

Life is a Dream



Maisie Barlow

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r'd, and the world seem'd shaken to its last paralysis. In such a paroxysm of dissolution
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Concept

**Action of the play and plot adap-
tation**

I have set my production of 'life is a dream' in Tudor England in the
Palace of Whitehall. I chose to link it to this time frame because of the underlying
theme of religion and the monarchy. Other than these themes I Have also highlighted the key
trope of dreams vs reality. In Tudor England there was a lot of strong emotions and warring factions
when it came to religion. The main altercations were between catholic and protestants but also anything
outside of that was not even considered and widely punished/killed for different beliefs to the reigning monarch. I
wanted to give my adaptation of the play a magical and almost surreal feel therefore I added in the motif of witchcraft,
paganism and magic.

The plot shifts I came up with for this play is that the king was once told by a magic prophecy that his son would be a monster who
would kill him therefore Basilio is afraid of magic and outlaws anyone who may use it. Clotaldo is a pagan and physician who skilfully
uses magic to keep Segismundo sedated and under his lock and key. Whilst keeping Segismundo locked in the tower Clotaldo, his tutor and
advisor, taught magic to segismundo throughout his childhood, unbeknownst to Segismundo himself. When Segismundo is released for a day
that is when he goes off the rails and accidentally uses magic to throw the servant off the balcony. This scares Basilio as it reminds him of the magic
prophecy and he locks him back up again.

Rosaura comes from the palace of Holyrood in Scotland where she previously was betrothed to Astolfo to find him and to seek revenge for taking her
honour. She wants Clotaldo (her father) to use his 'herbalist' powers to kill Astolfo but he says he cannot because his allegiance is with the king and he
doesn't want to get on the wrong side of him because he is already walking a very fine line with the catholic king persecuting anyone that could be following
different rules or religions.

Clarion is her friend and advisor and is the comic relief in the play. In my adaptation I want him to be an androgynous court jester, quite flamboyant and camp
and Rosaura's best friend and this is why he/she comes with her. Even though they are always joking about everything clarion is extremely intelligent and starts to
suspect that Segismundo has magic and that is why in the final battle Clotaldo sets clarion up to be killed by Segismundo so no one will find out.

When Basilio realises that his son actually can be a good person when he spares his life in the the battle he realises that whatever the prophecy said about Segis-
mundo, he could be a good king but must always be watched and monitored by Clotaldo.

Production and design objectives

I wanted to draw on the main theme of dreams vs reality by making all the costumes tatty and broken up like they were sunbleached or faded with age. I wanted to
do this to try and simulate the idea of looking through a foggy/sleepy lens at all of the costumes.

The theme of dreams meant I wanted everything to be ethereal and floaty and made from fabrics such as velvet and chiffons. All light colours and all faded. The
constant lightness and soft fabrics made for all of the costumes to look like a coherent body of work, all complimenting one another on stage whilst they all
singularly have their own colour palettes.

Another important factor is the stylisation. I want the contemporary feel of the play to be at the forefront. The dream theme made for quite a surreal swirl-
ing of ideas therefore I thought this would fit well to stylising the Tudor fashion and giving it a modern twist. I wanted contemporary fabrics and textile
manipulation with flowing and sometimes modern cuts however a strong Tudor influence in style and silhouettes.

Another key trope was the use of portraiture in the play as Rosaura finds out that Astolfo still holds a candle for her through the fact he has a portrait
of her. I wanted to run with this theme as I love the symbolism behind portraits especially in the Tudor time therefore most of the main characters
have portraits hidden in their costumes.

- Rosaura has Astolfo hidden within the princess pleats of her dress.
- Astolfo has Rosaura on his jacket with slashing through it almost portraying the harm he did stealing her honour.
- Segismundo has his fathers portrait hidden in his ruff and Basilio has his fathers portrait hidden in his sleeves, almost like the
heirs to the throne of England have the bloodline printed on them.
- Estrella has Segismundo hidden in the pleats of her skirt under a thin veil of fabric almost like you don't realise its a
portrait until it is shown when they end up together.

Each of the characters have something about there costume that represents them and how they are. From
the portraits of the heirs to the throne, to the basketweave printed on the servants corset, to the suit
of armour printed on the soldier, to the amass of pearls symbolising Estrella's innocence, to
the ancient Pagan runes printed on Clotaldo etc.

Synopsis

Not long after his son was born Basilio found out from a prophecy that his son is going to be a tyrant and ruin the whole kingdom. Because of that he decided to put Sigismundo into a dungeon. Segismundo spent his childhood surrounded by darkness and chains. His only friends were the jailor and Clotaldo, an old educator. One day Rosaura came to visit him dressed like a man. Rosaura came to Poland to get revenge. When she was thinking about her painful destiny she heard Segismundo moan. His words caused a lot of emotions, sense of fear and pity at the same time.

When Segismundo realized that somebody was nearby and heard him he went after Rosaura. When he heard her voice he had mercy for her. When they started talking, and she wanted to share her life story with him Clotaldo came with his servants and took her away. The problem was that Basilio ordered to execute everyone who talked to Segismundo.

But Rosaura was lucky. The old Basilio, who didn't have an heir was tormented by the question if the prophecy was true. He told his citizens about his son and his next move. He is going to test his son. He is going to carry him asleep to the castle and give him all of his power for a short amount of time.

That will be Segismundos test. If he shows himself as a wise and noble man he will get the throne but if he acts like a despot he will be put back into the dungeon.

Basilio will hand over the throne to his nephew Astolfo and his princess.

Rosaura's destiny is changed because of Basilio's decision. In the meantime, she confessed to Clotaldo everything about herself. She came all the way from Moscow with one object, and that is revenge. She wanted to get back at Astolfo for leaving her because of Princess Estrella. At that moment Clotaldo remembers giving a sword to a girl, and now that sword is Rosaura's. It was because she was his daughter but he kept it to himself for now.

Segismundo was fighting with his new role

when Clotaldo told him the truth. He wasn't used

to warmth and compassion so he started to act like a

tyrants. Because of everything he's been through, Segis-

mundu judges his father for taking his freedom away. Basilio

advised him to act nicely because all of this maybe isn't real.

After that Segismundo saw Rosaura and wanted to kiss her. Clotaldo interfered then because he wanted to save her honor. He almost got killed by Segismundo but Astolfo saved him.

Segismundo was supposed to be taken to the dungeon again. He woke up

there and wasn't sure what was real and what was a dream. Clotaldo told him that

everything was a dream but that even in a dream you need to be a good ruler.

Segismundo came to a conclusion that life was a dream and that he'll wake up when he

dies. Up until then he has to come up with a way to overcome the evil.

While Segismundo was thinking about the meaning of life, a great riot started in the kingdom.

Soldiers came to Segismundo to free him and make him king. Segismundo is confused again

about what is real and what is a dream. Again he came to the conclusion that life is a dream

and that he should continue sleeping while keeping in mind that he could wake up every

second.

In the meantime Clotaldo couldn't keep his promise to Rosaura because Astolfo

saved his life. Rosaura went to Segismundo asking for help. He didn't want to

do any harm to Astolfo so he went to his father's castle and, with the help

of the army, he won. Everyone thought then that Segismundo would

become a tyrant but he was noble and generous. He forgave his

father for everything. Then he asked Astolfo to marry Rosaura

but he said no to that because he didn't know where she came

from. Clotaldo told him that not only she is his daughter

and came from a noble family. Then Astolfo accepted

marrying her.



Pedro Calderón de la Barca

Pedro Calderon de la Barca was born in Madrid in 1600. He belonged to baroque. He is considered to be the biggest dramatist of the Spanish baroque and the last writer of the golden era of the Spanish literature.

His comedies can be divided into religious, philosophical and tragic. He wrote about 200 theatre pieces and about 120 comedies.

His most famous works are Life is a dream and The Mayor of Zalamea.

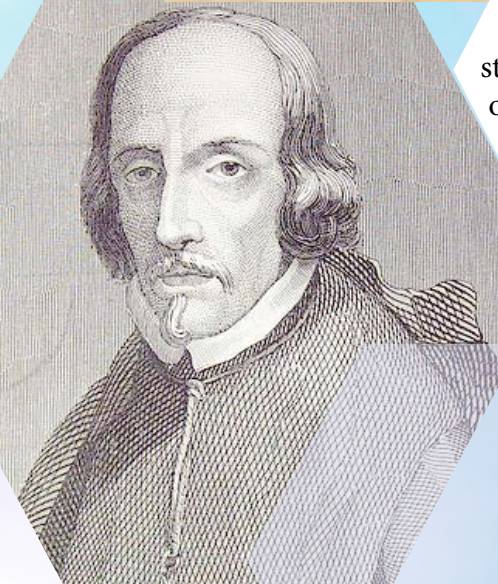
In Life is a dream he combined poetical elements with a metaphorical style and philosophic thinking about purpose of life.

Abandoning an ecclesiastical career, he entered the service of the constable of Castile and in 1623 began to write plays for the court, rapidly becoming the leading member of the small group of dramatic poets whom King Philip IV gathered around him. In 1636 the king made him a Knight of the Military Order of St. James. Calderón's popularity was not confined to the court, for these early plays were also acclaimed in the public theatres, and, on the death of Lope de Vega (1635), Calderón became the master of the Spanish stage. On the outbreak of the Catalan rebellion, he enlisted in 1640 in a cavalry company of knights of the military orders and served with distinction until 1642, when he was invalided out of the army. In 1645 he entered the service of the duque de Alba, probably as secretary. A few years later an illegitimate son was born to him; nothing is known about the mother, and the idea that sorrow at her death led him to return to his first vocation, the priesthood, is pure surmise.

He was ordained in 1651 and announced that he would write no more for the stage.

This intention he kept as regards the public theatres, but at the king's command he continued to write regularly for the court theatre. He died in 1681 in Madrid.

The court patronage that Calderón enjoyed constitutes the most important single influence in the development of his art. The court drama grew out of the popular drama, and at first there was no distinction in themes and style between the two. The court plays became a distinctive Baroque genre, combining drama with dancing, music, and the visual arts and departing from contemporary life into the world of classical mythology and ancient history. Thus Calderón, as court dramatist, became associated with the rise of opera in Spain.





Research

Themes

Fate vs Free will

Through *Life is a Dream*, Calderón argues that one's existence is not ruled by fate or destiny; rather, one has the ability and free will to control their destiny through their actions.

Throughout the play, Calderón's characters constantly challenge fate and try to change their destinies, which hints from the start that fate isn't fixed after all and is instead based upon free will and independent actions. When the prophecy predicts that Segismundo will be the end of his father, Basilio locks Segismundo up "to see whether a wise man / can prevail over the stars." According to the prophecy, it is Basilio's fate that his son will kill him, but Basilio hopes to change this by locking him up. As the years pass, however, Basilio begins to doubt his decision to imprison Segismundo and questions whether the prophecy is a true indication of his son's nature.

Despite Basilio and Clotaldo's belief that Segismundo does not have to be a monster simply because fate decrees it, Segismundo behaves in a way that suggests he really is a violent "animal." Once Segismundo is released from prison and told he is a prince, he throws an innocent servant from a balcony simply for suggesting it is inappropriate for Segismundo to kiss the hand of Estrella, a woman who is betrothed to another. Segismundo's violent reaction to the servant's reasonable warning suggests that perhaps Segismundo is destined to be a monster after all. When Clotaldo tries to calm the violent rage Segismundo flies into quickly turns on Clotaldo and threatens to by now it's no use trying to pacify me." can't talk him out of it. Segismundo even throne, when Astolfo saves Clotaldo from Segismundo is a violent monster and there his fate.

By the end of the play, after Basilio has begins to revolt over Basilio's decision to rebellion breaks Segismundo out of prison of the kingdom. With Basilio at his mercy, . By simply choosing not to be a monster, fate and destiny, demonstrating that free

Dreams vs Reality

Through the blending of dreams and reality that like dreams, life itself is an illusion. out to be something other than what it perception. When Rosaura, one of the dressed as a man, and when she next ap-court. In reality, Rosaura is really Clotaldo's appears to be something else entirely. After Clotaldo for unwittingly wandering into Segismundo's prison cell, Clotaldo is convinced that Rosaura is his long-lost son. Rosaura carries Clotaldo's sword, which he had left, many years before, to be given to his unborn son. In reality, Clotaldo has a daughter, not a son, but his perception is that Rosaura is his son. Furthermore, Astolfo, the Duke of Muscovy and Basilio's nephew, believes that his uncle is without children and that he is next in line for the throne.

When Segismundo wakes up as the Prince of Poland after spending his whole life in prison, his new existence is completely unbelievable. Even though he doesn't quite believe it, this new perception is still Segismundo's reality. In short, that which is real feels like a dream, just as that which is false often seems to be real. "To say I'm dreaming is mistaken," Segismundo cries when he wakes in a lavish bed surrounded by servants, "I know very well I'm awake." Segismundo is used to prison and isolation, not luxury and indulgence, and he is dubious from the beginning, but he still accepts his dreamlike new reality. However, when Basilio attempts to convince Segismundo that his experience as the prince was all just a dream, Segismundo refuses to believe him. "I'm not dreaming," Segismundo claims, "because I feel and believe / that which I was and that which I am." Segismundo makes it clear here that humans have little choice but to accept perception as reality—even when that reality feels like a dream.



after discovering his true identity, Segismundo kill him. "I'm a tyrant," Segismundo says, "and Segismundo, is seems, is a monster, and Clotaldo threatens to kill Astolfo, his cousin and heir to the Segismundo's wrath. Just as the prophecy claims, seems to be nothing that can be done to change

returned Segismundo to prison, the kingdom keep the rightful prince from the people. The and, in a violent uprising, quickly gains control however, Segismundo no longer behaves violently. Segismundo ultimately takes control over his own will can indeed triumph over destiny.

in *Life is a Dream*, Calderón effectively argues Throughout much of Calderón's play, reality turns seems, which suggests that reality itself is merely play's main characters, is first introduced, she is pears, Rosaura is disguised as a lady-in-waiting at secret daughter and Astolfo's jilted lover, but she Rosaura, disguised as a man, is apprehended by

Morality, Honor, and Vengeance

Calderón's *Life is a Dream* is often interpreted as a didactic play of moral and Christian instruction. In addition to the story of Segismundo and his transformation from monster to righteous and good man, the play also examines the moral dilemmas encountered by Clotaldo and Basilio. Special attention, however, is placed on the story of Rosaura, a woman of noble birth whose honor is stolen by Astolfo, the Duke of Muscovy and the potential heir to the throne of Poland. Just as Rosaura's mother, Violante, was seduced by Clotaldo and left to fend for herself, Astolfo seduces Rosaura and then abandons her. Disguised as a strange man, Rosaura arrives at the palace in Warsaw with the intention of seeking revenge on Astolfo for stealing her virtue and honor, but she is unable to convince either Segismundo or Clotaldo to help her kill Astolfo. In refusing to help Rosaura kill Astolfo to avenge her honor, however, Segismundo actually restores both Rosaura's lost honor and his own. Through the characters of Rosaura and Segismundo, and the unexpected way in which Rosaura regains her honor, Calderón effectively argues for the importance of morality and implies that there is nothing honorable about revenge.

At the start, both Rosaura and Segismundo are convinced that revenge is the key to regaining their lost honor. Clotaldo, however, tries to persuade them otherwise, which implies that seeking revenge is not moral. Clotaldo is not initially against killing Astolfo, until Astolfo intervenes on Clotaldo's behalf when Segismundo tries to kill him. Astolfo arrives "disregarding his own peril, / to display in [Clotaldo's] defense / his good will." Despite his poor treatment of Rosaura, Astolfo proves himself to be a good and decent man in at least some situations, and Clotaldo can't bring himself to wants to help Rosaura and defend her honor, the decision is difficult for him, Clotaldo and gratitude over revenge. Clotaldo also desire to seek revenge on his father, King right thing to do either—even if Segismundo should honor his father in dreams / good deeds are never wasted." most important to always behave in a way means forfeiting one's chance for revenge. Segismundo recognizes the consequences of before Rosaura does, and, like Clotaldo, he venge on Astolfo. His refusal again suggests righteous or moral. After Rosaura swears her assistance in defending her lost honor, Segis-that he refuse Rosaura's request. The honor-seek vengeance. "My voice doesn't answer that my honor can." In this riddle of sorts, seem as if he is doesn't wish to help Rosaura, helping her means focusing on honor rather he will restore Rosaura's honor and good although it will not occur in quite the way It is through Rosaura, and with the help of Clotaldo, that Segismundo ultimately discovers that he cannot realize his rightful role as king if he seeks his own revenge against his father. After Segismundo spares his father's life following the people's revolt and is made king of Poland, he decrees that Astolfo must marry Rosaura to restore her lost honor. In ordering the marriage between Astolfo and Rosaura, Segismundo demonstrates that while honor is important, it doesn't require revenge—and in fact, vengeance actually goes against honor. It is more honorable, Calderón thus implies, to always behave in a way that is moral. Segismundo's actions restore both Rosaura's honor and his own, as he has officially redeemed himself and proven that he is not an animal as the prophecy claims, but is instead a man of deep morals and righteousness.



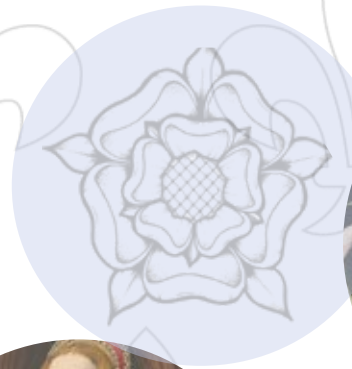
harm his savior. Even though Clotaldo he refuses to kill Astolfo for her. Though essentially decides to prioritize integrity tries to convince Segismundo that his Basilio, for imprisoning him is not the do is only dreaming. Clotaldo argues at all times, and he explains that "even Clotaldo's argument suggests that it is that is moral and righteous, even if that

revenge and the importance of morality refuses to help Rosaura exact her re-that Rosaura's desire for vengeance is not loyalty to Segismundo and pleads for his mundo says "it is essential to honor" able thing, Segismundo claims, is not to you," Segismundo says to Rosaura, "so Segismundo implies that while it may he actually does want to—but to him, er than revenge. Segismundo vows that name before he recovers his own crown, Rosaura envisions it.

Other motifs and themes

Motifs and themes derived from a number of traditions found in this drama include the labyrinth, the monster, free will vs. predestination, the four elements, original sin, pride and disillusionment.

Tudor Fashion



Early

Tudor costume

Men's clothing gave them a square shape. they wore short doublets over their hose and the shoulders of their coat were cut wide. It was fashionable for their sleeves to be slashed and their flat hats were often decorated with feathers. Women's clothing gave them a triangular shape. Their corsets were tight fitting while their kirtles and gowns were very full. Their head-dress consisted of a coif that fitted closely round the face, to which was attached the cornet – a long piece of black material that often hung down the back.

Late tudor costume

The men's fashion had not changed as much as the women's. However, the square shape was replaced by a sleeker look. Men still wore doublet and hose, but the coat had been replaced by a short jacket. Men also wore ruffs around their necks. The style of dress had changed considerably. the bodice was longer, and the skirt was worn over a farthingale (a circular frame) to give it its unique shape. the head-dress had been replaced by jewels in the hair and an elaborate ruff of lace was worn around the neck.

Our knowledge of how the Tudors dressed comes largely from the portraits that were made of the royal and noble members of Tudor society. Very few original garments have survived from this time, and the nature of portraiture has meant that our knowledge of what the average Tudor man or woman wore is very limited as only the rich and powerful could commission them. From early Tudor fashion to late, sumptuary laws controlled the clothing Tudor men and women could wear.

Fashion was also heavily influenced by the key players of the royal Tudor court. Wife of Prince Arthur and then his younger brother Henry VIII, Catherine of Aragon made her mark on the dress of English Tudor ladies, as did Henry's other wives and children.

Tudor women

All Tudor women wore a linen shift, regardless of status. This could be washed and changed daily. The wealthier aristocratic women would demonstrate their status through their striking silhouette, highly-embellished outer layers, and headdress.

Farthingale

Catherine of Aragon introduced the Spanish farthingale to the English Court – a conical under-garment which gave structure to the wearer's skirt.

From around the 1580s, the adult Elizabeth I popularised the Drum, or French farthingale. This exaggerated the female silhouette even more and was designed to display as much expensive fabric as possible in the skirt's numerous pleats, supporting up to 3m of fabric.

The boned structure looked like wheel extending from the waist, with occasionally a bum roll to make it more comfortable to wear. A busk would sit down close to the body to push up the back.

Dress

The bodice and skirt of a woman of the Tudor court would be made from exquisite fabric and embellished with precious jewels, ribbons and lace. Parts of the linen shift under garment would be visible - around the neck and on the cuffs. Catherine of Aragon set the trend of revealing blackwork embroidery on these parts of the shift, which was followed by the female Tudor nobility.

Headwear

Sixteenth century women wore linen caps under their elaborate headwear which developed in style throughout the century and into Elizabeth I's reign.

Catherine of Aragon wore the English hood, or gable, with its distinctive triangular framing of the face. As the second wife of Henry VIII, Anne Boleyn popularised the French hood with its softer shape. Jane Seymour, wife number three, reverted back to the English hood as a political move away from Anne Boleyn's image.

Tudor Men

Rich men wore white silk shirts, frilled at the neck and wrists. Over this they wore a doublet (a bit like a tight-fitting jacket), and close-fitting striped trousers (called hose).

Heavily starched and elaborately pleated ruffs were fashionable throughout the period. A specialist laundress was employed to clean the ruff daily.

As the Tudors ended with Elizabeth I and the Stuart era progressed, various kings would influence male fashion. For example, Charles II brought in the three-piece suit.

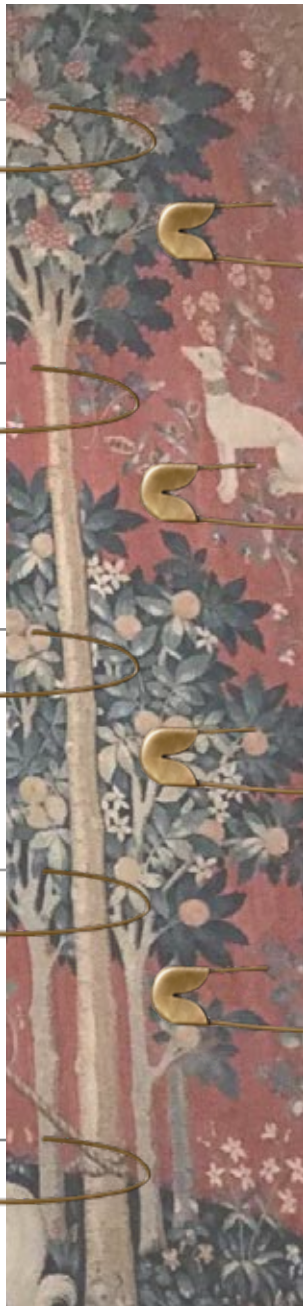
Tudor sumptuary laws

Henry VIII saw sumptuary laws as an important way to enforce social hierarchy and authority. Four revisions of the Acts of Apparel prevented the common people from emulating the court. Only those in the elite of the social order were allowed to dress in a certain way. Other than maintaining social order, these laws were a way of supporting the home market – in particular the textile trade. Later in Elizabeth's reign certain aspects of these restrictions were loosened through the growing import market.

Tudor colours

Sumptuary laws restricted the colours that Tudor men and women could wear. For example, Henry VIII and the rest of the royal family were the only ones who were permitted to wear purple.

However, Henry's key colours we see represented in his portraits are red, gold, and black. Elizabeth I developed a palette of black and white to symbolise her chastity and virginity.



Renaissance Europe 1400-1500

Wool remained the most popular fabric for all classes, followed by linen and hemp. Wool fabrics were available in a wide range of qualities, from rough undyed cloth to fine, dense broadcloth with a velvety nap;

high-value broadcloth was a backbone of the English economy and was exported throughout Europe. Wool fabrics were dyed in rich colours, notably reds, greens, golds, and blues.

Silk-weaving was well established around the Mediterranean by the beginning of the 15th century, and figured silks, often silk velvets with silver-gilt wefts, are increasingly seen in Italian dress and in the dress of the wealthy throughout Europe. Stately floral designs featuring a pomegranate or artichoke motif had reached Europe from China in the previous century and became a dominant design in the Ottoman silk-producing cities of Istanbul and Bursa, and spread to silk weavers in Florence, Genoa, Venice, Valencia and Seville in this period.

As prosperity grew in the 15th century, the urban middle classes, including skilled workers, began to wear more complex clothes that followed, at a distance, the fashions set by the elites. National variations in clothing increased over the century.

Early Modern Europe

By the first half of the 16th century, the clothing of the Low Countries, German states, and Scandinavia had developed in a different direction than that of England, France, and Italy, although all absorbed the sobering and formal influence of Spanish dress after the mid-1520s.

Elaborate slashing was popular, especially in Germany. Black was increasingly worn for the most formal occasions. Bobbin lace arose from passementerie in the mid-16th century, probably in Flanders. This century also saw the rise of the ruff, which grew from a mere ruffle at the neckline of the shirt or chemise to immense cartwheel shapes. At their most extravagant, ruffs required wire supports and were made of fine Italian reticella, a cutwork linen lace.

By the turn of the 17th century, a sharp distinction could be seen between the sober fashions favored by Protestants in England and the Netherlands, which still showed heavy Spanish influence, and the light, revealing fashions of the French and Italian courts.

The great flowering of needlelace occurred in this period. Geometric reticella deriving from cutwork was elaborated into true needlelace or punto in aria (called in England “point lace”), which reflected the scrolling floral designs popular for embroidery. Lacemaking centers were established in France to reduce the outflow of cash to Italy.

16th Century Textiles

Embroidery

The sixteenth and seventeenth centuries saw a flowering of the art of embroidery for secular use, particularly in England. During the Middle Ages, English artisans were famed throughout Europe for their embroidered church vestments. However, from the time that King Henry VIII severed relations with the Catholic church in 1534 and established the Church of England, the need for elaborately decorated religious vestments and furnishings for worship diminished greatly. But by the late sixteenth century, the taste for rich clothing and domestic decorations increased and a larger segment of society could afford to buy or make these luxury items during the relatively peaceful and prosperous late years of Elizabeth I's reign.

A surprisingly large number of fragile embroidered objects have survived in public and private collections. A variety of contemporary concerns and opinions about nature, faith, family relationships, and the monarchy are reflected in the embroidery designs. This was the favored mode of decoration for household furnishings and fashionable dress, as well as for ceremonial garments and decorations used at the late Elizabethan and early Stuart court.

Floral Imagery

Natural forms are ubiquitous in English embroidery of the late sixteenth and seventeenth centuries. Oversized fruits, lush flowers, and small frolicking animals are found among the protagonists in even the most harrowing biblical tales, and these motifs themselves often form the main subject of embroidery of the period. Embroiderers and other craftspeople had not only needlework pattern books, but also numerous botanical and scientific texts from which to draw motifs and inspiration. The seventeenth century saw a huge increase in the availability of printed material, as well as in a general interest in gardening. Imported flowers, such as tulips, were increasingly common in English gardens. Grafting and other experiments in botany were the subject of popular literature. The garden itself was already an accepted site for both entertainment and private contemplation. Nature in all its variety was celebrated as a manifestation of God's abundance and gift to humankind. English embroiderers responded to these themes enthusiastically by creating lively and imaginative compositions.



man that living tomb that makes our birth the antitype of death, man-grateful, for the life that living tomb that makes our birth the antitype of death, man-grateful, for the life

DOLCE AND GABBANA



The starting point for their show are the Norman kings, the decedents of Vikings who once ruled in northern France and England. While the inspiration was new this time around the execution of the concept was still very familiar. Each well chiseled male model, many of them wearing gold crowns, walked down the wooden catwalk in boxy luxe tops cut in velvets, leather or suede emblazoned with images of those long forgotten kings. The medieval procession of prints then moved onto include suits covered in cathedral patterns, coats adorned with knight's armor and shirts that brought to mind a chessboard. The chainmail aventail was transformed into a bejeweled knitted snood. His gloves came covered in gems, his sabatons became pearl encrusted slide on slippers. As the show progressed, the silhouettes that opened the show returned, this time the medieval motifs came outlined in beadwork for a more "after dark" alternative.

This autumn winter 2014 collection by Dolce and Gabbana inspired my designs for life is a dream because of the printed fabrics and modern contemporary twist on a medieval theme. I wanted my designs to have the fabrics of their characters printed onto them such as the soldier with a suit of armour and the servant with a basket weave kirdle. This collection has a wonderful modern style whilst keeping the main inspiration of the Norman Kings.





Development



I wanted segismundo to have a very androgynous and high fashion look to his costume. The chains on his doublet represent him being locked away by his father. The sleeves of his doublet are safety pinned together giving him the most modern and edgy costume of all the characters. His silhouette still reflects the tudor fashion I wanted to portray with his skirt breeches looking like onion breeches and his top half being an open doublet. His colour palette I wanted to keep a faded burghandy and red almost to reflect his anger and power when he is released into the real world.

Basilio



For basilio I wanted to closely draw upon the style and opulence of King Henry 8th. Basilio being one of the oldest characters within the play he has the most traditionally tudor silhouette however the fabrics give the modern twist. His tunic under his large coat is made from latticed together tulle which makes a textural effect under the heavy velvet quilted coat. His colour scheme is mostly navy and greens. This dark rich palette helps him look powerful and strong.

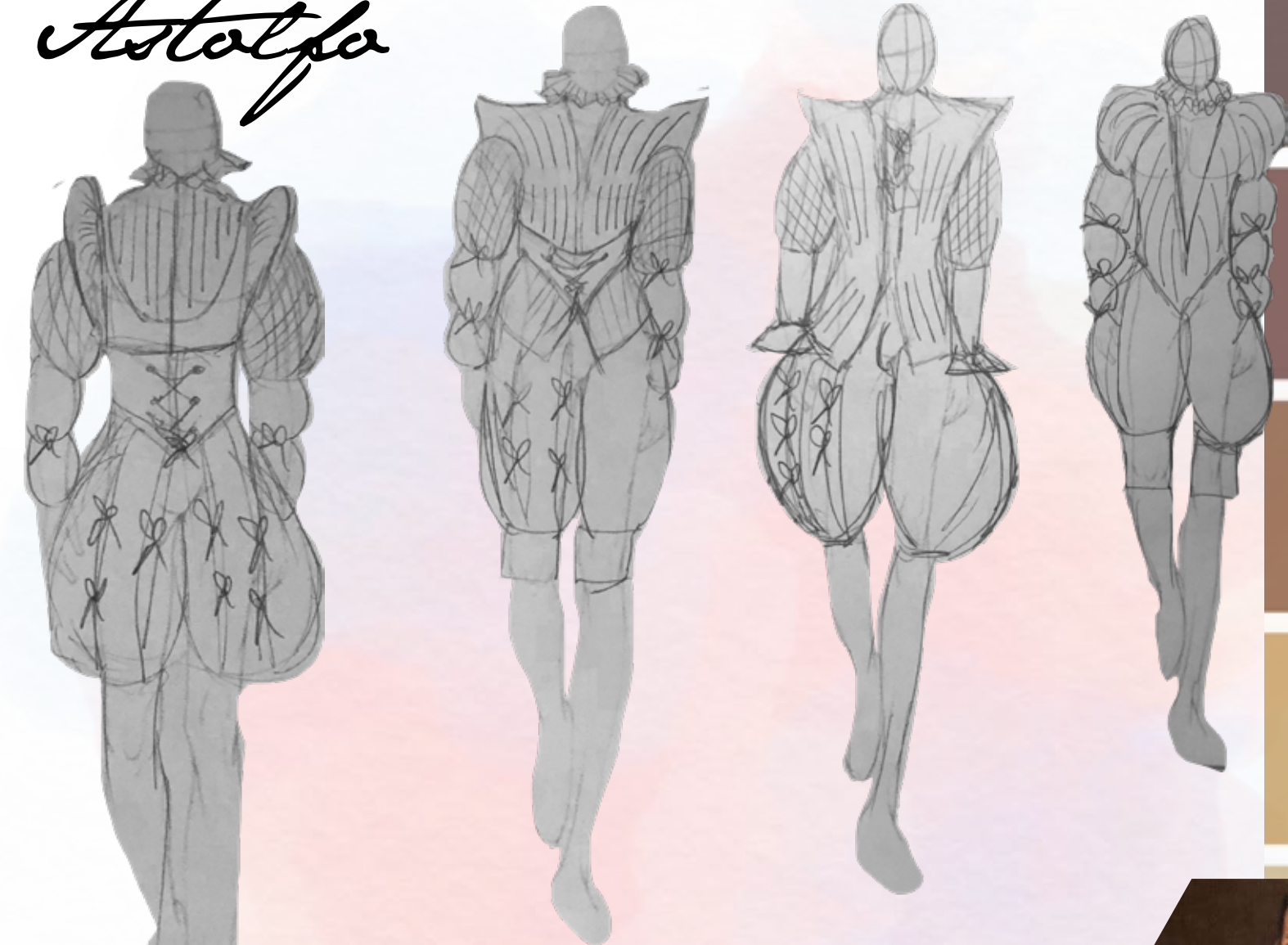


For Rosaura I wanted the male and female versions of her character to be very similar but with different masculine and feminine twists. Male Rosaura wears a jumpsuit and has a covered chest while female Rosaura has a high split skirt and a cut out in her dress however even in the female design I wanted her to look like a strong and independent warrior rather than girly. I played upon the idea of armour for both costumes as the over pvc body piece mimicks a suit of armour while the neck piece made from metal looks like chainmail. Both characters colour palette is a soft blue.



Rosaura

Astolfo



When designing Astolfo I wanted to create quite an over the top camp character that dressed slightly feminine and high fashion. The large shoulder pads and corset add to his dandy characteristic. His sleeves and breeches are covered in ribbons and the doublet slashing makes for a very textured costume. For his colour palette I wanted warm browns and golds as Astolfo is probably the most arrogant and self absorbed character so I wanted to give him a rich opulent colour like gold.

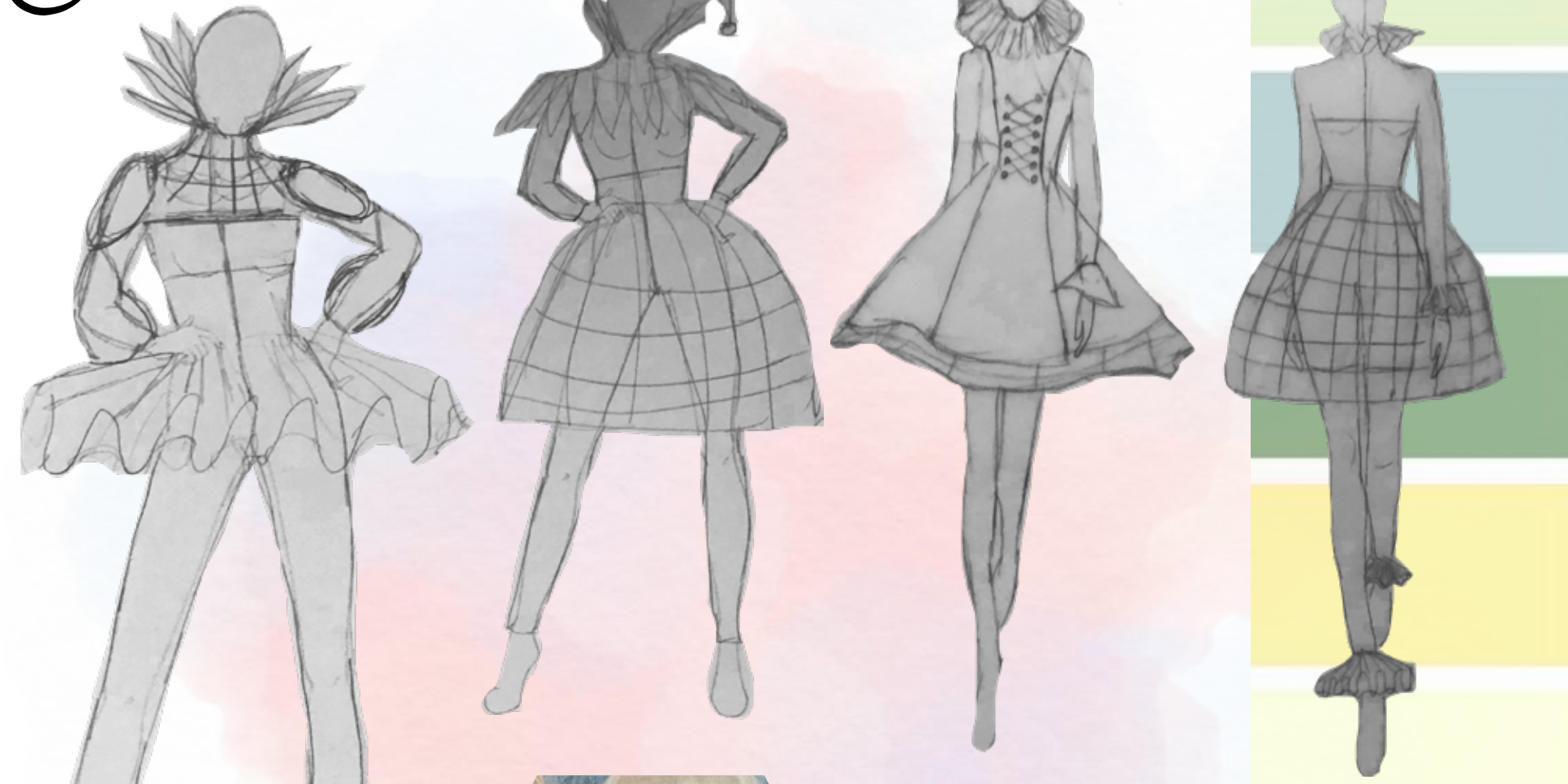


For Estrella I wanted a very feminine high fashion costume. I wanted her to be heavily influenced by the classic tudor styles wich includes the split front of a spanish farthingale and the sqaure neckline with drape sleeves. Her colour palette is soft and feminine with light pinks, light blues and white. This is to signify her purity and innocence.



Estrella

Clarion



For Clarion I wanted this character to be gender neutral. Very flamboyant and loud and wearing the most different costume. I wanted their character to reflect their personality which is like the sidekick and comic releif of the play therefore I wanted to reflect that personality trait making them look like a court jester. The large ruff around the waist, wrists and ankles gives it the tudor twist whilst keeping it very modern and contemporary. Clarion is loud and funny, always twirling and dancing around. It's hard to tell if they are a girl or a boy with a low voice but femi-nine stance.





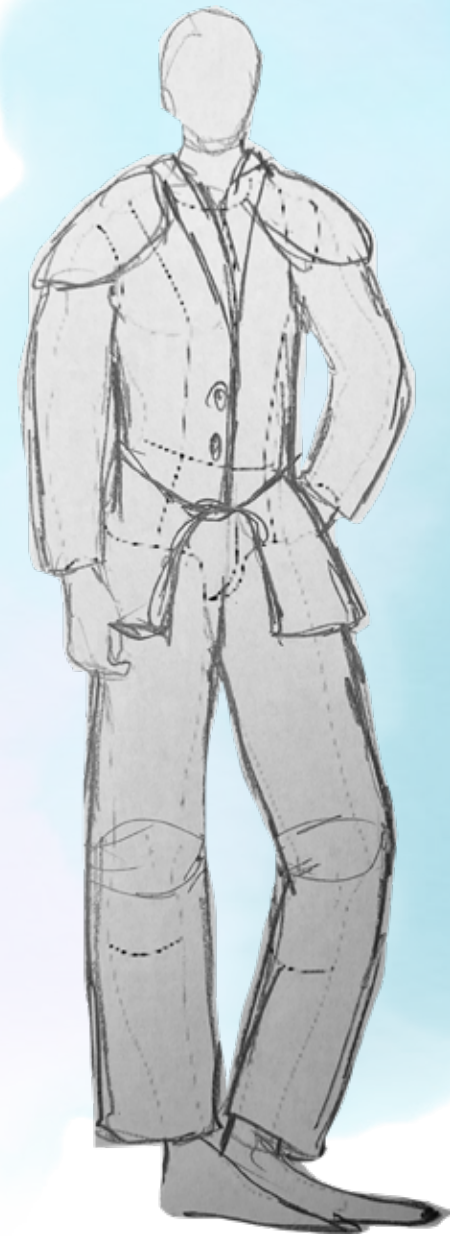
For colotaldo I based him on an old wizard. He is the tutor and keeper of Segismundo's prison and the oldest charcater. I wanted him to reflect a wise old physician. He has the most old fashioned costume, earlier than the tudor style but with a few modern twists with fur neck ruff, constellation embroidery and flared trousers. His colour palette is light lavender's and purples, he has very soft features and a friendly demeanour.



Colotaldo



For the Soldier I wanted to have a suit of armour printed directly onto a suit style jacket and trousers. This gives the air of the soldier but then the modern style that suits this play. For his colour palette I wanted a grey to blue palette for the sturdy background character.



Soldier



Servant

For the servant I wanted to keep her as a background character with light beiges and tan colours but also wanted her to have an edge of high fashion. The asymetric ruched skirt with a basket weave printed kirtle makes her the perfect mix of a tudor style with a contemporary twist.

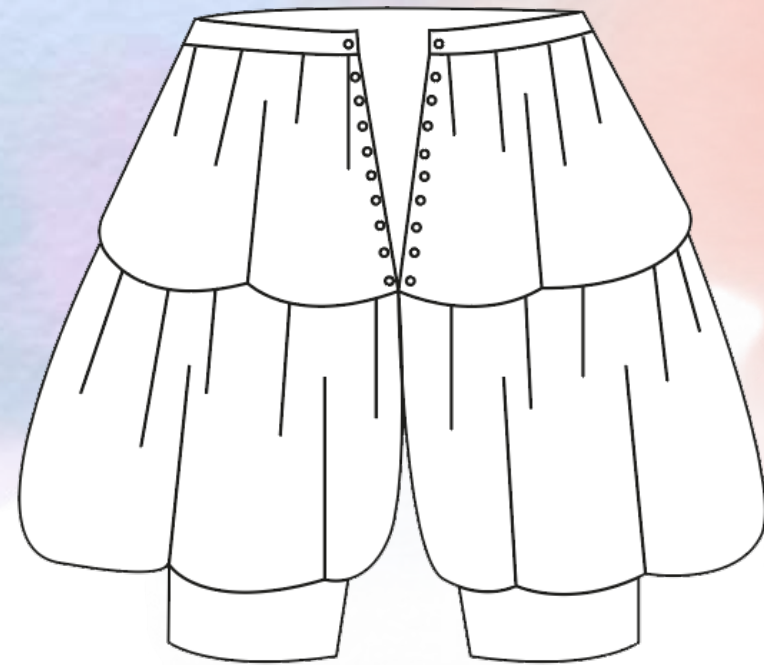
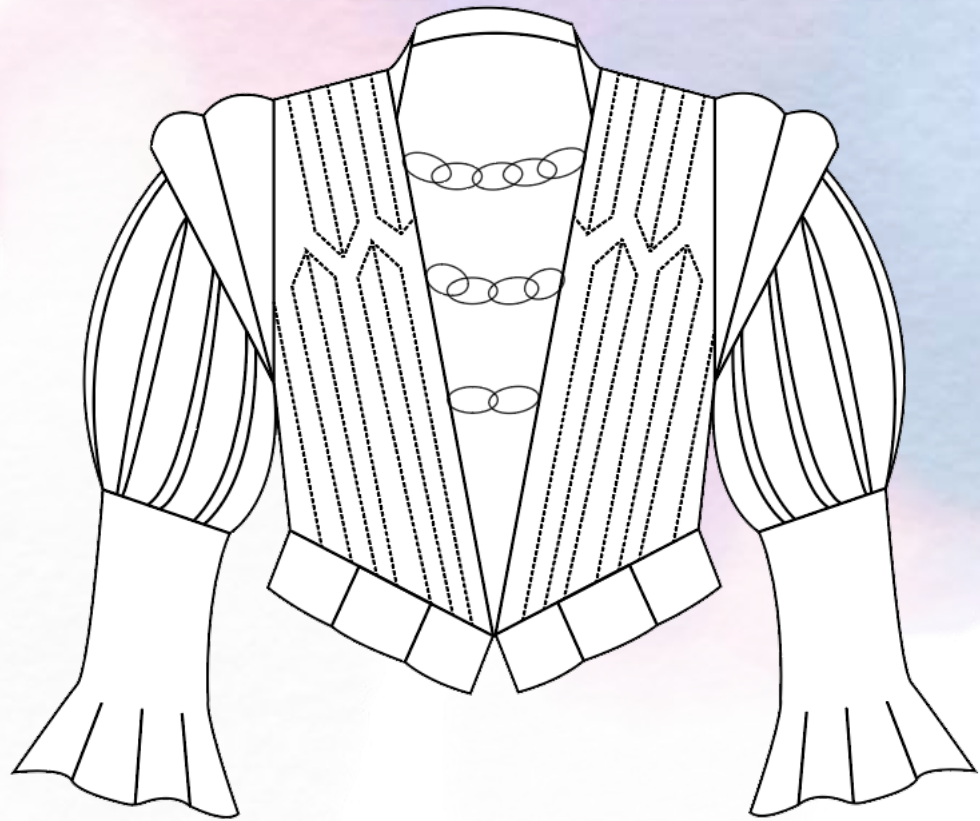




Final Designs

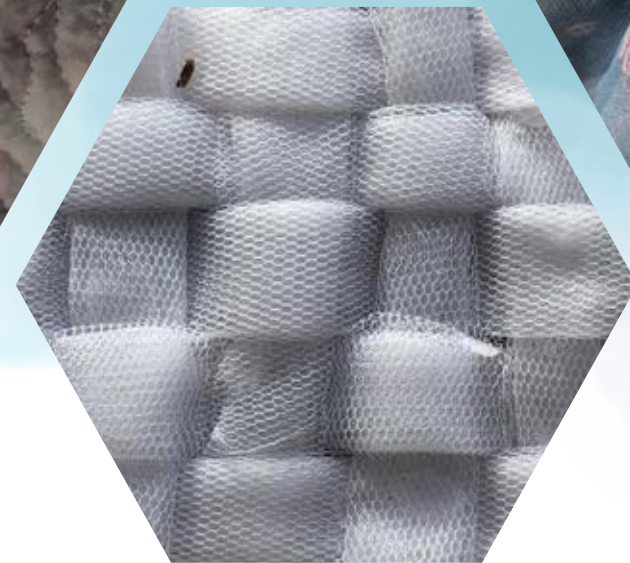
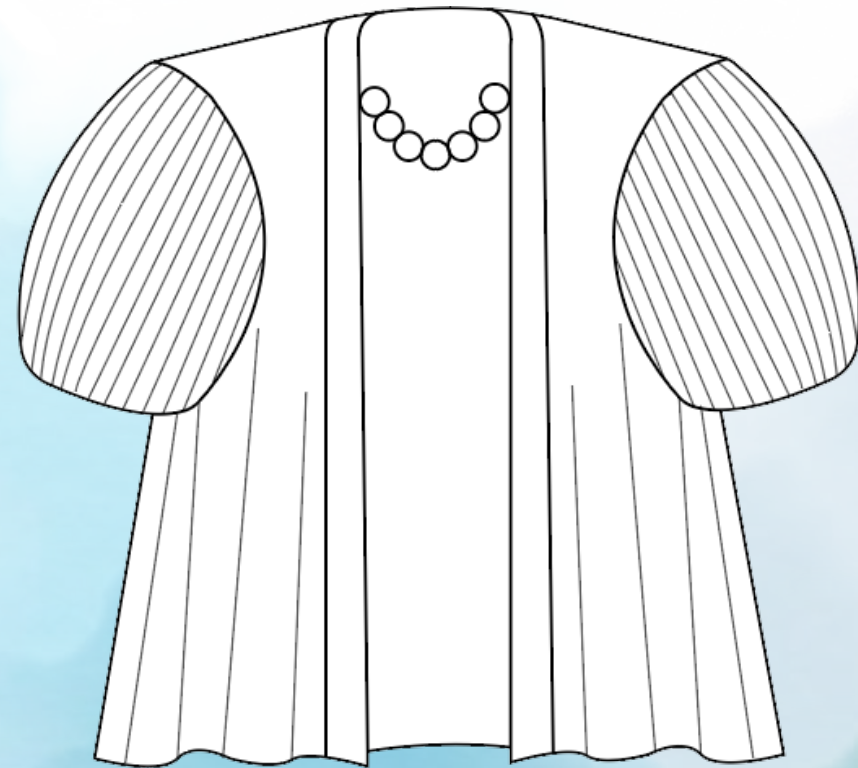
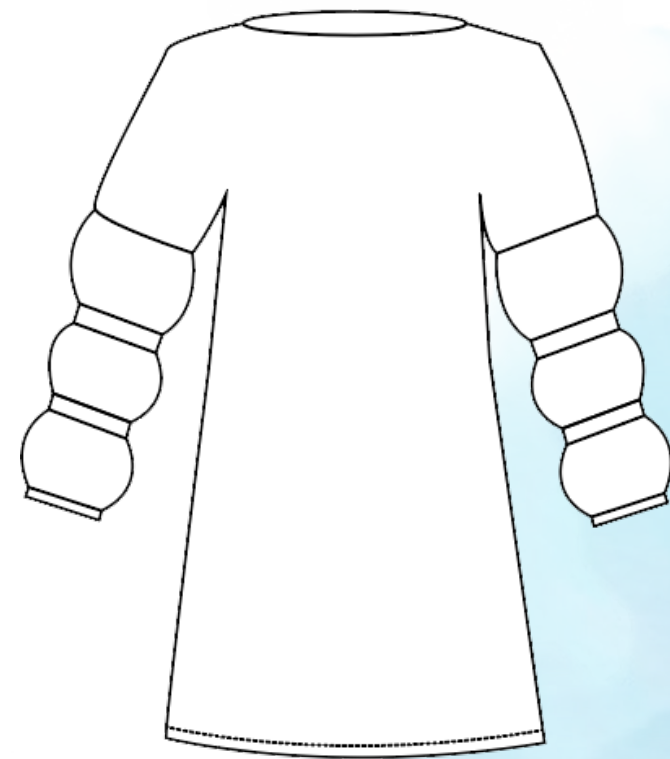


Segismundo is weedy and skinny, quite full of himself and awkward with social interaction. His costume reflects the fact that he is locked up in the tower having motifs of chains and pins on it. He has one of the most contemporary costumes because he is younger and the stand out protagonist. He has his fathers portrait hidden in his ruff.



Segismundo

to my long meditation on the book which ever lying open
 ven, I mean—so few of us dead; whose golden letters on a silver
 shing the page of day and night, and all the revolution of things
 me where they lie still the their prophetic syllables, they are
 untit with eyes that, dis indeed, are quicker to perceive
 I get the start of Eism the wand of tardy were
 the self-same heaven upon death ere I should see
 fore-casting of my own my! — But you shall hear. You
 e, as wise men for themselves, I w I know too that I have
 ng died; but not, as you believe, we giving less
 e of birth was on the stroke, her brain she was
 e her entail. And too surely, (For evil o gain) the man would o
 that living tomb that makes our b path, man-grated, for
 e him paid by, killing her: and w as suited such material
 he coming into light, if light it were d at his very horizon, who
 to champions—sun and moon I m Se and in blood upon each other
 duel of eclipse as hath not terrified the universe since that which kept in
 ist: when the dead walk 'd, the m 'd to blood, earth and her cit
 old seem 'd shaken to its last state. In such a paroxysm of disor
 s born; by that first act heading a monstrous catalogue of crime,
 scope; as great a monster as man's history, as war in nature be
 ly, terrible, and impious who, should he live, would be the
 's birth his mother's; with which crime beginning he shoul
 g on his father's silver head. All which fore-reading, and



Basilio is very serious and grand, very like Henry v111, self important and booming. His costume reflects with quite a traditional Tudor style. His fathers portrait is hidden in the pleast of his sleeves. The heirs to the throne of England have the bloodline printed on them.



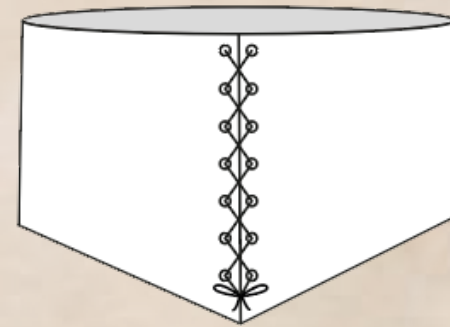
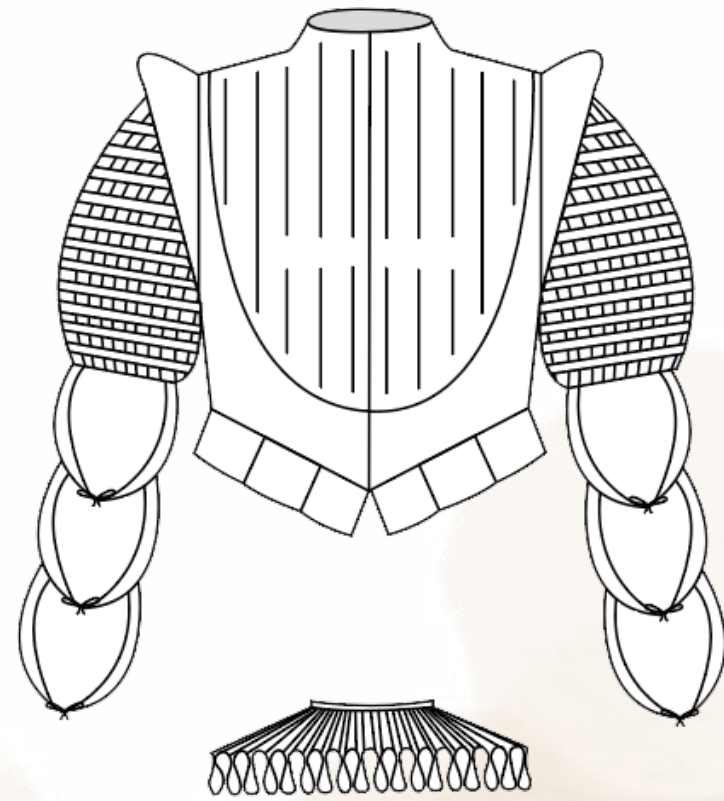
Basilio



Rosaura- she is fierce and brave, very Scottish in looks with red hair and freckles. She is headstrong and loud. Her costume reflects her courage and fighting instinct as it is modelled on chainmail and armour. When she is dressed as a man her costume is largely similar so we can recognise her character. She wears a Tudor hat with her hair tucked away and carrying the famous sword Clot-aldo recognises.



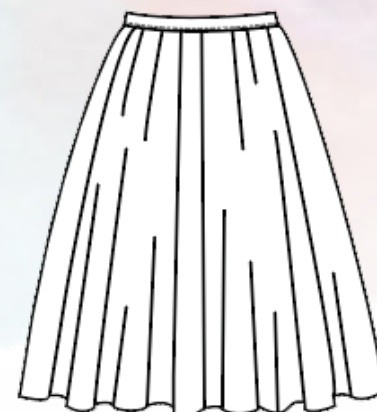
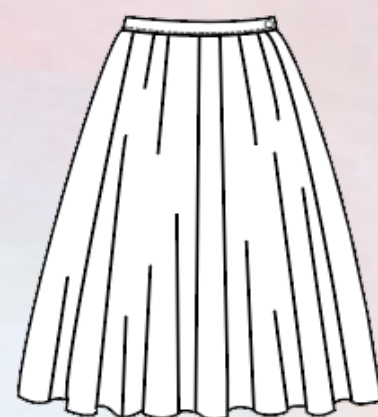
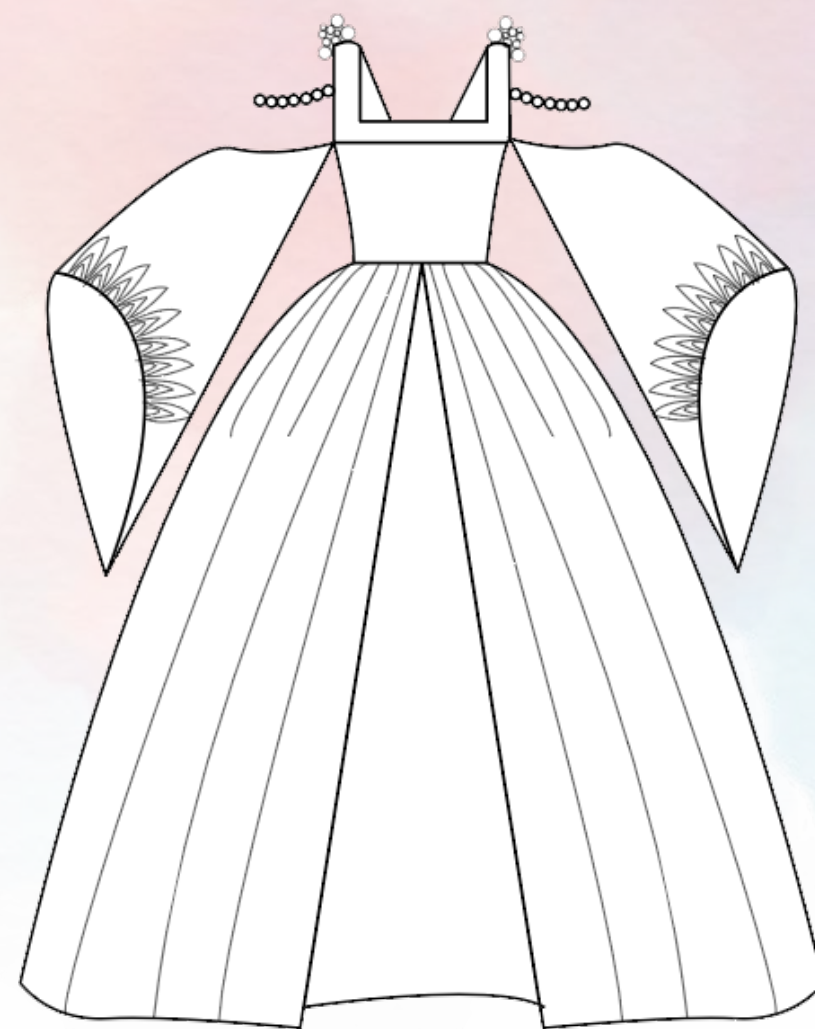
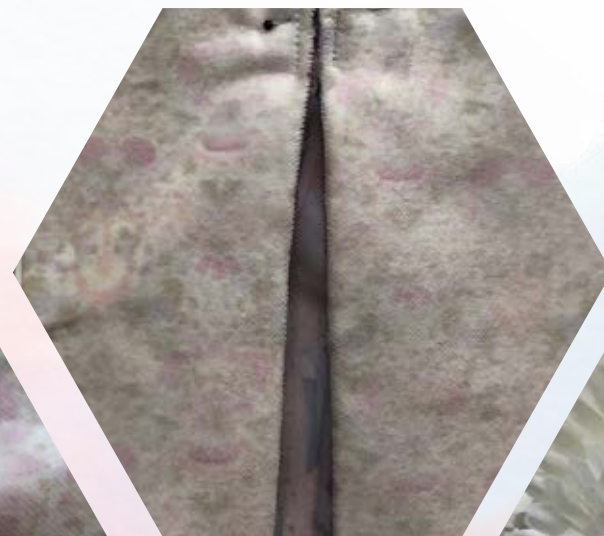
Rosaura



Astolfo is quite camp and avant-garde like a dandy. Over the top, loud and a pretty boy. His costume reflects this with the over the top shapes and the feminine corset around his waist. He has Rosaura's portrait on his jacket with slashing through it almost portraying the harm he did stealing her honour.



Astolfo

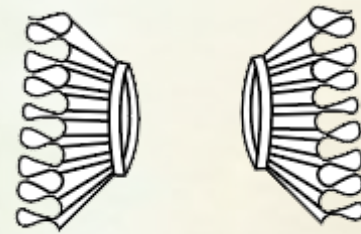
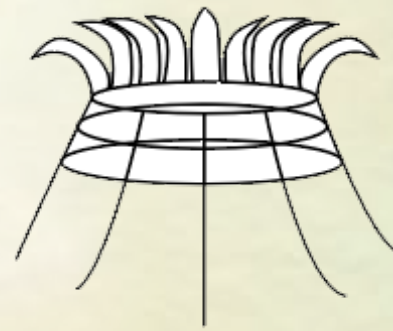
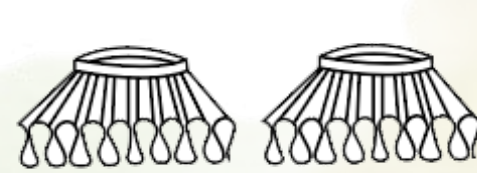
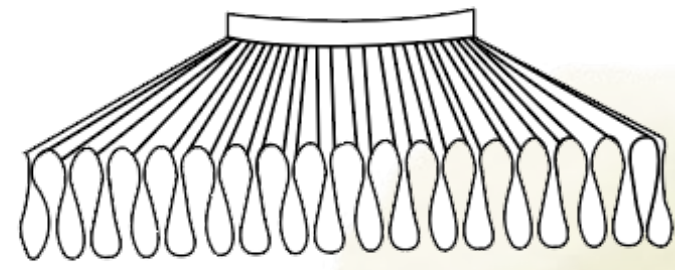
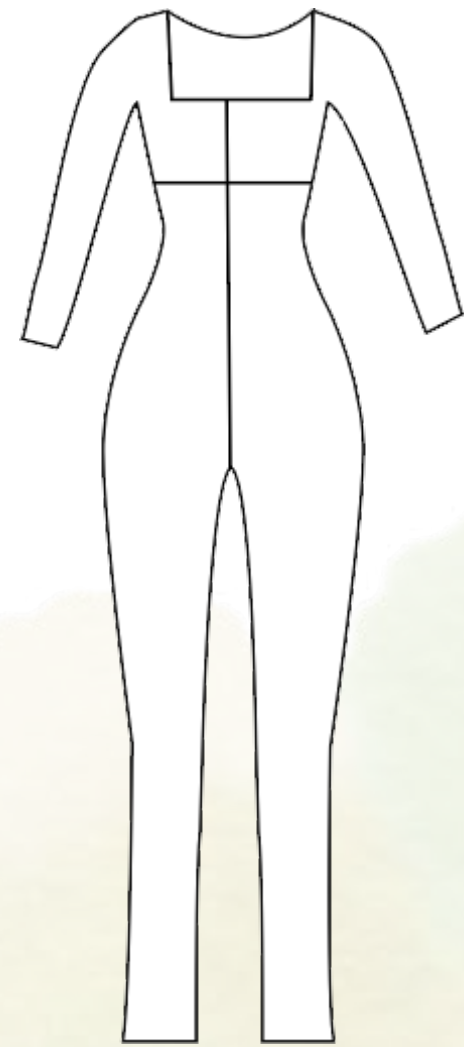


Estrella is beautiful and high fashion. Quite shy and softly spoken. Dripping in pearls to show her wealth but also her innocence and purity. Estrella has Segismundo's portrait hidden in the pleats of her skirt under a thin veil of fabric almost like you don't realise it's a portrait until it is shown when they end up together.

to my long meditation on the book which ever I open
ven, I mean—so few have read the golden letter
shing the page of day and night all the revolution of the
me where they lie still changing prophetic syllables
untit with eyes that, dim as I am, I get the start of Esme, and
the self-same heaven upon his path death ere I should
fore-casting of my own mischance! — But you shall hear. You know
y! — But you shall hear. You know, as wise men for themselves, I wou
ng died; but not, as you believe, with a of birth was on the stroke, her brain co
her entail. And too surely (For evil came in) the man
that living tomb that makes our birth him paid by, killing her: and we
he coming into light, if light it to champions—sun and moon
duel of eclipse as hath no ist: when the dead was
ould seem'd shake s born; by that scope; as go
by, terrible, his birth his mother's; with which crime beginning, he shou
s on his father's silver head. All which fore-reading, and



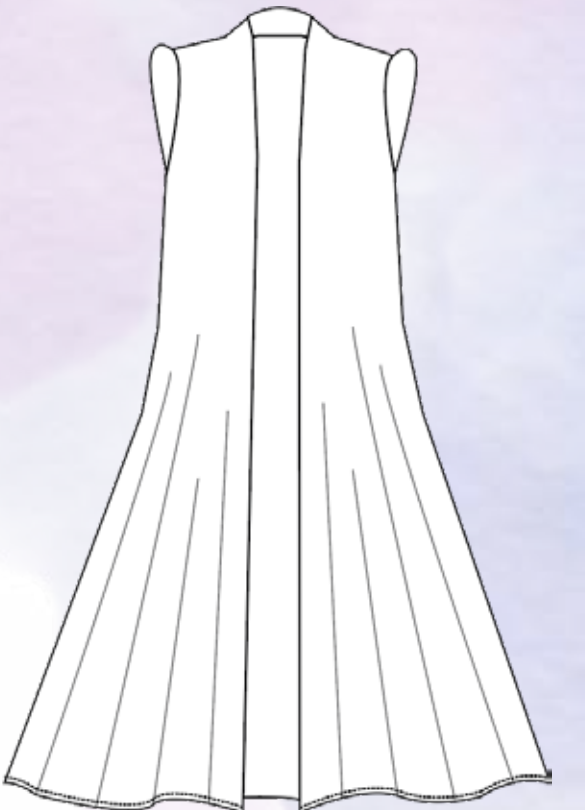
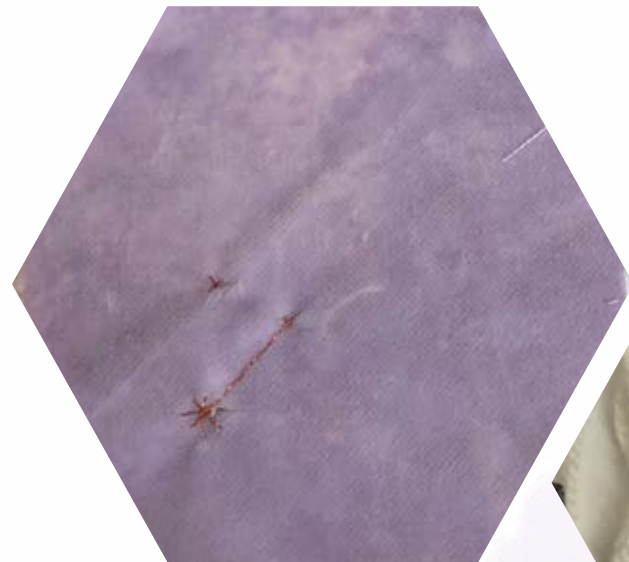
Estrella



Clarion is loud and funny, always twirling and dancing around. They are gender neutral, can never tell if they are a girl or a boy with a low voice but feminine stance. Costume reflects that of a court jester and they wear a massive ruff skirt around the waist. They have the most modern looking costume.



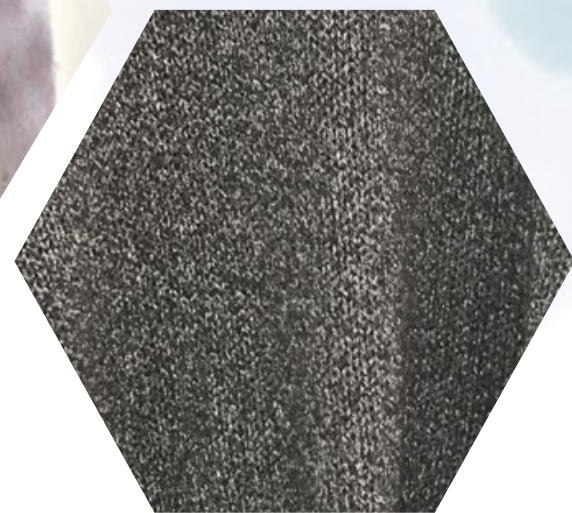
Clarion



Clotaldo is wise, kind and friendly. He is the typical wise old wizard and a very clever scholar. He is dressed the oldest for his time. He wears long robes embroidered with small constellations and pagan runes, he also carries a staff sometimes.



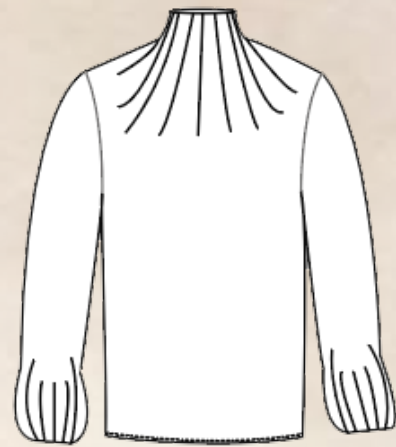
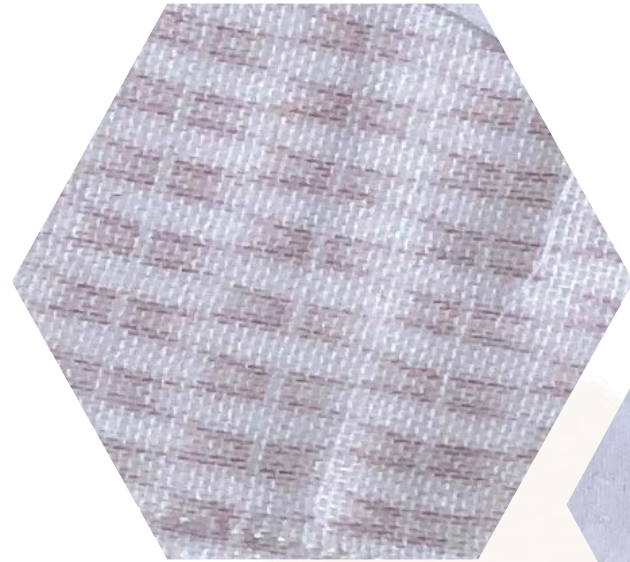
Clotaldo



The Soldier is a sturdy background character who helps keep Segismundo locked up. He's serious and quiet.



Soldier



The servant is another background character who is quiet but always knows what is going on and who is where. She has insight into everyone's business.



Servant

