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Dressing Cultures: Costume Designs For Pericles

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DRESSING CULTURES: COSTUME DESIGNS FOR *PERICLES*

A Thesis Presented

by

HEATHER LEE CROCKER-AULENBACK

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements of the degree of

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Theater

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DEDICATION

To my Family for their Love:

To my Sister for Support and Friendship

To my Father for Guidance and Wisdom

To my Mother for Strength and Inspiration

And to Minee for all the help along the way.

ACKNOWLEDGMENTS

A special thanks to the faculty, staff, and students of the Theater department at the University of Massachusetts, Amherst, for their wisdom and guidance through both my undergraduate and graduate career. The constant willingness to share knowledge and inspire artistic growth is a testament to the high quality learning environment provided year after year. Thank you to Professor June B. Gaeke, a trusted advisor and friend, without her encouragement and dedicated tutelage I may have never discovered one of the great passions of my life.

ABSTRACT

DRESSING CULTURES: COSTUME DESIGNS FOR *PERICLES*

MAY 2009

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This paper examines the costume designs, character analysis, and the process of design collaboration involved in the production of *Pericles, Prince of Tyre* done in the spring of 2009 at the University of Massachusetts Amherst. The designer, Heather Lee Crocker-Aulenback, chose to create a series of cultures influenced by both the text and familiar cultural groups found in our own world, to represent the lands visited by the hero of the play and to create a dynamic and artistic visual landscape for the audience.

CONTENTS

	Page
ACKNOWLEDGMENTS	iv
ABSTRACT.....	v
LIST OF FIGURES	vii
CHAPTER	
1. INTRODUCTION	1
2. THE STORY.....	3
3. CONCEPTUAL STATEMENT	6
4. ELEMENTS OF PRODUCTION.....	8
5. CHARACTER ANALYSIS AND DESIGNS	10
6. CONCLUSION.....	24
APPENDICES	
A. RESEARCH IMAGES	25
B. COSTUME RENDERINGS	33
BIBLIOGRAPHY.....	84

LIST OF FIGURES

Figure	Page
1. Original Research Collage for Tyre, cut paper	26
2. Original Reseach Collage for Antioch, cut paper	27
3. Original Research Collage for Pentopolis, cut paper	28
4. Original Research Collage for Tarsus, cut paper	29
5. Original Research Collage fot Pirates, cut paper	30
6. Original Research Collage for Mytilene, cut paper	31
7. Original Research Collage for Ephesus, cut paper	32
8. PERICLES, mixed media on paper	34
9. PERICLES IN ARMS, mixed media on paper	35
10. PERICLES IN SACKCLOTH, mixed media on paper	36
11. PERICLES IN ROYAL ROBE, mixed media on paper.....	37
12. HELICANUS, mixed media on paper.....	38
13. LORD OF TYRE 1, mixed media on paper.....	39
14. LORD OF TYRE 2, mixed media on paper.....	40
15. ANTIOCHUS, mixed media on paper.....	41
16. ANTIOCHUS' DAUGHTER, mixed media on paper.....	42
17. THALIARD, mixed media on paper.....	43
18. MESSENGER OF ANTIOCH, mixed media on paper.....	44
19. SIMONIDES, mixed media on paper.....	45
20. THAISA, mixed media on paper.....	46

21.	MARSHALL, mixed media on paper.....	47
22.	LADIES, mixed media on paper.....	48
23.	FISHERMEN, mixed media on paper.....	49
24.	KNIGHT OF SPARTA, mixed media on paper.....	50
25.	KNIGHT OF ANTIOCH, mixed media on paper.....	51
26.	KNIGHT OF MACEDON, mixed media on paper.....	52
27.	KNIGHT, mixed media on paper.....	53
28.	KNIGHT, mixed media on paper.....	54
29.	SAILOR 1, mixed media on paper.....	55
30.	SAILOR 2, mixed media on paper.....	56
31.	LYCHORIDA, mixed media on paper.....	57
32.	POOR CLEON, mixed media on paper.....	58
33.	RICH CLEON, mixed media on paper.....	59
34.	POOR DIONYZA, mixed media on paper.....	60
35.	RICH DIONYZA, mixed media on paper.....	61
36.	LORD OF TARSUS, mixed media on paper.....	62
37.	LEONINE, mixed media on paper.....	63
38.	MARINA AT TARSUS, mixed media on paper.....	64
39.	MARINA AT MYTILENE, mixed media on paper.....	65
40.	PIRATE, mixed media on paper.....	66
41.	PIRATE, mixed media on paper.....	67
42.	PIRATE, mixed media on paper.....	68
43.	PIRATE mixed media on paper.....	69

44.	PIRATE, mixed media on paper.....	70
45.	PANDER, mixed media on paper.....	71
46.	BAWD, mixed media on paper.....	72
47.	BOULT, mixed media on paper.....	73
48.	LYSIMACHUS IN DISGUISE, mixed media on paper.....	74
49.	LYSIMACHUS, mixed media on paper.....	75
50.	LORD OF MYTILENE, mixed media on paper.....	76
51.	GENTLEMAN 1 OF MYTILENE, mixed media on paper.....	77
52.	GENTLEMAN 2 OF MYTILENE, mixed media on paper.....	78
53.	PHILEMON, mixed media on paper.....	79
54.	SERVANT/MAN 1&2, mixed media on paper.....	80
55.	CERIMON, mixed media on paper.....	81
56.	CERIMON AT TEMPLE, mixed media on paper.....	82
57.	THAISA AT EPHESUS, mixed media on paper.....	83

CHAPTER 1

INTRODUCTION

Pericles, Prince of Tyre, is one of Shakespeare's most controversial plays, one that has been the source of much debate since its inception in 1608. An early success, the show was a crowd favorite often shown at the Globe Theater, performed for visiting dignitaries, and was one of the first Shakespearean staged plays of the restoration. However, after the play's fruitful beginning, it fell out of favor with the public and was not seen again until later in the 18th century.¹ From then on the play was met with mixed criticism. The most prominent of these critiques was the argument over who the actual author of the play was. Due to an irregular structure in some of the poetic devices and the abrupt switching of scenes, many scholars strongly discounted the likelihood that the skilled poet William Shakespeare had been behind the creation of the play. Scholars on the other side of the debate however, urged that there were scenes filled with exquisite poetic verses that could have been written by none other than the Bard himself. This controversy over authorship eventually led to the widely accepted theory that *Pericles* was written by two authors, one of which is assumed to be Shakespeare.²

The play originally comes from the ancient Greek text *Apollonius of Tyre*, a tale told in its original form throughout the ages until it was rewritten in the 1390's by the medieval poet John Gower in his *Confessio Amantis*. In the 1500's the first English version appeared in a novel written by Lawrence Twine, known as *The Pattern of Paineiful Adventures*. These works are accepted as Shakespeare's primary sources for the play. From Gower's tale, the more influential of the two, the Bard gleaned most of his

¹ David Skeele, *Pericles Critical Essays* (New York: Garland, 2000) 1-2.

² Skeele, *Pericles Critical Essays* 38-50.

names, his narrator, plot outline, and the places that he chose to have Pericles visit on his journey. Shakespeare used Twine's tale as a source to inform the scenes with Pericles' daughter, Marina, and her travails.³ By intertwining these two versions and throwing in some of his own dramatic flare, Shakespeare was able to create a stage worthy drama retelling a popular epic, considered a classic at the time.

³ Liana Thompson, "Pericles Prince of Tyre Study Guide: More Information about Our Production" 17 Mar. 2009 <http://www.umass.edu/theater/pdf/studyguidepericles.pdf>.

CHAPTER 2

THE STORY

Act One: Cerimon (traditionally the character of Gower)⁴ returns to the world from the ashes of the past to tell the tale of Pericles, Prince of Tyre. Prince Pericles has sailed to Antioch, the seat of the bloodthirsty king Antiochus, to win the hand of his tempting daughter by answering a riddle. His passion for the princess and respect for the king are quickly replaced with disgust when the puzzle reveals that the two are involved in an incestuous relationship. Pericles realizes that he is in grave danger if Antiochus discovers that he has found the meaning of the conundrum, so after seeking counsel from his countrymen and trusted advisor Helicanus, he decides to flee from the vengeful king. After learning from a messenger that the prince has fled, Antiochus sends the murderer Thaliard, with gold and poison, after Pericles to kill him.

Pericles sails to the land of Tarsus, where the Governor Cleon and his wife, Dionyza, are mourning the suffering of their homeland due to famine. Pericles promises to alleviate their suffering with his ships full of grain in return for sanctuary during his time of flight. The couple rejoices at their good fortune and pledge their friendship to the prince and his fleet. However, Pericles fears that the assassin is close behind him, and he must yet again return to the sea before he is found.

On the next step of his adventure, Pericles' ships encounter a wild tempest at sea that rips the boats apart, leaving only the prince alive. He is washed up on the shores of

⁴ In the UMASS Amherst 2009 production of *Pericles, Prince of Tyre*, the narrative character Gower, was replaced with the character of Cerimon, to fill the role of the storyteller. The production team broke with this traditional character to connect the role of the storyteller directly to the world of the play, by using a character that Pericles actually met on his travels.

the kingdom of Pentopolis, and met by three fishermen who tell him of the good King Simonides and the approaching tournament to celebrate his daughter, Princess Thaisa's birthday. Fortuitously, the fishers pull up Pericles' father's armor from their nets in the sea, allowing the prince to tourney for the lady. Pericles travels to the court to join in the jousting, though he is a bedraggled mess compared to the finer knights competing. Against the odds, he wins the tournament, and the admiration of the King and Thaisa, who has fallen in love with him. Pleased with his daughter's decision, and the responses he receives from Pericles as he questions him, the King decides to make the two man and wife.

Abruptly after the marriage, the couple learns that they must return to Tyre to calm the uneasy population, and they set sail at once. Sadly another wild storm ravages their ship, causing the new queen to die in childbirth, leaving Pericles a tiny daughter in her place, called Marina after the ocean. The prince is forced to bury his queen at sea and make his way to Tarsus to put his child in the protective care of Cleon and his wife who have a daughter the same age as the new baby. At the same time on the Island of Ephesus, Thaisa's coffin washes up on a beach and is brought to the home of Cerimon, who proclaims that she might not be dead yet, and declares that there might still be hope for Thaisa's life.

Act Two: Cerimon reveals that fourteen years have passed and young Marina has grown up to be a beautiful and accomplished girl, to Dionyza's displeasure, whose own daughter pales in comparison. Consumed by jealousy and resentment, Dionyza kills the girl's nurse Lychorida, and sends her servant Leonine to murder Marina. Just moments before Leonine is about to stab her with his dagger, a band of pirates surprises them and

kidnaps the girl. Leonine, seeing an opportunity, decides to pretend he murdered the girl, and run away himself.

On the far away shore of Mytilene, the pirates sell Marina to a seedy brothel run by Pander and Bawd, and their servant Boulton, who are excited by her beauty, attire, and most importantly, her virginity. Marina, determined to maintain her virginal dignity, refuses to yield to her clients, and instead converts them to honorable men. When the Governor Lysimachus comes to the brothel seeking her pleasures, he too is won over by her virtuousness, and is ashamed by his dishonorable behavior. Filled with respect for the girl, he gives her gold and vows to help her in any way that he can. With the gold, Marina is able to convince Boulton to find her a place in an honest household as a teacher of the arts among other virtuous women.

Meanwhile, Pericles has learned of his daughter's "death" from Cleon and Dionysa, which sends him into a deep mourning, and back to the seas. His travels eventually lead him to Mytilene's harbor, where Lysimachus sends Marina to try and brighten the sad king's mood. As the two speak, the King realizes that she is his daughter, and the newly reunited pair rejoices. While praying for thanks, Pericles has a vision from the goddess Diana to go to the temple at Ephesus to worship, so he takes Marina and her future husband Lysimachus with him. There they discover Thaisa, very much alive, and the family is joined together at last.

CHAPTER 3

CONCEPTUAL STATEMENT

Pericles has always been a text surrounded by criticism over the way that it has been written, and in many cases the success of this play depends upon the way in which the tale is told, both textually and conceptually. As a member of the design team for the May 2009 production of *Pericles, Prince of Tyre*, at the University of Massachusetts Amherst, the first element of the production that needed attending to was the cut of the play. For our production, we chose to adjust the character of Gower, the narrator of the play. In our version we gave Gower's text to the character of Cerimon, who then acted as storyteller. The tale was then told through the eyes of someone who had played a part in the actual story, instead of from a man who had only heard the story. We chose to look at Cerimon as a mystical healer, and in addition to the change in the role the character played, we also chose to cast a woman in the role, as opposed to the traditional casting of a male.

The next task to be done by our team was to cut the text to make it flow in the way we wanted it to. Our dramaturge, Liana Thompson, and director Shawn LaCount began re-shaping the form of the dialogue to create a stronger storyline, as opposed to the choppy original, which bounced back and forth from shore to shore and character to character. This resulted in a script that fit easily into a two act format, with a much clearer plot line that better supported the concept we created for the play. The choice we had made for our concept was to look at the play like it was an epic tale of one man's

quest to keep faith in a world full of heartache and sin. We decided that it should be seen like a fable or fairytale, where the audience is shown a moral tale while they are in the theater.

CHAPTER 4

ELEMENTS OF PRODUCTION

Pericles is a play that stretches across many different lands, across the sea, from brothels to temples, and seashores to palaces. To put a landscape this varied onstage, the elements of scenery, lighting, sound, and costume design needed to work together to create the carefully chosen membrane of this world. Our set designer, Sean Cote felt that “the design had to be both grounded and accessible to keep focus on the story and not lavish scene changes”⁵. To do this he created a two story minimalist set of cold gray granite accented with black that was influenced by an ancient Greek ruin. This set could easily be turned into a ship or palace depending upon the way in which the lighting isolated areas in the space, or the way that the actors moved throughout the stage. Staircases became kingly thrones, columns turned into masts from a ship, and the stage floor was both seashore and ballroom. He used only the props that were absolutely necessary to the action of the scenes, instead of complicating his precise playground with needless items to further identify the places visited.

It was the job of our lighting designer, Thad Kramer, to use his lights to create both distinct moods and settings for the different worlds seen throughout *Pericles*' travels. He chose rich saturate colors to differentiate between the countries. He colored lands appropriately for the types of characters that lived there, for example in the sinful throne room of Antioch, he chose a saturate red that filled the stage with a frightening sense of danger and lust. In places where the prince met people who were kinder and more gentle hearted, like Pentopolis, or the temple at Ephesus, the designer used a purer

⁵ Thompson, “*Pericles Prince of Tyre Study Guide: More Information about Our Production*” 4.

color palate, far softer than that of the more saturate dark lands. It was also Kramer's job to use his lights to carve out individual playing spaces on the set by isolating light around specific moments in the action. By doing this he was able to change the set before our eyes and create depth and variety between scenes.

Cate McLaughlin, the project's sound designer, concentrated on two very important elements of the play, the feeling of travel, and also setting the mood for each new place and culture. She was able to aid the transitions between worlds by using the sounds of the sea as it blended into the music of each culture when Pericles' ship arrived in each new port, thus giving the audience a taste of the culture they were about to encounter. For each land she created a sense of aural character that enhanced the landscape of each place and helping to flesh out the fact that Pericles was traveling the globe to places so very foreign from his homeland. In this way the sound design and the costume design were intimately linked.

My task as the costume designer was to create distinct cultures of people that Pericles encountered throughout his travels. It was my job to give a feeling of place and cultural identity to each world that was visited, and most importantly, an identity that supported the characters encountered in those places. The design team and I wanted the play to have the quality of both an epic tale and a fairytale, so I chose to create cultures that were somewhat familiar to us, rather reminiscent of cultural groups in the real world, but only inspired by those groups of people, not factually based. I borrowed the essence of existing cultures or groups and blended that with an imagined style to create a new and unique design for the worlds of *Pericles*.

CHAPTER 5

CHARACTER ANALYSIS AND DESIGN

When examining the costume designs for *Pericles, Prince of Tyre*, they must be analyzed in two ways, first how they have been created as a culture, and secondly how the designs relate to the individual character. The first culture to examine is that of Tyre, the homeland of our hero Pericles. In our version of the play the audience never sets foot on the actual shores of Tyre, but hears longingly about the far away land of the prince's origin. This leads to the knowledge that those characters in our play from Tyre must be travelers. The prince himself is "...looking for adventures in the world..."⁶, so therefore he and his companions are all in the same boat, all sharing a quality of royalty being on a journey. The people of Tyre are also a prosperous and kind people, as they can spare their grain and wealth to aid the people of Tarsus during their time of need. These qualities lead me to create a culture based around the ideas of the honorable journeyman. Tyre is a culture that values truth, bravery, and adventure, all the while having a great respect for the Gods and forces of nature. Pericles understands that he is at the will of the Fates and the tempests that they control, as do his kinsmen. These people are also bound together by the love of their homeland, so I created a symbol of the land that was emblazoned on each character from Tyre, thus visually linking them. I also chose a deep, warm palette of earth tones for these characters to represent the honor and warmth of the culture.

⁶ Shakespeare, William. "Pericles, Prince of Tyre." The Globe Illustrated Shakespeare: The Complete Works. Ed. Howard Staunton. (New York: Gramercy, 1979) 947.

The main character of the play, Pericles, is the epitome of the journeyman, fairytale hero, and broken champion. He is always honorable, handsome, brave, and wise. He respects all things good and is mortified by the evils of the world. No matter what tragedy befalls him he pushes through and never gives up his faith in the Gods. When we first see the young prince at the start of his quest, he is filled with the confidence of youth and is nearly untouched by the sorrows of life, his journey fuelled by the hope of a marriage to a beautiful princess. I chose to create a prince that was modestly royal, instead of opulent and flashy. His rendering reflects his and his culture's traits, such as a sense of bravery, heroism, and an affinity for the natural (refer to figure 8). He wears the symbol of Tyre in the shape of a golden medallion around his neck. His shapes are both heroic and masculine, but with a touch of romantic softness that help to express Pericles' kindhearted self. The use of leather and natural fibers also help bring out the naturalistic side of the prince.

When Pericles' ship capsizes, stranding him on the shores of Pentopolis, he literally loses everything, save for his kind self. Shirtless he washes up on the beach and is given a rough used shirt from a local fisherman. Shortly thereafter, his father's armor miraculously washes ashore rusted and dented, but wearable (refer to figure 9). His costume then reflects that the prince is busted and poor on the outside, but however shabby he may appear, he is still a proud competitor and virtuous person, whose appearance does not show his true favor.

In the second act of the play when Pericles thinks that he has lost all, he dons a dreary sackcloth, that shrouds him from life. This heavy robe allows him to keep his pain held inside him under the rough dark cloth that turns him into more animal than man

(refer to figure 10). The gray blue color of the cloth also reflects that he has condemned himself to a life in the bowels of his ship as he drifts sadly across the seas.

When Pericles is finally reunited with his daughter, and the tale is coming to a happy conclusion, leaving the King reinvigorated and filled with joy, he leaves his mourning clothes behind and dresses in new robes fit for royalty. This new robe also takes Pericles to the final stage in his journey, that of a happy, wise King who has lived through all the cruelty of life but who has survived his long journey and was rewarded in the end (refer to figure 11).

Lord Helicanus, a trusted advisor and friend to Pericles, also falls under the category of a Tyrisian (refer to figure 12). He too bears the symbols of Tyre, and is down to earth and noble, not dressed in finery, but rather in soft draping shapes and fabrics and in warm earthen colors. The other two gentlemen of Tyre that are in the play are two lords. They are referred to as flatterers by Helicanus, and are therefore more opulent than Helicanus is, with longer robes and flashier colors, but their costumes still continue to reflect the qualities of the culture of Tyre (refer to figures 13 & 14).

The first foreign society that we encounter is of Antioch, the sinful and dangerous home of Antiochus, the incestuous King. For this culture I chose to use inspiration from early Persian and eastern costume because of the sensuousness of drape and style associated with this once wildly powerful society. I chose a color palette of velvety black, gold, and red for this land to emphasize the sexy, sinful, bloodthirsty realm of the king and his court. For the wicked Antiochus I wanted to create an ominous image that was both powerful and sexual (refer to figure 15). His long robe was designed to pool across his throne in an eerie and opulent fashion, emphasizing his excessiveness and contrasting

with his bare chest. His gold jewelry was also a symbol created to represent Antioch, thus linking him to his daughter like a family seal.

Antiochus' daughter is referred to as being very desirable, a girl whom men have died for while trying to win her hand. In the text she is said to be "...so buxom, blithe, and full of face, as Heaven had lent her all his grace..."⁷ she also appears "...clothed like a bride..."⁸ (refer to figure 16). I wanted to create a very seductive costume for this character, one that put the girl on display as a possession of her father's. I chose to dress her in a revealing, erotic sari and veil like a bride, but instead of a virginal white, she wears black mesh covered in exotic diamonds, exposing her fruitful body beneath.

The two other characters that make up Antioch are Thaliard the murderer and a messenger. Thaliard is a dangerous and skilled assassin hired to hunt down Pericles. I chose shapes reminiscent of Persian costume, with gathered pants, golden chains, and a large sharp dagger symbolizing his vicious profession (refer to figure 17). I also chose to dress him in a striking red vest to symbolize the blood he so often encounters in his profession. The final citizen of Antioch is the messenger. The messenger is from a different class than the other characters. He is a servant. Instead of the dark saturate colors the others wear, he is clothed in light gray cottons, which appear much gentler and less dangerous than the darker colors worn by the more powerful characters. I chose cotton because it was a simple fabric, as opposed to the velvets and sheers seen elsewhere in Antioch. The messenger also has virtually no skin showing, de-sexualizing himself, unlike the highly sexualized characters discussed previously, like Antiochus with his bare chest, and his daughter in her see-through sari (refer to figure 18).

⁷ Shakespeare, The Globe Illustrated Shakespeare: The Complete Works 931.

⁸ Shakespeare, The Globe Illustrated Shakespeare: The Complete Works 932.

The next culture to be examined is that of Pentopolis. The people of Pentopolis are a goodly people, ruled by a kind king. These people pity Pericles when he washes up on shore penniless and alone and then accept him into their midst as one of their own when he becomes the champion of their tournament. Everything in Pentopolis is the reverse of Antioch, especially when it comes to the relationships. Thaisa is pursuing Pericles, not Pericles pursuing the princess, and Simonides, unlike Antiochus, is only pretending to be cruel when he taunts the prince. The greatest difference is that the father daughter relationship between Thaisa and Simonides is purely familial and loving, as opposed to the vial sexual sort the others partake in.⁹ I decided that these honorable people were like the medieval cultures of the Britains and the Gauls, who valued honor and whose epic tales of brave heroes have lived on long after their cultures disappeared. Being a kind hearted group of people who lived by the seashore, I chose to adorn them not with gold and jewels like the other civilizations encountered in the play, but rather with natural elements such as seashells and pearls. Another stylistic choice made surrounding this culture was to have all of the people at court crowned with long waving thick hair like the romantic images of medieval Gauls, to help elongate their silhouettes similarly to the costumes of the middle ages which accentuated the long lines of these heroic people's clothing. I used a rich color palette of warm earth tones that not only illustrates the kindness within the culture, but also visually aligns the people of Pentopolis with the People of Tyre, foreshadowing the marriage between the princess and Pericles. I also chose to unite the two societies because Pericles notices that the good

⁹ Schlueter, Nathan, "Prospero's Second Sailing: Machiavelli, Shakespeare, and the Politics of The Tempest." *Shakespeare's Last Plays*. Ed. Stephen W. Smith and Travis Curtright. (New York: Lexington, 2002) 203.

King reminds him very much of his own father, when he says: "...Yon King's to me like to my father's picture..."¹⁰

King Simonides is the leader of Pentopolis, and therefore must embody all of the traits of his people: good, kind hearted, and wise. He is the type of person who can look beyond someone's outward appearance as he does when he sees Pericles in rusted armor coming to the tournament.¹¹ I chose long graceful lines for the king, with regal warm colors to showcase his virtue and lion-heartedness. Instead of needing a large crown to signify his position, his own mane of hair acts as his crown, as if to say "I will be King" with or without finery. He wears few adornments, but what he does wear are two large pearls, the most rare of all the precious elements from the sea, thus signifying his high position. Visually he is aligned with his daughter through his rust colored tunic and long brown hair, and his long brown cape and fur trim link him to Pericles at the end of the play when he dons his kingly robes (refer to figure 19).

The King's beautiful daughter, Thaisa, has all of the honor and nobility of her father, and she resembles him in all his glory (refer to figure 20). Her locks are even longer than her fathers, but are the same color his would have been in his youth. She is also in an elongated rust colored dress that trails gracefully behind her as her father's cape trails behind him. Visually she is the exact opposite of Antiochus' daughter, though beautiful, she is not objectified. She wears warm rich noble colors in a modest yet tasteful gown, where the other girl wore a black sinfully revealing garment. Thaisa is as pure and unspotted as the natural pearls that adorn her costume and is clearly the perfect partner for the good Pericles.

¹⁰ Shakespeare, *The Globe Illustrated Shakespeare: The Complete Works* 945.

¹¹ Hamilton, Sharon, *Shakespeare's Daughters*. (North Carolina: McFarland, 2003) 154.

The other good citizens seen in Pentopolis are Marshal, the ladies, and three fishermen. Marshall is the King's trusted assistant. He too is visually linked to the royal family through the color of his rust robe, a predominant color seen throughout the land. He also has long dark hair and wears a seashell around his neck (refer to figure 21). The three ladies are all that ladies in waiting should be, sweet, pretty, and good friends to their princess. Each lady wears a gown of warm earth tones, and the fabric is accented by shells found along the shore. They also have long hair, but in their case it is twisted into up-dos, so that their hair will not take away from the beauty of Thaisa's (refer to figure 22). The final characters of Pentopolis are the three fishermen that Pericles encounters along the shore. They are poor men and of the working class, so they do not wear the finer clothing and adornments of court, but they are equally kind and good natured, so they share a similar earth tone palette. The fishermen are a quirky bunch, with scrunched up hats, rough textured, distressed clothing, and of course, the tools of their trade: nets, fishing bags, and poles. They are as friendly and witty as they are dirty and rough (refer to figure 23).

During Pericles' time in Pentopolis he is put into a tournament with a group of knights. These men come from all corners of the world, dressed in the fine arms of their homelands, to win the hand of Thaisa. I wanted to give quick tastes of each land, a flavor of worlds the audience had seen, as well as some new places that are only hinted at. Our first knight is a knight of Sparta; dressed in Spartan red and armed with a spear and leather helmet (refer to figure 24). He is tough, but also unlike any of the men we see in the play. The next knight is the knight of Antioch, the first place that Pericles visited. As a soldier from a dangerous and lust filled place, the knight must embody the characteristics

previously listed for his homeland (refer to figure 25). He must evoke fear, danger, and a sense of mystery. The next knight is a knight of Macedon, a place I aligned with the land of Tarsus because of its similar location to northern Africa and Egypt, the places that I had drawn my inspiration for Tarsus from. For this warrior I chose a different costume than the other fighters: a skirt worn with his rustic leather worked armor. This hinted at the idea that all people of Tarsus wore skirts or robes as a custom, even their great soldiers. I also incorporated printed textiles similar to those from the northern African tradition (refer to figure 26). The next knight was from an unmentioned place, so I chose to use rich brown lattice-worked leather armor accented with gold and a bronze helmet, somewhat reminiscent of the Pentapolis shore (refer to figure 27). For the final knight I chose a more fairytale and European style armor, as his place of origin was not mentioned. He was a bright silver colored knight, bringing a new metallic style to the group (refer to figure 28).

The next groups of costumes to be examined are those of the people on Pericles' ship during the tempest, the sailors and Lychorida. For the sailors I wanted to make them appear as a unit, not tied to a particular country, but rather men of the sea. To do this I gave them a uniform that had a nautical feeling. I chose a palette of ocean colors: navy, off white, and gray. Each man also had ropes incorporated into his ensemble that added to his action of hauling ropes and tying off lines as they worked tirelessly during the tempest (refer to figures 29 & 30). Lychorida, Thaisa's nurse, also was a part of this scene at sea, so I chose to keep her visually tied to the color palette of the sailors. She was also a character toiling below deck trying to deliver a baby as her mistress died, putting her own life in danger as she was tossed about on the unfamiliar seas. To help

emphasize her station, I covered her in an apron and headscarf and pushed her sleeves up to give her full mobility to do her duty (refer to figure 31).

For the people of Tarsus, as previously discussed, I chose to use Egyptian and North African inspired clothing. I wanted to showcase that when these people are first seen; they appear as those who had once been very wealthy but have fallen into a poverty that affects not only the poor, but even the leaders of the country. I wanted to connect the dry barren land through the physical appearance of the people of Tarsus, and then after the country has been saved and fortune has come to the land, to see the opposite occurring. The people then would be dripping in jewels and gold, wearing the most expensive fabrics and the most extravagant fashions; this would allow the audience to clearly see how financial gain changed the people from good, humble souls, to greedy, jealous, and deceptive individuals.

When Cleon, the governor of Tarsus is first seen, he is a poor ruler, suffering as his people suffer. His long robe, once gallant and exotic is now dusty and stained, with his under-dress tattered and worn, giving the impression of a once great man now broken by fate. The colors I chose for him are a dry barren palette of gray, black, and yellow to strengthen the idea of the arid desert climate (refer to figure 32). When the audience sees Cleon later in the play, he has regained his wealth and power, and has become a very wealthy and decadent man. He is the polar opposite of his former self; instead of poverty stricken and covered in dust, he is dripping with gold, silver, and jewels and dressed in the finest clothes money can buy (refer to figure 33).

Cleon's wife, Dionyza, goes through a similar change to her husband's. When she is first seen she wears tattered, stained clothing that hint at a once great woman. Her

clothing is blached, her shirt shapeless and torn, her dress stained, and her hat deflated and miserable looking. Like her husband, her palette closely resembles the condition of her land (refer to figure 34). Although when her good fortune is returned to her, she becomes greedy and selfish. She even takes on the role of the fairytale “wicked stepmother” when she decides to murder Pericles’ daughter for her own child’s gain. As Dionyza becomes this new, vengeful woman, she too is dressed in a highly opulent fashion. She wears clothing made from expensive metallic fabrics, clothes dyed in rich, deep blues, and a towering headdress that crowns her with self importance. She too is dripping in gemstones and yards of precious metal adornments, to further show off her extreme wealth, thus giving her an excessively greedy appearance (refer to figure 35).

The other characters seen in Tarsus are a poor lord and later, the unfortunate servant Leonine. The Lord we meet when Tarsus is suffering; he too is a ravaged and bedraggled man, with his African print skirt ripping, and his shirt and hat coming apart at the seams. He also follows the color palette set forth by his governing body (refer to figure 36). Leonine is introduced to the action of the play once the Governor and his wife have become rich. He is a trusted servant to Dionyza, and he is forced into doing Dionyza’s evil bidding, which is to his disappointment, to kill Marina. As a dangerous character he is dressed in dark colored clothing, with his head covered by a black wrap that hides most of his head and neck, giving him a mysterious quality. His hands and legs are wrapped with gauze to keep his body shielded from his dirty work, and he wears a pointed dagger at his waist (refer to figure 37).

The final character introduced in Tarsus, is the play’s heroine, Marina. Pericles’ fourteen year old child is not only beautiful, but virtuous and talented; she can “...sing,

weave, sew, and dance...”¹² She is the type of honorable young virgin who is able to turn the most lascivious of men into dutiful, religious servants. Marina was such a moving character, that the famous poet T.S Eliot wrote a poem for her, praising her virtue.¹³ For Marina, a girl born at sea, with the unshakeable resolve of a tempest, I wanted to create a pure beauty that resembled her mother’s fair qualities and her father’s strong character. To do this I chose to give the girl long flowing locks the same color as Thaisa’s, pulled away from her face to show her clear honest face. I dressed her in the style of Tarsus, with a pleated dress the color of the sea. This dress had a metallic collar that showed off her proud shoulders, reminiscent of her father’s qualities of strength and nobility. The delicate flowing fabric of her dress draped down from her bust in a smooth line much like the shape of an immovable column. This helped to show both the place she was raised, and the similar emotional character she shared with her father (refer to figure 38). When Marina is kidnapped by pirates and put into a life of servitude, she takes on some of the cultural trends of Mytilene, a land of Gypsies, to visually connect her with the new life she has been forced into. She only puts these pieces on over her original dress though, showing that she is still the same honorable person, no matter what she must endure (refer to figure 39).

Another group that is introduced to the world of the play is the Pirates. These raunchy, ruthless men, who kidnap Marina moments before her unsuccessful murder, follow the dread pirate Lord Valdez. Due to the name of their leader, I chose a Spanish influence for these wild characters, using bright reds, oranges, yellows, and black mixed in with muscle baring shapes like bare midribs, open shirts, and sleeveless vests. In true

¹² Shakespeare, The Globe Illustrated Shakespeare: The Complete Works 967.

¹³ Skeele, Pericles Critical Essays 6.

pirate fashion, these men were covered in deep scars and menacing tattoos, with long black hair and dark moustaches. This created a strong visual shift from the rich world of Tarsus to the bright and wild world of the pirates, and enhanced the surprise of the audience who were witnesses to the unexpected interruption (refer to figures 40, 41, 42, 43 & 44).

The pirates bring Marina to the next group encountered in the play, the bawdy, humorous Gypsies of Mytilene. Mytilene's bawdy class, which Marina is introduced to, is full of sinful people spending their last dime on pleasure, in the form of drink and women. The honorable citizens are few and far between. The clothing of the people in this place should reflect the voluptuous, pleasure-seeking, money-grubbing attitudes of the inhabitants of the marketplace. I chose to use warm colors, and lots of patterns and textures to flesh out the characters. I also wanted to exaggerate the body shape of many of these characters, making them even more grotesque and sexual, but to do so in a humorous way, because these characters are highly comedic.

The owner of the brothel that Marina is sold into is Pander, a man who has a pitiful amount of gold in his pocket, and craves for a turn around in his and his wife's fortunes. He is a man who loves his own pleasures in life, but temporarily is unable to enjoy anything since his brothel is short on fresh young women; he only has sodden, worn out wenches to sell. To create this sleazy character, I chose to give him a large hard beer belly, with a deep v-neck dingy shirt to show off his chest hair and stubble. To show off his animalistic side, I gave him a fur vest to add to the rough hedonistic side of his personality. Though he appears to be adorned in gold and jewels, they are all fake,

because his jewelry is like the whores he sells, pretty from far away but cheap and tawdry up close (refer to figure 45).

Pander's wife is the lusty Bawd, the woman of the house who tries to teach Marina how to please her customers (to no avail). She is a well practiced woman, probably quite the seductress in her youth, but now more of a sodden old wench whose hope is rekindled by the arrival of Marina. Bawd is a somewhat wild and untamed woman, with bulging breasts, a full belly, and round shapely buttocks. She is adorned with as many sparkly and jingly things as possible so that she can attract as much attention as she can get. She also has fur on her costume to show her animalistic side, and she wears big bold patterns to add to the big bold personality that radiates from the large, witty woman (refer to figure 46).

Pander and Bawd have a servant, Boulton, whose job is to drum up business for the brothel out in the market. He is a slimy, lascivious, money hungry fellow who will do just about anything for a bit of gold. He also has a reasonable side, as long as the price is right, and helps Marina find an honorable position. His beaded vest adds quirky texture to his character, as does his tufted hat and oversized belt, but his creamy soft shirt shows a hint at the softer side underneath (refer to figure 47).

The most honorable character in the Gypsy landscape is the Governor of Mytilene, Lysimachus. When he first appears, he tries to buy a night with Marina, but she soon appeals to his respectable side and makes him remember his morals. Upon realizing that he is in the presence of such a virtuous lady, he vows to help her in any way he can and subsequently falls in love with her, to be promised to her by her father at the play's end. With Lord Lysimachus I continued to use the dulled jewel tones and furs of

Mytilene but removed the bold patterns in favor of richer fabrics and golden regalia across his fine, courtly sash. When he is first seen his costume is covered by a long hooded cloak he wears as a disguise, but as he is won over by Marina, the cloak is removed to reveal a soft faced, innocent young man with prince-like qualities, showing that he is a man of high moral standing in the face of the temptations of Mytilene (refer to figures 48 & 49).

Lysimachus' characteristics are similar to another character seen in Mytilene, a lord who acts as friend and assistant to Lysimachus. He is wealthier and of a higher status than those of the brothel but not royal like the governor, and his costume reflects this (refer to figure 50). There are also two gentlemen of Mytilene, who go into the brothel seeking a good time, and upon hearing Marina's preaching, repent against their evil ways and comically run off to church. Their costumes reflect their comic natures, as well as the Gypsy style of Mytilene (refer to figures 51 & 52).

The final stop on Pericles' journey is to the Island of Ephesus, where the goddess Diana's temple stands, and where his family is finally reunited. This is the place where the narrator Cerimon lives, as well as the other religious followers of Diana. This place is the opposite of Antioch. Where Antioch was dark, sinful, and sexual, Ephesus is bright, peaceful, and pure. It is a place where miraculous events occur and joy can finally be attained by all. The people of this island are religious followers, devotees to the goddess. They are clothed in simple, clean lines. Their clothing is made from pure, hand woven fabric, in brilliant, clean white, untouched by stain or ornamentation. They are beautiful, simplistic and uncluttered, as exemplified by the followers of Diana and Cerimon at the Temple, namely Philemon and two servants (refer to figures 53 & 54).

Cerimon, the teller of the story, is seen throughout the play weaving in and out of the dramatic line, in a natural, earthen colored hooded robe with a satchel filled with herbs and other plants to aid this medicine woman in her quest to uncover the hidden secrets of life and death. She is a healer shrouded in mystery and wisdom, and her costume reflects this. She also carries a rain staff that she uses in her storytelling to move her tale from shore to shore, by creating the sounds of running water throughout her dialogue (refer to figure 55). When Cerimon is revealed at the temple at the end of the story, she has shed her earthy robe to reveal the costume of her order, a pure white hooded robe, thus linking her visually to the people of the island and the temple (refer to figure 56).

It is also in Ephesus that Thaisa is reunited with Pericles. During her time away, she had served at Diana's altar and therefore had adopted the costume of the people there. When she first appears, she is veiled, so the King cannot see that his wife stands in front of him shrouded in brilliant white. Upon closer inspection it becomes apparent that this veiled woman shares a similar silhouette to Thaisa of Pentopolis. She has a costume made of long graceful lines and a train falling behind her. When she finally identifies herself to her beloved, she pushes back her veil to reveal the telltale long locks that were a symbol of her homeland, and that also grace the head of her now grown daughter who stands before her for the first time. Thaisa too is as pure and faithful as the other worshipers of Diana (refer to figure 57).

CHAPTER 6

CONCLUSION

Pericles, Prince of Tyre, is a complicated piece of drama, with many different characters and settings weaving together to create a wild tale of adventure and faith. It discusses the ideas of good and evil and tells people that when following the journey of life, if one holds onto their faith and virtue, in the end they will be rewarded. It was my goal when designing this play to create a rich and varied spectrum of cultures to inhabit and enliven the world of *Pericles* and to make the characters on the page spring to life in exciting and uniquely imagined costumes that created as much character on stage as the actors themselves. The costumes, when combined with the other elements of design, created moments of visual beauty and entertainment in the theater as Prince Pericles went on his long journey to find peace, love, and true happiness.

APPENDIX A
RESEARCH IMAGES



Figure 1: Original Research Collage for Tyre, cut paper.

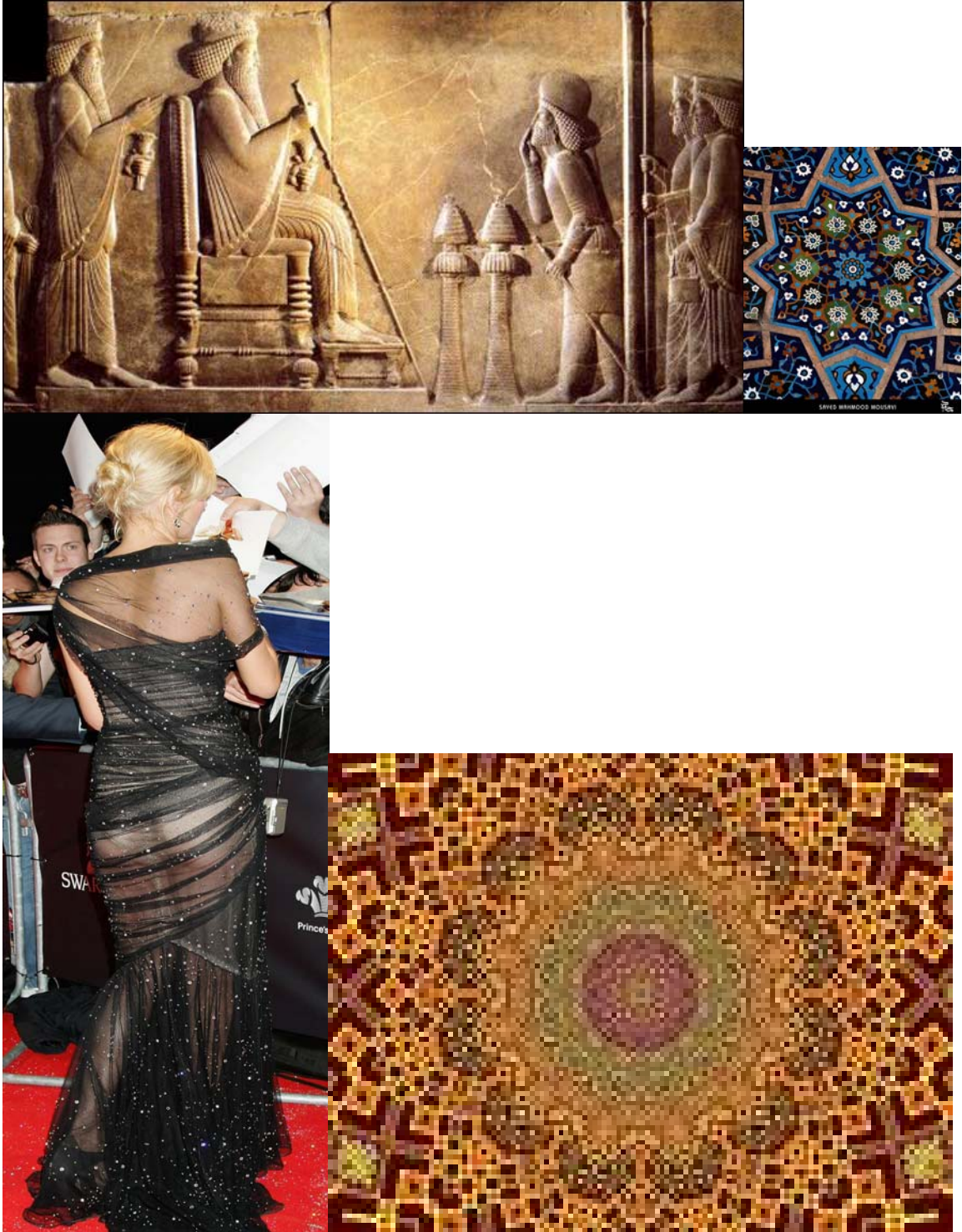


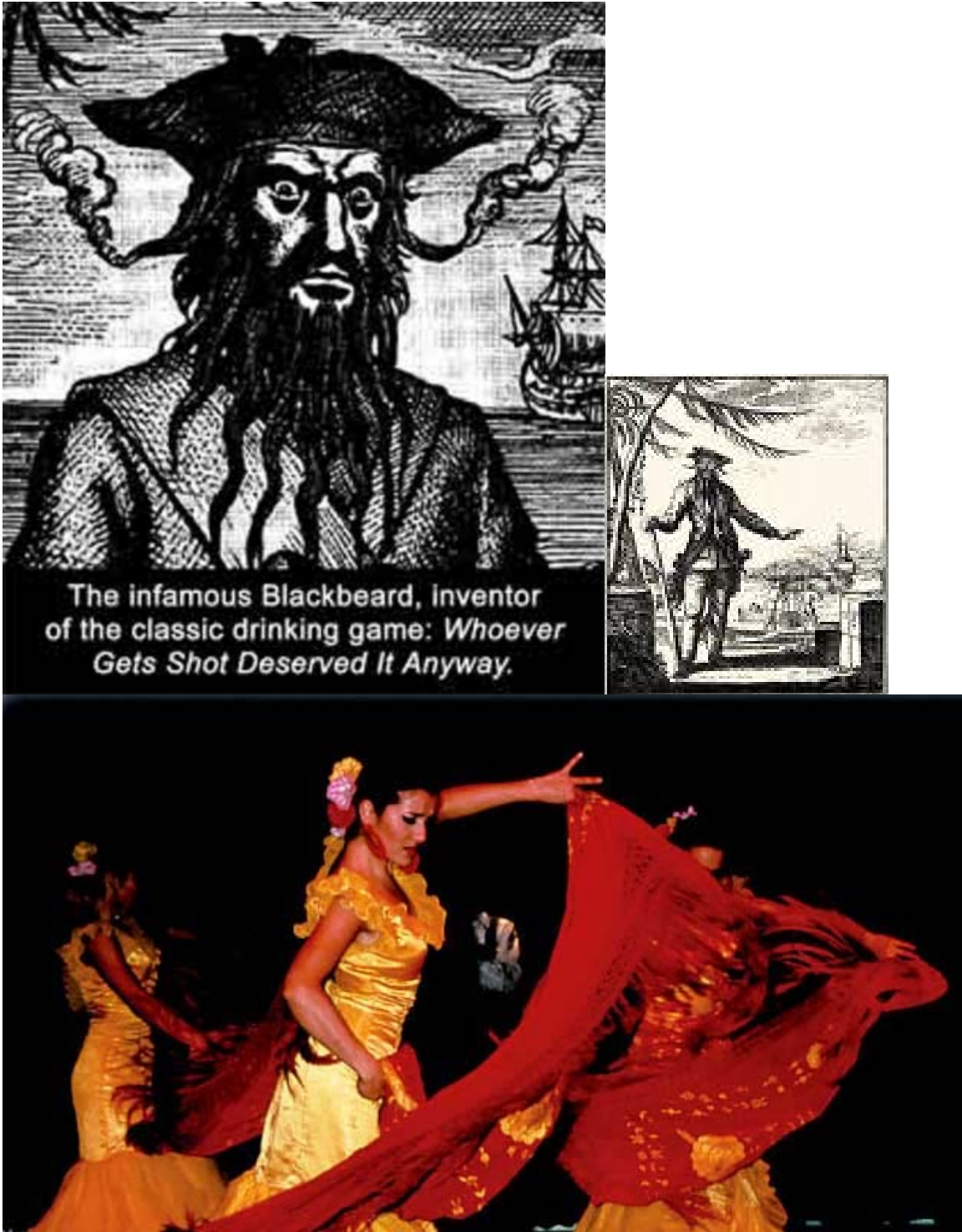
Figure 2: Original Research Collage for Antioch, cut paper.



Figure 3: Original Research Collage for Pentapolis, cut paper.



Figure 4: Original Research Collage for Tarsus, cut paper.



The infamous Blackbeard, inventor of the classic drinking game: *Whoever Gets Shot Deserved It Anyway.*

Figure 5: Original Research Collage for Pirates, cut paper.



Figure 6: Original Research Collage for Mytilene, cut paper.



Figure 7: Original Research Collage for Ephesus, cut paper.

APPENDIX B
COSTUME RENDERINGS



Figure 8: PERICLES, mixed media on paper.

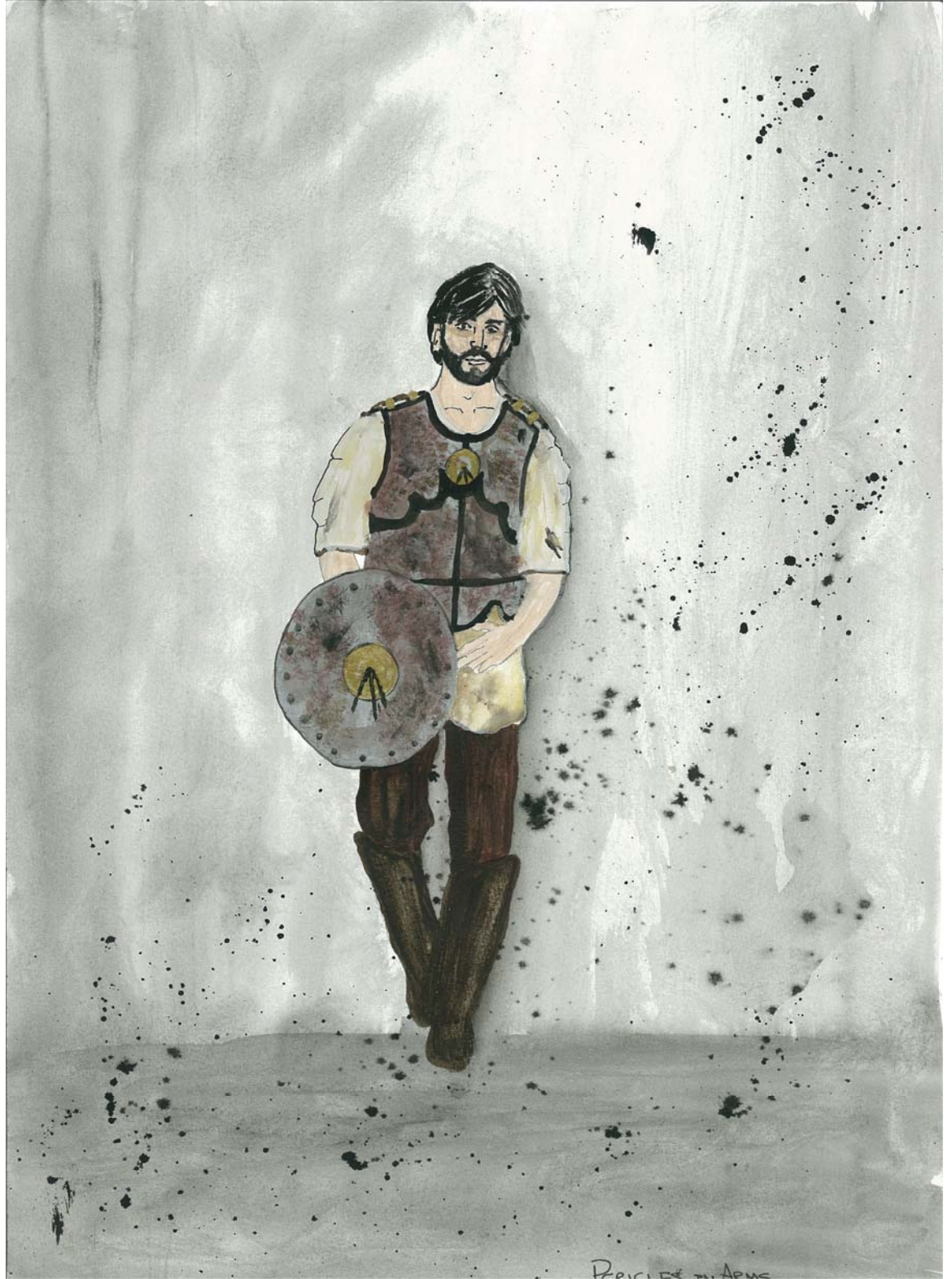


Figure 9: PERICLES IN ARMS, mixed media on paper.

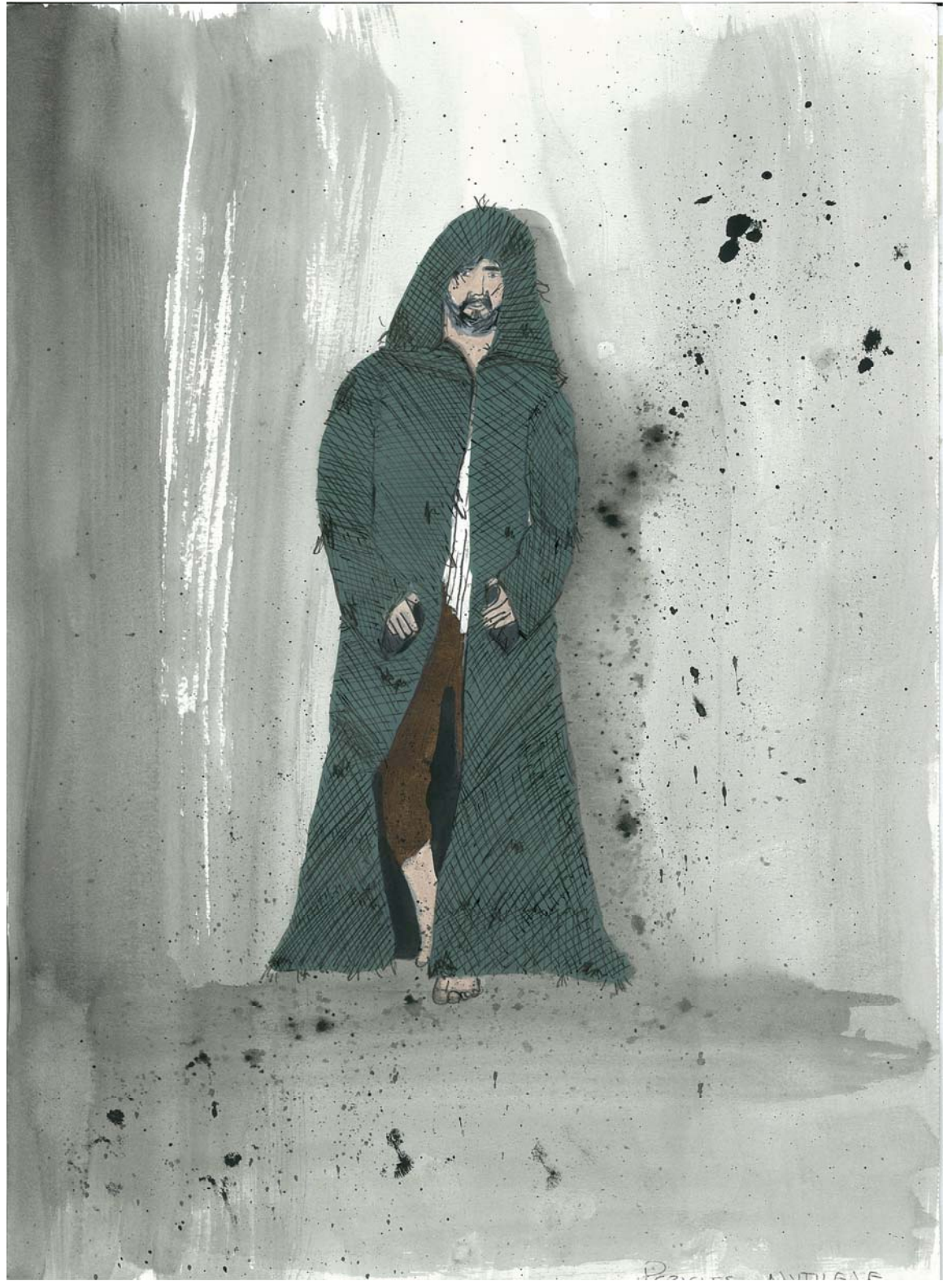


Figure 10: PERICLES IN SACKCLOTH, mixed media on paper.



Figure 11: PERICLES IN ROYAL ROBE, mixed media on paper.



Figure 12: HELICANUS, mixed media on paper.



Figure 13: LORD OF TYRE 1, mixed media on paper.

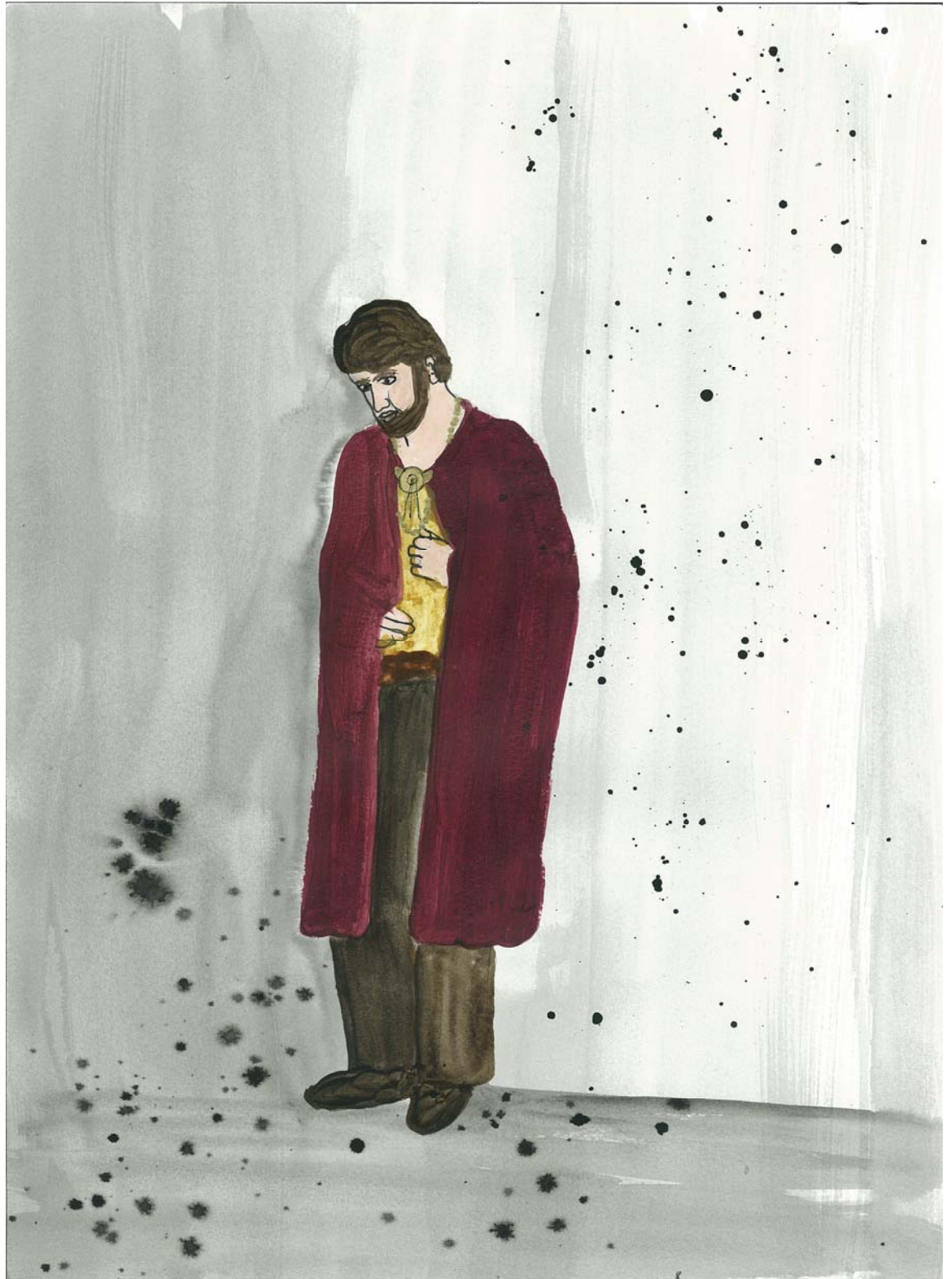


Figure 14: LORD OF TYRE 2, mixed media on paper.



Figure 15: ANTIOCHUS, mixed media on paper.



Figure 16: ANTIOCHUS' DAUGHTER, mixed media on paper.

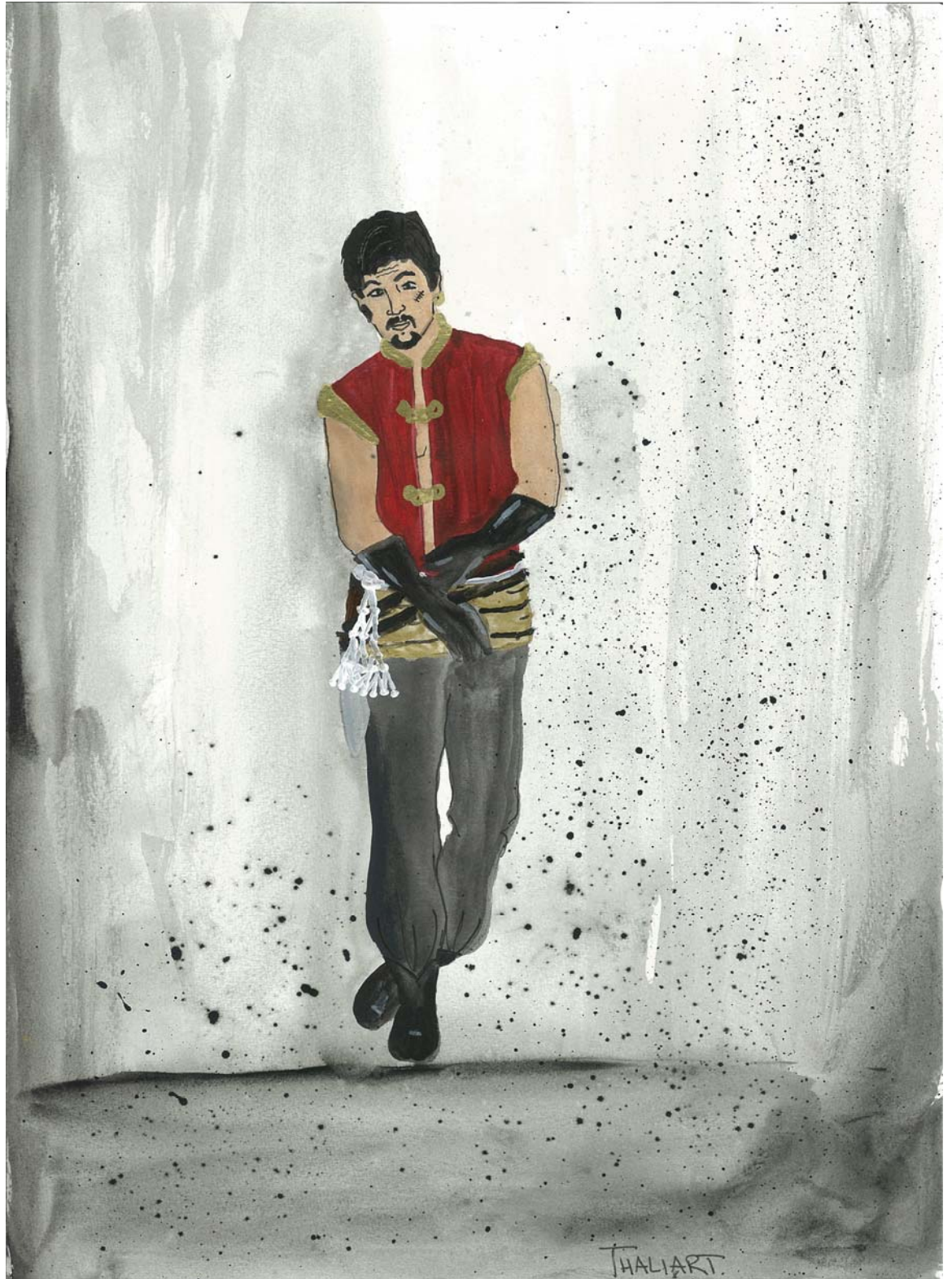


Figure 17: THALIARD, mixed media on paper.



Figure 18: MESSENGER OF ANTIOCH, mixed media on paper.



Figure 19: SIMONIDES, mixed media on paper.



Figure 20: THAISA, mixed media on paper.



Figure 21: MARSHALL, mixed media on paper.



Figure 22: LADIES, mixed media on paper



Figure 23: FISHERMEN, mixed media on paper.



Figure 24: KNIGHT OF SPARTA, mixed media on paper.



Figure 25: KNIGHT OF ANTIOCH, mixed media on paper.

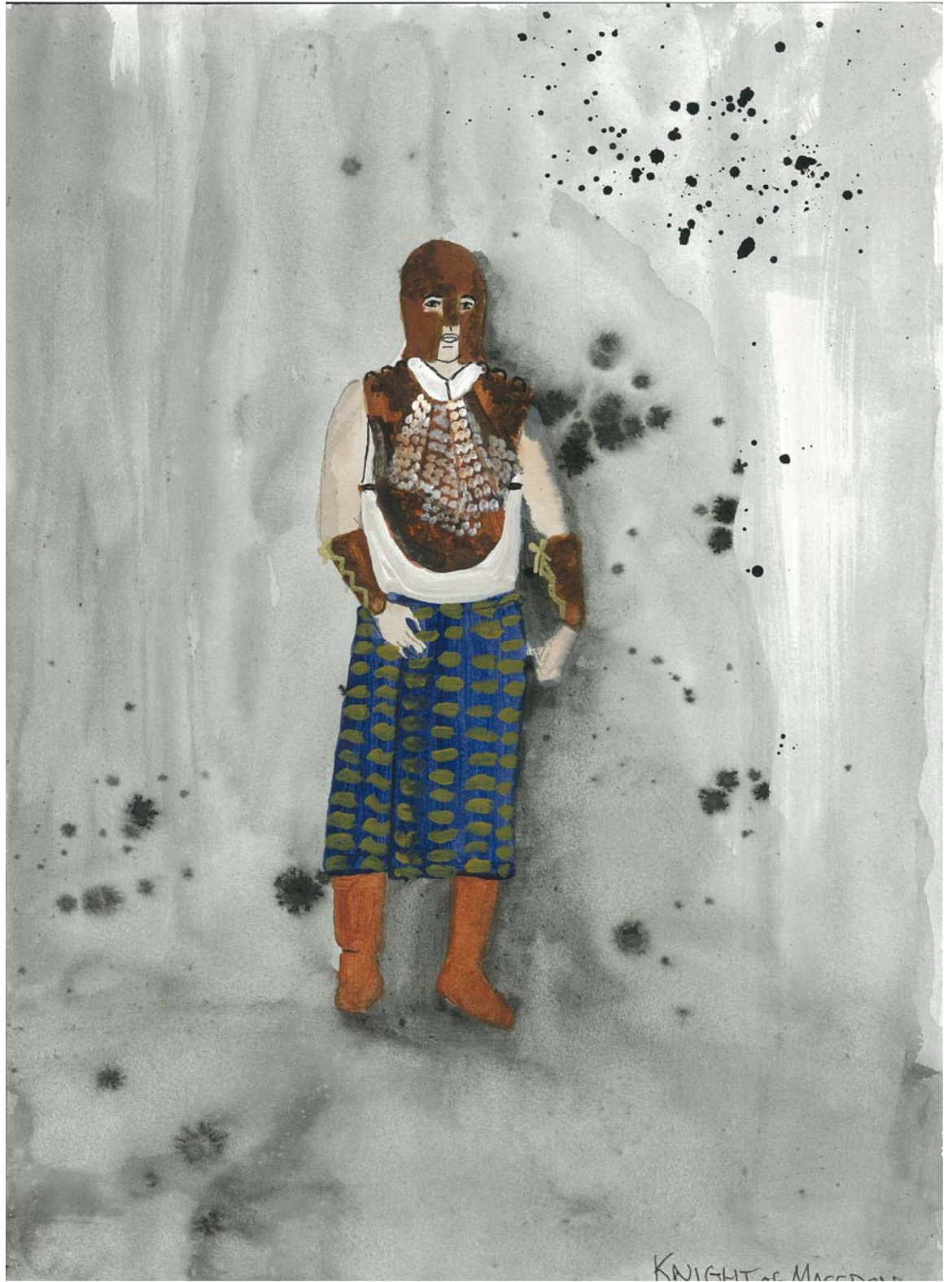


Figure 26: KNIGHT OF MACEDON, mixed media on paper.



Figure 27: KNIGHT, mixed media on paper.



Figure 28: KNIGHT, mixed media on paper.

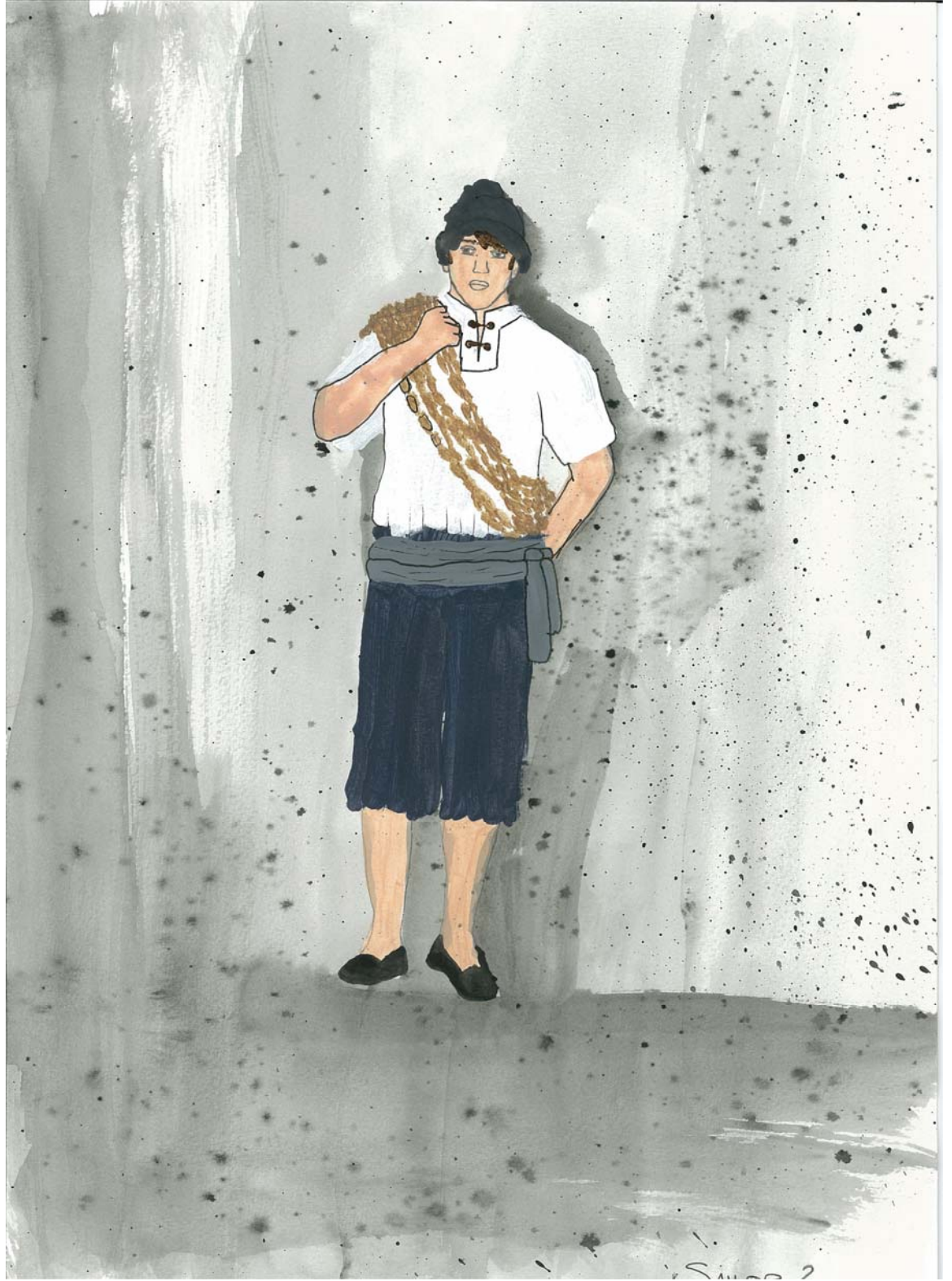


Figure 29: SAILOR 1, mixed media on paper.



Figure 30: SAILOR 2, mixed media on paper.

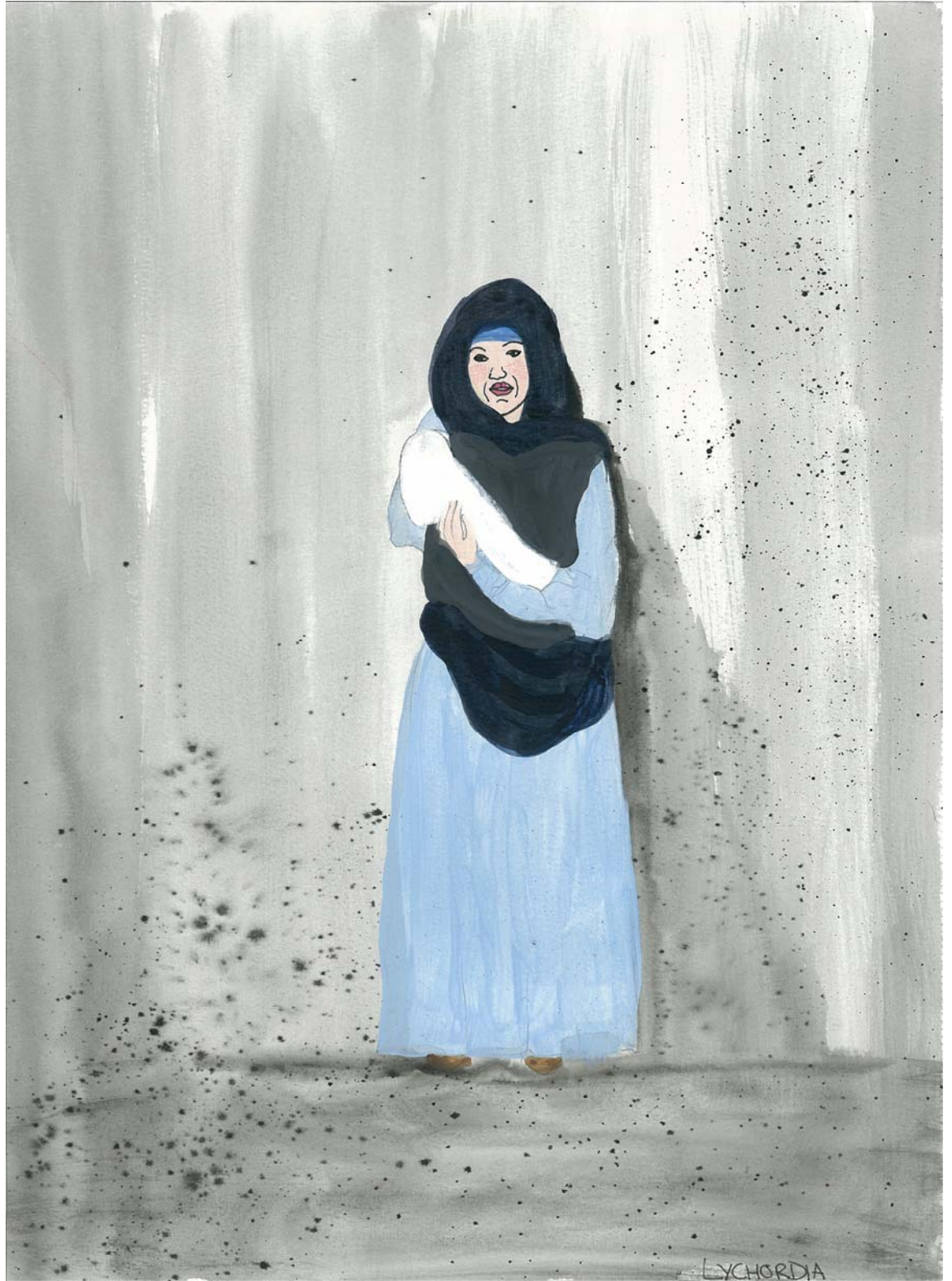


Figure 31: LYCHORIDA, mixed media on paper.

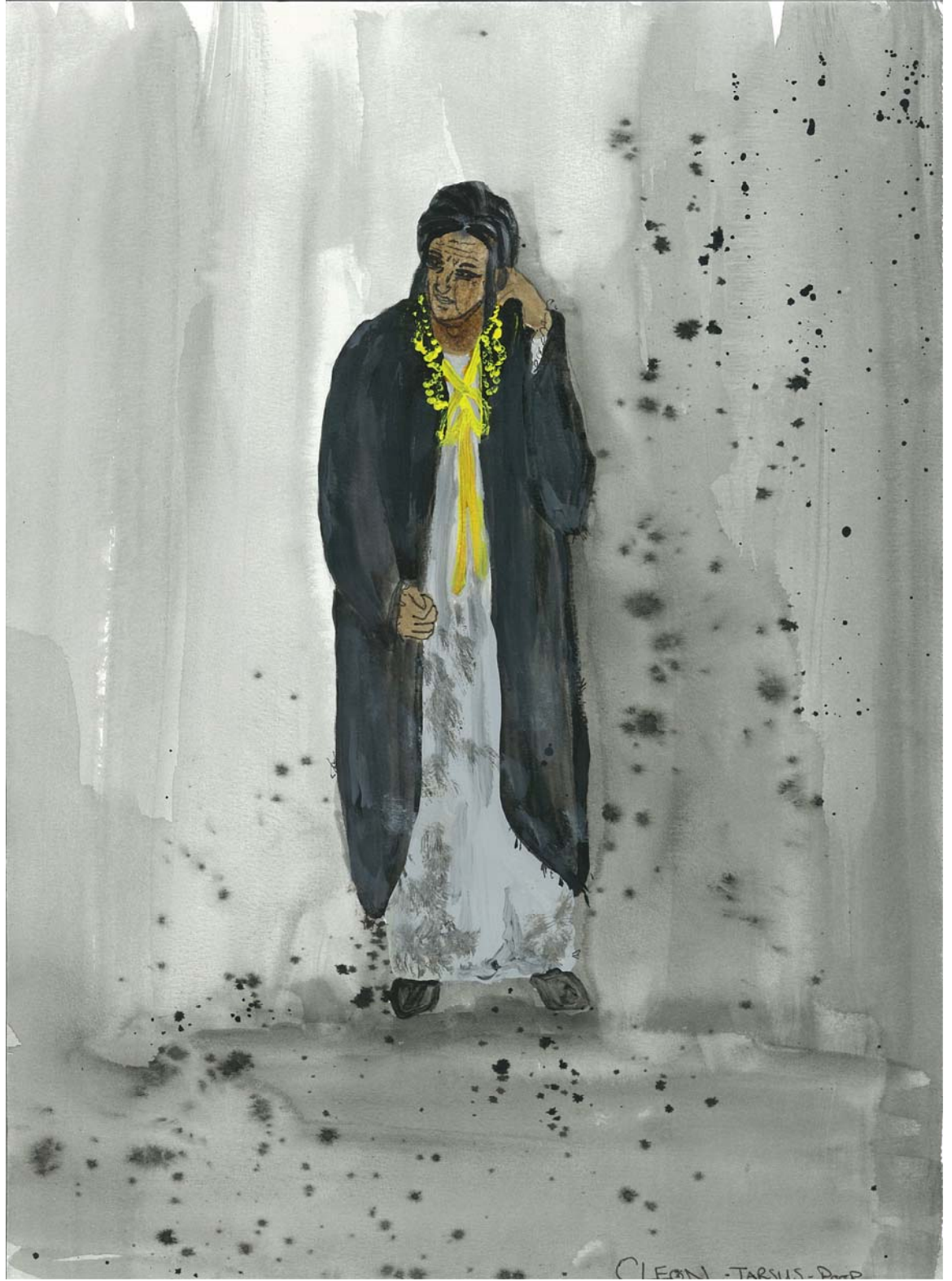


Figure 32: POOR CLEON, mixed media on paper.

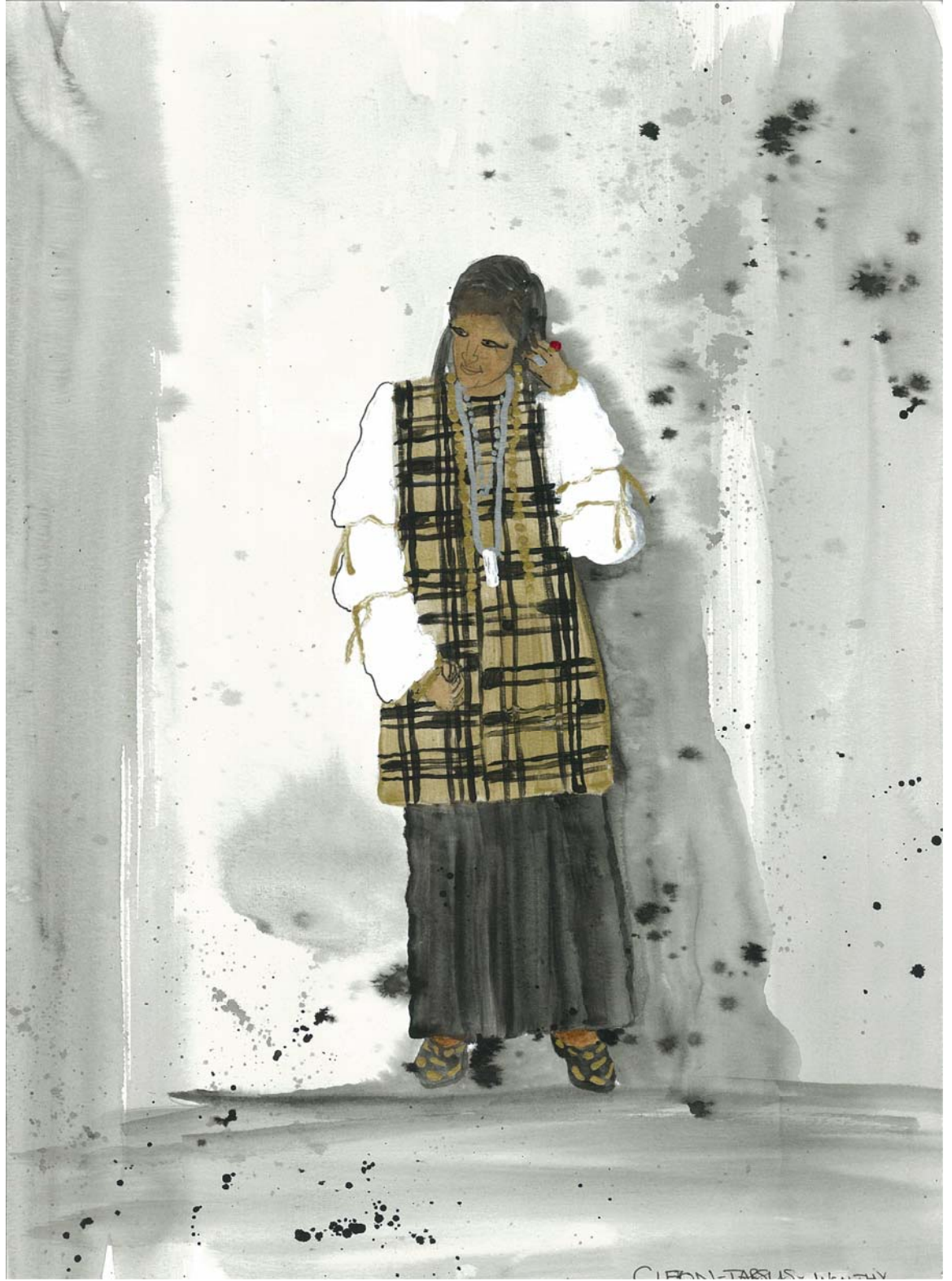


Figure 33: RICH CLEON, mixed media on paper.



Figure 34: POOR DIONYZA, mixed media on paper.



Figure 35: RICH DIONYZA, mixed media on paper.



Figure 36: LORD OF TARSUS, mixed media on paper.



Figure 37: LEONINE, mixed media on paper.



Figure 38: MARINA AT TARSUS, mixed media on paper.



Figure 39: MARINA AT MYTILENE, mixed media on paper.

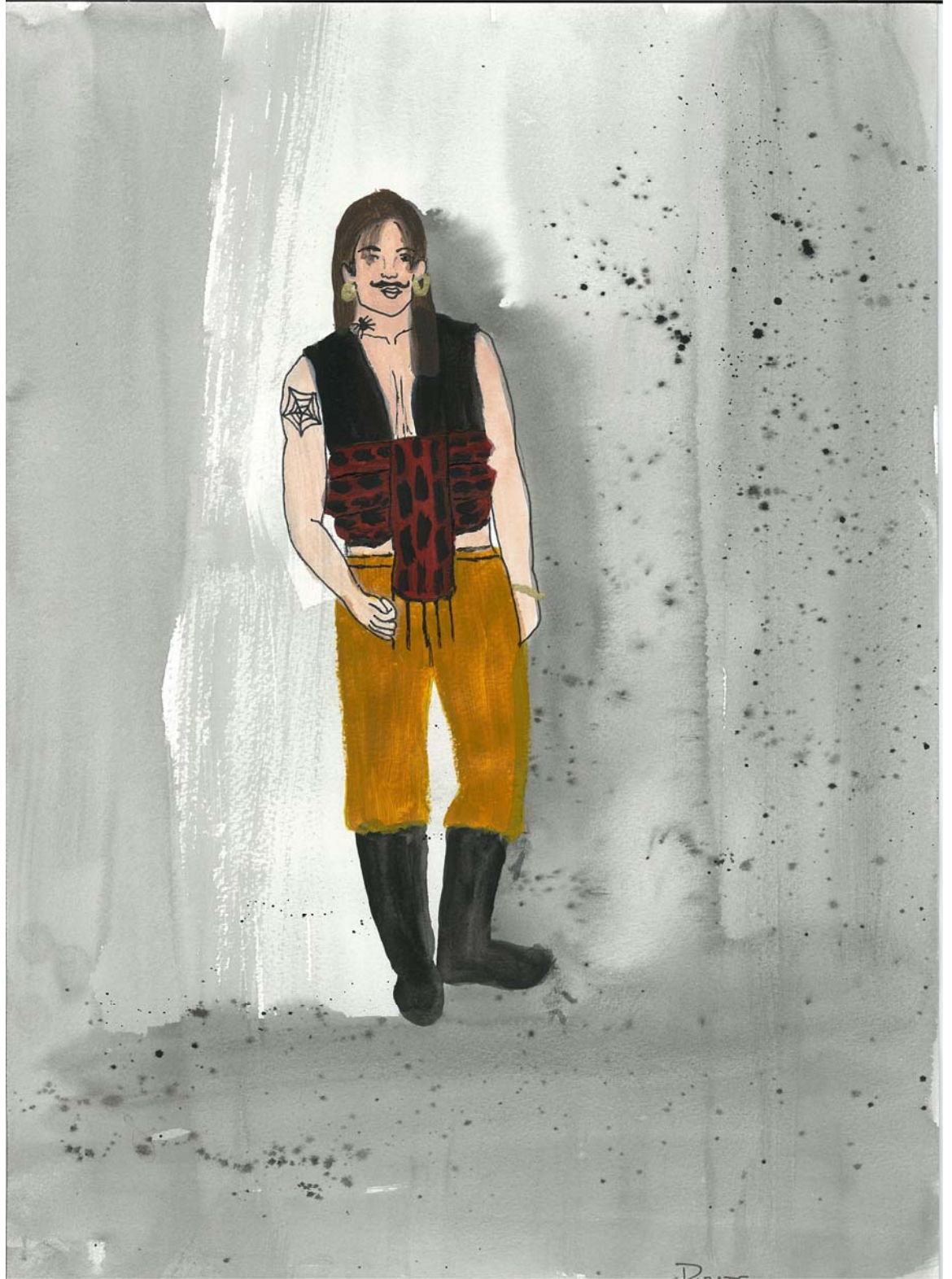


Figure 40: PIRATE, mixed media on paper.



Figure 41: PIRATE, mixed media on paper.

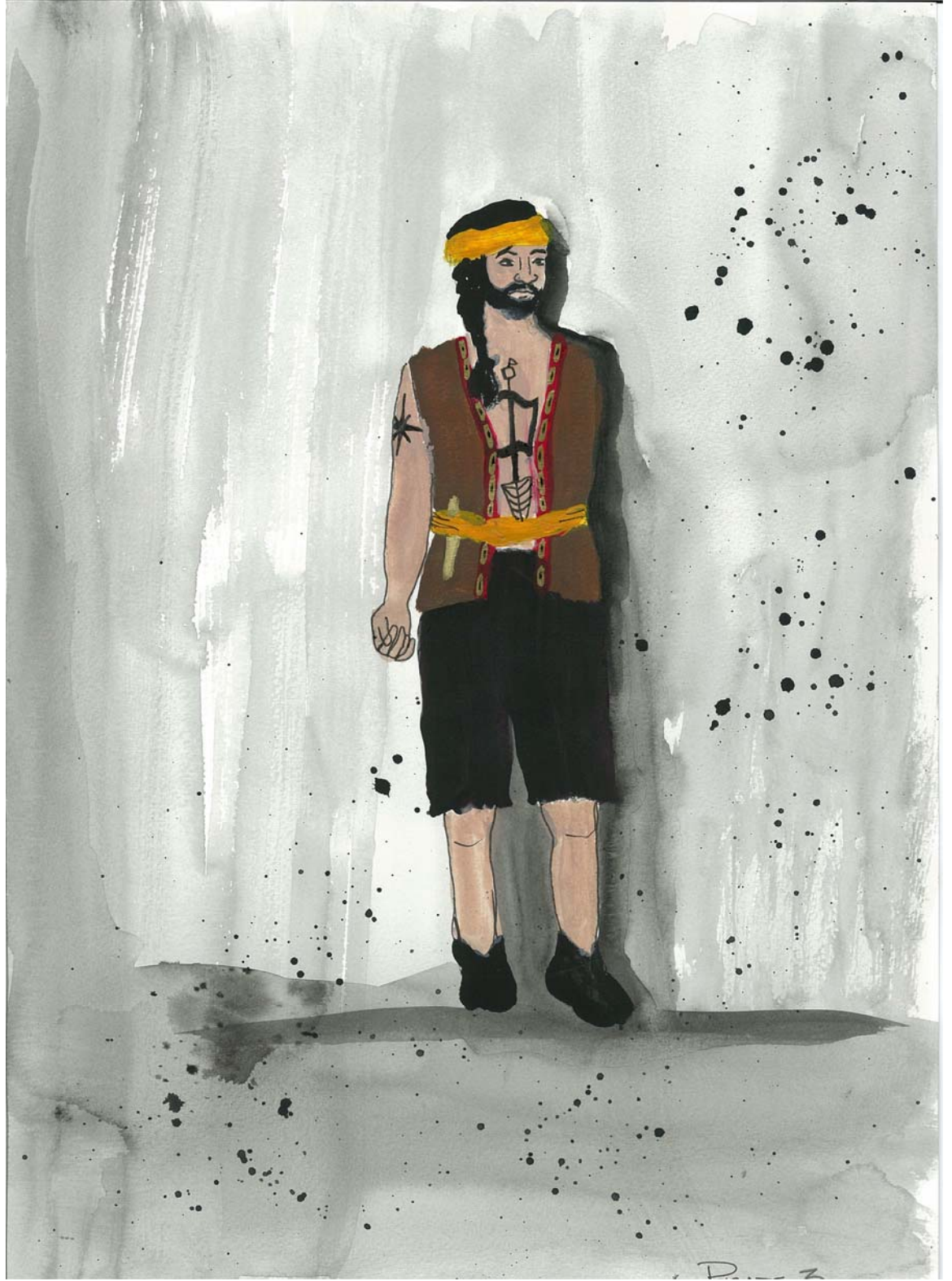


Figure 42: PIRATE, mixed media on paper.



Figure 43: PIRATE, mixed media on paper.



Figure 44: PIRATE, mixed media on paper.



Figure 45: PANDER, mixed media on paper.



Figure 46: BAWD, mixed media on paper.



Figure 47: BOULT, mixed media on paper.



Figure 48: LYSIMACHUS DISGUISED mixed media on paper.



Figure 49: LYSIMACHUS, mixed media on paper.



Figure 50: LORD OF MYTILENE, mixed media on paper.



Figure 51: GENTLEMAN 1 OF MYTILENE, mixed media on paper.



Figure 52: GENTLEMAN 2 OF MYTILENE, mixed media on paper.

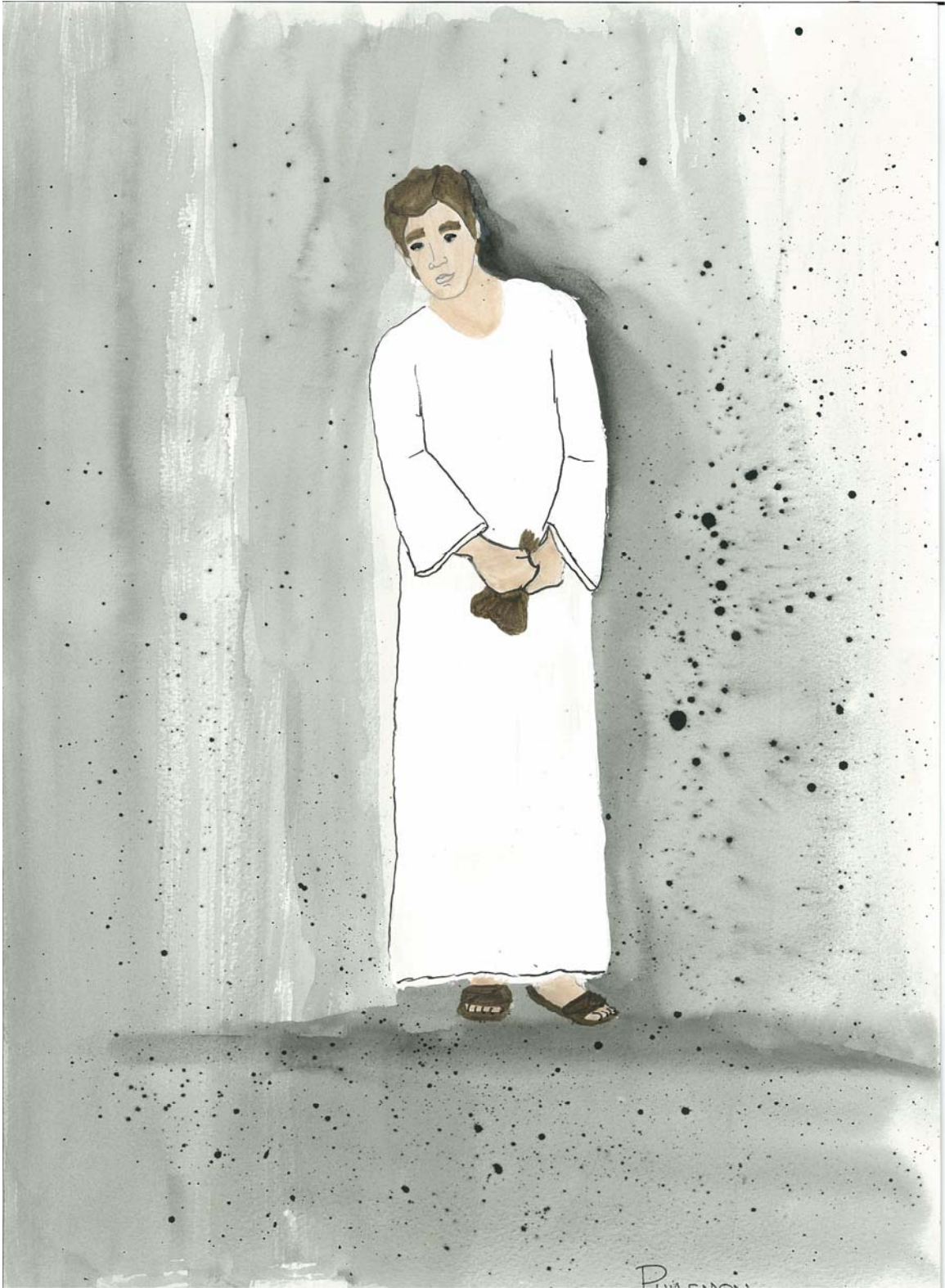


Figure 53: PHILEMON, mixed media on paper.



Figure 54: SERVANT/MAN 1&2, mixed media on paper.



Figure 55: CERIMON, mixed media on paper.



Figure 56: CERIMON AT TEMPLE, mixed media on paper.

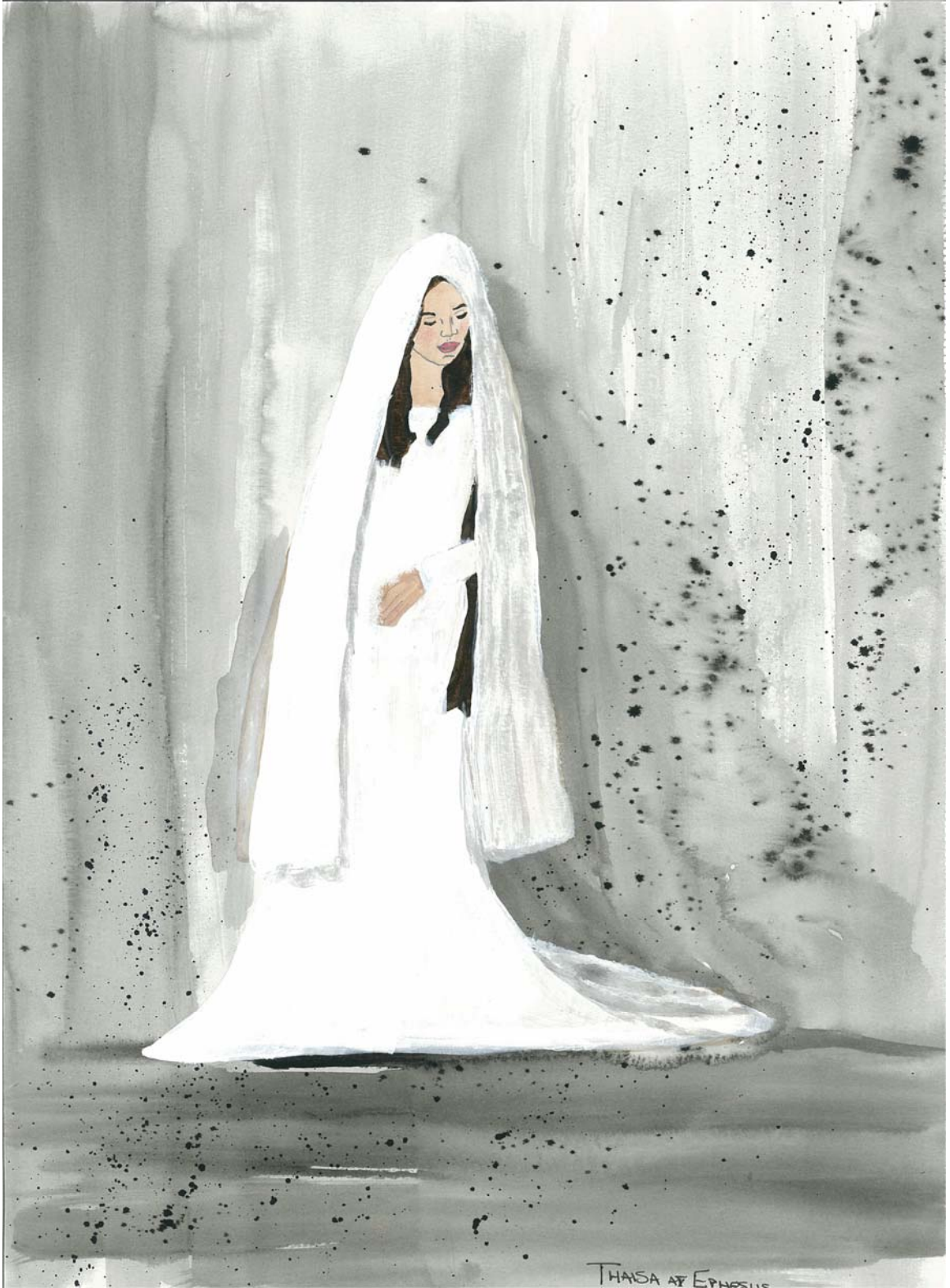


Figure 57: THAISA AT EPHESUS, mixed media on paper.

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