. I reread the play twice and went through all of my xeroxed research. I had eliminated the Minoan and Mycenaean silhouettes much earlier as being

too severe and removed from the feel of this play. The pleating and drapery of the Archaic period were retained (Appendix, Slides #1-9). However, I found that although they were far from the soft flowing lines of the Classical or Hellenistic drapery, it was still too Greek. I needed to find a happy medium. I decided to go back through my notes from my background reading. The least "Greek" sources seemed most likely. The Chronicle of Dares the Phrygian offered the solution.

The idea of going back into the Archaic period had intuitively seemed right. Historically, the Trojan War would have taken place somewhere around 1000 B.C.;⁸¹ therefore, moving into the earliest recorded period of Greek history to establish a touchstone seemed most obvious. The problem was that it was still too Greek. Dares talked about the fact that Hecuba was a Phrygian. In ancient times Phrygia was associated with other nations of Asia Minor such as Babylon, Carthia, Assyria and Persia. We know that Hecuba was considered a barbaric heroine by Euripides' contemporaries. How much larger had the world seemed hundreds of years earlier when Greece went to war against Troy. How much farther away Troy must have been. If Homer was accurate, it took ten years to cross the Aegean. How much more Eastern, Oriental and barbarous this land must have been considered. Many of Hecuba's lines in The Trojan Women made reference to Eastern dress. In her rebuttal to Helen's defense before Menaeus, Hecuba insists that Aphrodite did not tempt Helen to flee from Sparta.

"It was my son. You saw him in his Eastern dress all bright

with gold, and you were made with love."⁸²

And then in chastising Helen, she says:

"You liked to see the Eastern
men fall at your feet.
These were great things to you.
Look at the dress you wear, your
ornaments.
Is that the way to meet your
husband?"⁸³

The Eastern style of dress was far more embellished than the more conservative Greek. This reference to Helen's ornaments surely inferred Eastern influence. These thoughts led me to investigate the Eastern mode of dress which made the major difference in finalizing my concept.

I returned to the library and added to my already extensive collection of research books dealing with ancient Persian, Assyrian, and Babylonian dress in order to make comparisons to the Western style (Appendix, Slides 49-63). Many of these books dealt specifically with Phrygian and Median costumes (Appendix, Slides #64-71), both of which were native to the geographical location where Troy once stood. In thinking about geography, I began to wonder whether any of the archeological digs in that area had ever unearthed anything which would substantiate the direction that Dares' chronicle had prompted me to take.

I found several excellent sources dealing specifically with excavations of Troy. The earliest excavations took place in 1850 and were conducted by Frank Calvert, the American Vice Consul at Canak-

kale. He owned the site of Troy as a private estate. Most of what was found there is in the Canakkale Museum in the Dardanelles, though some reached the Museum of Fine Arts in Boston and the Worcester Art Museum.⁸⁴ More extensive digs were conducted by Heinrich Schliemann and William Dorpfeld between 1870 and 1894. A great many terracottas were unearthed dating from prehistory through the Archaic period and on into the Hellenistic period. Most of these dealt with female deities. Many did show an Oriental influence. Unfortunately, most of the figurines unearthed by these excavations perished with the destruction of the Museum fur Volkerhunde in Berlin during World War II.⁸⁵

The University of Cincinnati conducted a great many digs in the twentieth century, most recently in the early 1960's. An extensive collection of terracotta figurines which parallel Schliemann's finds were unearthed. A folio of these figures accompanied by a monograph written by Dorothy Burr Thompson and published by Princeton University in 1963 show dancing Nikes dressed in Eastern costume, several of which are specifically Phrygian. This information corroborated my instincts to use an Eastern flavor in the design of my costumes.

I found in researching the ancient dress of the Near East, the happy medium which had been alluding me. The silhouette, line, and texture of the clothing was exactly the blend of softness and severity that I wanted to create. The rise of long, straight sleeves and squared or rounded yokes (Appendix, Slides #69-71) lent a feeling of geometric solidity like that of the Archaic greek style. The soft

fold of the mantles and skirts of the gowns were reminiscent of Hellenistic drapery (Appendix, Slides #49-51). The combination of these two very different looks into a single garment were not enough to remove the feel of these costumes from Greece to Asia Minor. These lines, in combination with the Asiatic tendency to use pattern upon pattern and the heavy use of gold (Appendix, Slide #57), even on an everyday garment, did transfer any identification with the Greek mainland across the Aegean to an Eastern locale.

The Eastern people also had a strong tendency to use tactile borders and trim. Fringe was a great tool in blending the Greek and Eastern styles. Although it was heavily used on Persian and Assyrian garments, the nature of its drapability combined with its geometric mass lent itself to both worlds.

Having established the appropriate shape and line for the women, I addressed the soldiers. I wanted to create a sense of distance. These were invaders; they defiled and destroyed the land, the culture and inevitably the women. Having chosen an organic tactile feel for the women, the most obvious choice was a slick, smooth surface for the men. This was ideal on two levels. First of all, it was an inherent quality of metallic armour. Metal is the hardest, most unyielding substance used to make armour, therefore it seemed the best choice for the image I wanted. It lent itself to a robot, war-machine effect and the smooth surface and shape of the armour also created a phallic metaphor (Appendix, Slides #72-74). The only cloth garment which the

soldiers would wear would be a minimal, fitted loincloth. These fabrics needed to have a smooth surface and allow as much give as was possible. I decided on a muslin waistband which would only be visible in the back, the front being covered by the breastplate, and a jersey knit pouch which covered the crotch and ran up the center of the derriere, leaving the sides of the hips nude. The back, arms, and legs would also be left exposed. The helmet would cover the entire head except for the eyes and mouth. This would create a sense of menacing anonymity about the invaders.

All of the helmets would have a blade-like crest running front to back atop them (Appendix, Slide #75), except for Menaleus. His would be larger, flatter and run from side to side like a sunburst in the Spartan fashion (Appendix, Slide #76). Crests would create the effect of a threatening weapon.

I next addressed myself to a color range for the women. I knew I wanted natural earthy colors--not earth colors, but earthy ones. The purple grey of mountain ranges; the lavender, gold and salmon of the sky at sunset; the greens and beiges of foliage; the rose and rust of clay and earth; And all of these colors would be misted over by a dusky grey wash like a cloud of smoke from this vanquished city. The metallic patterns and trim of their clothing would be a slightly tarnished bright gold as opposed to the aging, battle-scarred bronze of the solders' armour. The color of the soldiers' loincloths would be as close to flesh as possible. Specific costume choices for the

principal characters were at last ready to be made. I knew that Hecuba, Cassandra, Andromache and Astyanax needed to be held together as a family. I chose to pursue this through pattern and color. As my final renderings were put to paper, I began to see the characters in my mind, moving as they had in rehearsals, but now fully costumed.

The stage is dark, the lights slowly come up upon Hecuba, the prostrate Trojan queen. She is the strength behind the women of Troy. Her strength manifests itself like a rock. A large, voluminous robe, crumpling about her feet creates the image of a majestic mountain. Dusky purple grey is the obvious choice for this regal metaphor. The patterns embossed on Hecuba's robe and the yoke of her gown appear in full or in part on each of the other members of her family. The gown beneath her robe, a soft pale lavender, represents the sensitive core of this resilient woman.

Cassandra's gown is loose and ungirdled, unlike any of the other women. In her insane fury, she has not bothered to secure her clothing. The sacred wreath and stole are all the security she needs. The gown is full and billows about her body in her frenzied dance. The organic, moss-like, deep amber lace overlays at the cuffs of the full Persian sleeves are visually and texturally like the gold embossed border of the hem of her mother's robe. The same uneven crater-like spaces exist in both. Tiny, gold branches scatter across the gown's surface, bending to and fro just as Cassandra does in her dance. She is dressed in soft, pale, orchid similar to the lavender of her

mother's gown, but diluted with the red of the sacred wine or, perhaps, the blood of her country.

Andromache, too, wears the blood of her land. A simple undergown of deepest wine spills from beneath a double girdled tunic of spring green. Her colors are those of the mother earth, bleeding from wounds to the heart caused by loss of so many sons. She, too, wears the uneven crater-like border design of Hecuba's robe, but on Andromache, the pattern of gold is embossed across the entire surface of her tunic, resembling the pattern of parched, cracked, dying earth. Mycenaean swirls, ancient symbols of fertility and motherhood are dispersed across her undergown. Her head is modestly covered in reticence.

Astyanax, her young son, is dressed in a simple tunic, the yoke of which once more repeats the pattern found on his grandmother's robe and his mother's tunic. His colors are a royal purple, princely, the hope of his country, which dissipates below the yoke into a void of beige emptiness.

The colors of the chorus are out of nature, but faded and grey. At several points during the performance, the women lie prostrate across the stage or recline, crouch, and kneel at different levels, lamenting the ruin around them. The colors resemble branches, brush, and rock against a dusty groundcloth, a veritable painted desert. Each of their fabrics are printed with designs from Archaic Greek pottery or Persian/Assyrian mosaics.

The initial images of the director were smoke, wind, ashes,

and sea. I feel the smoke and ashes to be a part of the vanquished women, and used this in the representation of their costumes. The wind and the sea are destructive images. The sea is a thing the women fear. Several times they mention their apprehension about leaving Troy and traveling over the sea to new lands. They speak with hatred of the invaders who have crossed the sea to annihilate their city. Hecuba compares her fate with that of a sailor:

. . . I know that when a storm comes which
they think they can ride out, the sailors
do their best, one by the sail, the other by
the helm, and others bailing.
But if the great oceans raging overwhelms
them, they yield to fate.
They give themselves up to the racing waves.
So in my many sorrows I am dumb.
I yield, I cannot speak.
The great wave from God has conquered me.

The sea is powerful. It rages and the great waves crush everything in their path. The sea is Menelaus and his army. The armour of soldiers subtly reflects this. It is worn and battlescarred, much the way a ship is worn by barnacles and salt water. Menelaus enters wrapped in a seafoam colored cape. The slightly greyed, blue-green fabric billows behind him like great waves as he rants and raves before the cowering captives. No trace of blue is used anywhere else in my palette. It is the color of the sea.

The wind also brings destruction. It was the wind that powered the enemy ships, filling their sails, bringing them to Trojan shores. The wind spread the fire from Greek torches through the city, crumbling the ancient walls of Troy into cinder and ash. And it was the wind that

dealt the final blow scattering those same ashes, all that was left of a land once proud and strong, across the sea. Helen is the wind. A gentle breeze that swept into Troy; balmy, sultry, captivating everyone who lived there. But the breeze became more powerful, stirring up trouble like sand in the desert. The women of Troy covered their faces and saw her for what she was, but the men, sand in their eyes, saw only her beauty. We first see Helen brought on by Greek soldiers. Her gown is off-white and floats about her voluptuous body like clouds in a gentle current, carrying the glittering beads which trim it like the spoils of Troy. As she defends herself to Menelaus and moves about the stage, her pace quickens. The lightweight, translucent, gauze gown surges up, like a zephyr, moving amidst the broken Trojan women and the towering armoured Greeks. Helen is the wind. She brought the armies across the sea; it was her sweet breath that filled their sails. Her lips blew the flames through Troy and then she scattered the ashes with a wave of her perfect hand.

The costumes have been rendered. For me, the costumes had to create images, just as the words of the poet did. On a subtle level, I tried to create metaphorical images. On a more obvious level, I sought to assist the director in creating the image of ancient statuary. To familiarize myself with sculptural drapery, I investigated the collection at the National Gallery in Washington. I also made a point of seeing the exhibition "In Search of Alexander." The jewelry and metalwork were exquisite and influenced some of my fabric prints (Appendix, Slides #77-80). The armour on display influenced the surface

texture I sought in my armour (Appendix, Slides #81-83). In addition to the marbles in the permanent collection, the terracottas in the exhibition were helpful in establishing a three-dimensional feeling for classical draping (Appendix, Slides #84-86).

This experience proved successful. As the actors moved about the stage, they became living, breathing sculptures. When their movement stopped, they became familiar shapes. In their stillness could be seen the Dying Niobid now in the Museo delle Terme in Rome (Appendix, Slide #87), Three Goddesses from the east pediment of the Parthenon (Appendix, Slide #88), and the Nike from the balustrade of the temple of Athena Nike (Appendix, Slide #89). Contours borrowed from Renaissance sculpture could also be identified; Niccolo dell'Arcas' "The Lamentation," Giovanni Bologna's "The Rape of the Sabine Women," Michaelangelo's "The Dying Slave," "The Rebellious Slave," "Pieta" and "Pieta Podanini." From the Baroque period, Bernini was greatly imitated. His "Abduction of Proserpina," "St. Bibiana," "La Theresa in Ecstasy," and "Beata Lodovica Albertoni" were clearly visible. Stefana Maderno's "Cecilia," Francois Gerardon's statuary from the Tomb of Cardinal Richelieu and Pierre Pugets "La Lessandro Sauli" were also influential in the design (Appendix, Slides 90-100). In order to assure that these images were successful, they needed to be considered in choosing the proper weight of fabric and in determining the cut of each garment. They had to allow easy movement and, at the same time, drape properly when not in motion. I originally considered the use of staystitched gathers, pleats, and drapery to maintain the desired

shapes. In considering the close proximity to the audience in which the actors would be working, I abandoned this idea. I wanted to preserve the illusion of an earlier time. Perfectly spaced gathers and intricately measured pleats which never shifted as the actors raised their arms, stretched, knelt, or rolled upon the floor were far too indicative of contemporary construction. I chose, instead, to use the simplest, most natural looking cut, fastened and belted in the most practical manner. This approach proved to be very successful. The garments moved with the body and were easily adjusted by the actresses when necessary.

My design concept for The Trojan Women ultimately evolved into a series of poetic images. These images existed on several levels, some visceral, some cerebral, but congruous in the fact that they were extensions of key directorial images. The ideas of wind, sea, smoke and ash figured prominently in my designs as did the impression of classical sculpture. My color palette was a range paralleling the colors of the Trojan countryside. My fabrics conjured visions of painted pottery, hammered metals, and mosaiced walls and floors. In the final analysis, my decision to concentrate on imagery was corroborated by what initially compelled me to work with Greek tragedy. I am referring to the language. It is exciting, sensitive, melodious, and concise. Greek drama is poetry and poetry is a series of images. I felt the best way to bring it to life was to remain consistent with this belief.

Chapter III. CONCLUSIONS

I believe that our production of The Trojan Women was, for the most part, successful. I remain committed to the artistic concept we developed. There are always things a designer would change with hindsight. No true artist is ever completely satisfied with his or her work. It is that quality which drives us on, compelling us to experiment and grow. I feel that if I could go back, I would experiment with the trim on Helen's gown. I am not opposed to the idea of beads. I believe the use of jeweled and metallic ornamentation was right, but I think there was too much regularity in the solution I chose. I feel the use of an uneven, hand-crafted looking bead would have better served my purpose. The perfect roundness of the gold beads I used became static in quantity when they should have added excitement to the character. They were a choice to which I was never firmly committed, but our extremely limited budget, relatively short building period, and miniscule construction staff led me to accept it with reservations. With so many other problems facing me, I didn't think I would be bothered by them as much as I was.

Another detail I found greatly offensive was the panty line which occasionally read when the girls bent over. Unfortunately, there was no money to experiment with different styles of briefs, and the close proximity of the audience caused the actresses to reject the idea of going bare-bottomed.

I felt the armour was one of the most successful aspects of the show. I was extremely pleased with the aesthetic results produced on stage under lights. I also found that, functionally, it worked even better than I had anticipated. I was distressed by the results of short cuts taken in the construction. Due to my very limited budget, I could only afford two rather sparse layers of celastic. This produced a more uneven surface texture than would have resulted from additional layering. Consequently, it was necessary to fill in this surface with a thicker veneer of water putty than would ordinarily have been used. This caused the finished exterior to be more brittle than usual and, therefore, less durable. Unless carefully handled, the helmets and breastplates tended to chip. The greaves, on which no putty was used, were far more resistant to damage.

Armour intended to be used in an extended run or which took actual blows in stage combat could not be finished by this method.

The last aspect of the show which created a problem for me was not a result of the costuming. After working with the script for several months, viewing the final production, and discussing it with individuals who also experienced it, I have reservations about the translation which we used. I am not taking anything away from Mrs. Hamilton or her work. She was a highly respected authority on ancient Greece and remains so today. Her translation of The Trojan Women is more than adequate for the classroom. However, it needs to be witnessed in production by an audience which has a relatively developed understanding of Greek mythology. It is considered by most

authorities to be an honest and straightforward translation of Euripides, but Euripides was writing for an audience that knew the legends. His audience was aware of events which had preceded those the poet was writing about, as well as the ultimate destinies of the characters beyond the confines of the play. Contemporary audiences do not have that advantage. Many individuals I spoke with had difficulty understanding references to the Hector/Achilles rivalry and, therefore, missed the implications behind the death of Polyxenia and the fate of the noble Andromache. Likewise, the actual triumph of Helen was mistaken for defeat; many audience members believed that she had died at the hands of Menaleus' troops.

This sort of misconjuncture is always a problem when producing any of the classics. In the case of The Trojan Women, however, there is the alternative of Jean Paul Sartre's adaption. Granted, it is an adaptation rather than a translation, but he explains voids which exist for audience members without a background in mythology. I didn't read his adaptation until I was well into my research, but, had I been familiar with it during the initial production meetings, I would have suggested its consideration. I do not necessarily mean that we should have considered using Satre's script. I realize that to many, especially in an academic environment, that would be like considering an entirely different play. What I mean is that considering this adaptation, which does fill in background information, may have been helpful to a modern audience in fully appreciating Euripides.

We may have found ways of better communicating that same information through our production of the Hamilton script.

Over all, I feel very good about this production. I feel that we accomplished what we intended. I believe the concept we developed was valid and was evolved to its fullest potential. I believe that this production served the function which educational theatre should fulfill. I think it was successful in exposing a great many students to Greek drama. At most institutions of higher learning, this kind of theatre is too often limited to literature and theatre survey courses. Any time anyone can experience any of the classics, it is a valuable learning experience. I strongly believe that every effort should be made to see that Theatre Arts-University Theatre engage in this sort of production more often. It is important to know that such theatre exists; it is as important to know how and why it exists. This can only be fully accomplished by working with a script and mounting a production.

This production was also a very valuable learning experience on another level. It allowed many people, including myself, to learn a great deal about costume craft and construction techniques of which they had little previous knowledge. As with any production, there were problems, disagreements, and compromises, all of which were quickly and easily settled. I must say that personally I grew in many ways through this production. It was definitely one of the best overall theatrical experiences I have ever had.

ENDNOTES

¹Edith Hamilton, ed. Three Greek Plays. (New York: J.J. Norton, 1937), p. 29.

²Ibid., pp. 19-22.

³Ibid., p. 23.

⁴Ibid.

⁵Ibid.

⁶Gilbert Murray, Euripides and His Age. (London: Oxford University Press, 1965), pp. 9-10.

⁷Ibid., p. 15.

⁸Siegrid Melchinger, Euripides. (New York: Frederick Ungar, 1973), p. 11.

⁹Murray, p. 15.

¹⁰Ibid., p. 16.

¹¹Melchinger, p. 11.

¹²Murray, p. 16.

¹³Ibid., p. 19.

¹⁴Ibid.

¹⁵Wm. Nickerson Bates, Euripides: A Student of Human Nature (New York: Russell & Russell, 1969), p. 6.

¹⁶Murray, p. 20.

¹⁷Ibid., p. 19.

¹⁸Bates, p. 6.

¹⁹Murray, p. 20.

²⁰Ibid., p. 19.

- ²¹Bates, pp. 8-9.
- ²²Murray, p. 26.
- ²³Ibid., p. 34.
- ²⁴Ibid., p. 12.
- ²⁵Bates, p. 11.
- ²⁶Murray, p. 13.
- ²⁷Melchinger, p. 35.
- ²⁸Bates, p. 9.
- ²⁹Melchinger, p. 25.
- ³⁰Murray, p. 12.
- ³¹Ibid., p. 13.
- ³²Melchinger, p. 12.
- ³³Bates, p. 7.
- ³⁴Murray, p. 32.
- ³⁵Ibid., p. 33.
- ³⁶Grace Harriet Macurdy, The Chronology of the Extant Plays of Euripides (Ph.D. dissertation, Columbia University, 1909), p. 4.
- ³⁷Melchinger, p. 3.
- ³⁸Ibid., p. 23.
- ⁴⁰Ibid., p. 23.
- ⁴¹Murray, p. 34.
- ⁴²Bates, p. 14.
- ⁴³Murray, p. 42.
- ⁴⁴Ibid., p. 35.
- ⁴⁵Ibid., p. 37.

- ⁴⁶Bates, p. 58.
- ⁴⁷Murray, p. 14.
- ⁴⁸Melchinger, p. 20.
- ⁴⁹Murray, p. 40.
- ⁵⁰Ibid., p. 41.
- ⁵¹Ibid, p. 44.
- ⁵²Geo. Willis Botsford and Chas. Alexander Robinson Jr. Hellenic History (New York: Macmillan, 1922; Revised by Donald Kagan, 1969), p. 206.
- ⁵³Ibid., p. 207.
- ⁵⁴Murray, p. 45-46.
- ⁵⁵Bates, p. 111.
- ⁵⁶Murray, p. 42.
- ⁵⁷Bates, p. 93.
- ⁵⁸Murray, p. 44.
- ⁵⁹Botsford, p. 219.
- ⁶⁰Murray, p. 46.
- ⁶¹David Grene and Richmond Lattimore, eds. The Complete Greek Tragedies, 4 vols. (Chicago: The Chicago Press, 1960)4:132.
- ⁶²Botsford, pp. 207-209.
- ⁶³Ibid., pp. 215-216.
- ⁶⁴Ibid., pp. 218-219.
- ⁶⁵Ibid., pp. 219-224.
- ⁶⁶Murray, p. 48.
- ⁶⁷Ibid., pp. 49-51.
- ⁶⁸Ibid., p. 65.

- ⁶⁹Ibid., pp. 65-66.
- ⁷⁰Ibid., p. 68.
- ⁷¹Ibid., p. 71.
- ⁷²Ibid.
- ⁷³Ibid., p. 82.
- ⁷⁴Ibid., pp. 83-85.
- ⁷⁵Melchinger, p. 34.
- ⁷⁶Ibid., p. 35.
- ⁷⁷Ibid., p. 36.
- ⁷⁸Bates, p. 13.
- ⁷⁹Hamilton, p. 24.
- ⁸⁰Ibid., p. 29.
- ⁸¹Gilbert Highet. Introduction to The Complete Works of Homer, ed. (New York: Random House, 1950), p. vi.
- ⁸²Hamilton, p. 74.
- ⁸³Ibid., p. 75.
- ⁸⁴Dorothy Burr Thompson, Troy: The Terracotta Figurines of the Hellenistic Period. (Princeton: Princeton University Press, 1963), p. 5.
- ⁸⁵Ibid., p. 6.
- ⁸⁶Hamilton, p. 61.

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APPENDIX A.

SLIDE

1. Kore 670 B.C., Acropolis Museum, Athens.
2. Nike from the Temple of Apollo, Delphi Museum.
3. Kore 671 B.C., Acropolis Museum, Athens.
4. Kore 681 B.C., Acropolis Museum, Athens.
5. Flying Nike, Late 6th century, Acropolis Museum, Athens.
6. Same, rear view.
7. "Dame d' Auxerre," 640-630 B.C., Musee du Louvre.
8. "Peplos Kore," Acropolis Museum, Athens.
9. Kore, Musee des Beaux-Arts, Lyons.
10. Francois Vase, detail, Florence.
11. Panel Amphora, The Fall of Troy, Staatliche Museen, Berlin.
12. Laconian Cup, Cabinet des Medailles, Paris.
13. Chalcidian Psykter Amphora, National Gallery of Victoria, Melbourne.
14. Amasis Amphora, Cabinet des Medailles, Paris.
15. Tleson Cup, British Museum, London.
16. Phrynos Cup, British Museum, London.
17. Tripod-Pyxis, detail, Musee du Louvre, Paris.
18. Lekythos Vase, Metropolitan Museum of Art, N.Y.
19. Attic Tankard, The University Museum, Philadelphia.
20. Crater with Blossoms, Old Palace of Phaistos.
21. Small Cup, Palace of Phaistos, "Egg-Shell" Cup. Palace of Knossos.
22. Spouted Jar, Palace of Knossos.

23. Three-handled Pithos with Spout, Palace of Phaistos.
24. Terracotta Jar, Late Minoan I, The Metropolitan Museum of Art.
25. Terracotta Conical Rhyton, The Metropolitan Museum of Art.
26. Terracotta Kantharos, Musee du Louvre.
27. Terracotta Krater, Ecole Francais D'Athenes.
28. Terracotta Amphora, National Museum Athens.
29. Terracotta Amphora, Thera Museum.
30. Terracotta Amphora, Thera Museum.
31. Terracotta Amphora, Thera Museum.
32. Terracotta Lekanis, Delos Museum.
33. Terracotta Lekanis, Delos Museum.
34. Gold Rosette, 630-620 B.C., National Museum, Athens.
35. Gold Rosette, 630-620 B.C., National Museum, Athens.
36. Gold Rosette, 630-620 B.C., National Museum, Athens.
37. Gold Rosette, detail.
38. Leafy Spay & Blossoms, gold, Early Minoan II.
39. Pendant, gold, Early Minoan III.
40. Gold Bead, Early Minoan II-III.
41. Gold Frog, Early Minoan, II-III.
42. Gold Cup, Citadel of Mycenae.
43. Gold Cup, Citadel of Mycenae.
44. Gold Cup, Citadel of Mycenae.
45. Gold Cup, Citadel of Mycenae.
46. Gold Armlet for a Man, Citadel of Mycenae.
47. Gold Earrings, Citadel of Mycenae.

48. Repousse Gold Discs, Citadel of Mycenae.
49. Western Greek Woman in the Doric Style.
50. Western Greek Woman in a Mixture of the Doric & Ionic Styles.
51. Western Greek Woman in the Ionic Style.
Western Greek Woman in the Ionic Style.
53. King Darius of Persia.
54. Queen Ashur-Sharrat of Assyria.
55. King Ashur--Nasir--Pal of Assyria.
56. Assyrian Noble.
57. Ancient Assyrian Decoration.
58. Eastern Greek Woman in the Ionic Style.
59. Eastern Greek Woman in the Ionic Style.
60. Eastern Greek Woman in the Asiatic Style.
61. Eastern Greek Woman in a Combination of the Doric & Ionic Styles.
62. Eastern Greek Woman in a Combination of the Doric & Ionic Styles.
63. Eastern Greek Man in the Ionic Style with Strong Eastern Influences.
64. Median Nobles.
65. Median & Persian Priests.
66. Phrygian Riding Costume.
67. Phrygian Women.
68. Phrygian Man.
69. Phrygian Woman.
70. Phrygian Woman.
71. Phrygian Woman.

72. Frieze from the Siphian Treasury, Delphi Museum.
73. Frieze from the Siphian Treasury, Delphi Museum.
74. Samian Warrior, Staatliche Museum, Berlin.
75. Marble Statue of Leonidas, Laconia 490-480 B.C.
76. Bronze Figurine of a Spartan Warrior.
77. Gold Earring, Dallas Museum of Fine Arts.
78. Gold Necklace, Dallas Museum of Fine Arts.
79. Gold & Garnet Diadem, Museum of Fine Arts, Boston.
80. Gold Earrings, Archeological Museum of Thessalonike,
Gold Ornament, Archeological Museum of Thessalonike.
81. Bronze Helmut, Archeological Museum of Komotini.
82. Bronze Helmut, Ionnina Museum.
83. Gilded Bronze Greaves, Archeological Museum of Thessalonike.
84. Terracotta, Aphrodite, Pella Museum.
85. Terracotta, Woman with Himation, Pella Museum.
86. Terracotta, Aphrodite, Pella Museum.
87. The Dying Niobid, C. 450-440 B.C., Museo delle Terme, Rome.
88. Three Goddesses, C 438-432 B.C., British Museum, London.
89. Nike, C 410-407 B.C., Acropolis Museum, Athens.
90. The Lamentation, Niccolo dell 'Arca, C 1485-90, Sta. Maria
Della Vita, Bologna.
91. The Rape of the Sabine Women, Giovanni Bologna, 1583, Loggia del
Lanzi, Florence.
92. Same, rear view.

93. The Dying Slave, Michealangelo, 1513-16, Musee du Louvre.
94. The Rebellious Slave, Michealangelo, 1513-16, Musee du Louvre.
95. The Abduction of Proserpina, Gianlorenzo Bernini, 1621-22, Borghese Gallery, Rome.
96. St. Bibiana Gianlorenzo Bernini, S. Bibiana, Rome.
97. St. Theresa in Ecstasy, 1645-52, Cornaro Chapel, S. Maria della Vittoria, Rome.
98. Beata Lodivica Albertoni, 1671-74, Gianlorenzo Bernini Altieri Chapel, S. Francesco a Ripa, Rome.
99. St. Cecilia, Stefano Maderno 1600, S. Cecilia in Trastevere, Rome.
100. Tomb of Cardinal Richelieu, 1675-94, Francois Giradon, Church of the Sorbonne, Paris.

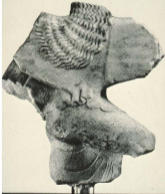




































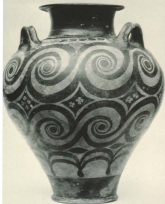












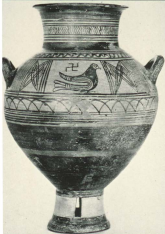






















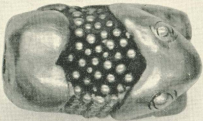










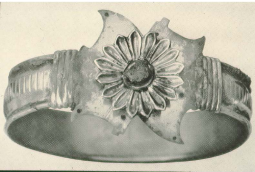
































DESIGNS
FOR
CLOTHS



DESIGNS
FOR
TABLES

















Egyptian high priest

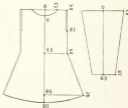
Persian king



Hindu Brahmin

Hindu ruler









































































APPENDIX B.
PRODUCTION SLIDES OF TROJAN WOMEN













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MUSEUM, 1979















APPENDIX C.
SLIDES OF PRODUCTION DOCUMENTATION

















































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THE TROJAN WOMEN: THE DEVELOPMENT AND
EXECUTION OF A COSTUME DESIGN CONCEPT

by

Richard von Ernst

(ABSTRACT)

The purpose of this thesis is to examine the conceptual and actualized costume designs for Euripides' tragedy, The Trojan Women. The design concept evolved through a thorough investigation of Euripides and his world, extensive research into the various artistic styles of ancient Greece and Asia Minor, and a series of production meetings involving all members of the artistic production team.

The concept described in this thesis is one which has its roots in ancient Greece Asia Minor but which transcends reality. Metaphors on both a subliminal and conscious level were employed to establish character, line and color in these costumes. All fabrics were hand printed, the designs for which were derived from ancient decoration.

The fabrics were printed and cut, the garments stitched, and the armour created by a staff of five. The costumes for this entire production were actualized for \$300.00, which exceeded the original costume /costume prop budget by \$30.00.