THE DESIGN FOR GAETANO DONIZETTI'S

MARIA STUARDA

A Thesis

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for the Degree Master of Fine Arts

by

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NOTE:

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THE COMPOSER

Gatano Donizetti came to the world of musical composition after several parental attempts to encourage him into a "respectable" trade as a village organist or music master. In fact, the reason that Donizetti was musically educated at all lies in the establishment of the Lexioni Cartatenoli (later named the Civico Instituto Musicale Gaetano Donizetti). This community music school, directed by Johann Simon Mayr, was established for the purpose of providing singers and instrumentalists for the rites at Santa Maria Maggiore, the principal church in the town of Bergamo, Italy.

The influence of Mayr on Donizetti's work is inestimable. Johann Simon Mayr was a Bavarian musician and composer who settled in Bergamo in 1802. His work as musical director at Santa Maria Maggiore created his local fame but he was also considered among the foremost of the Italian operatic composers during the period between 1800 and 1813. Mayr served as a teacher and inspiration to the young Donizetti, by managing to bridge the gap between religious and operatic music. Donizetti appeared in Bergamo as a pianist and he played the viola in his own string quartets. Indeed, a cataloguing of his early work lists twelve string quartets, a number of psalms and no less than seven masses, one of which was a requiem written upon the death of Bellini.
Donizetti's operatic career was launched with the production of *Enrico di Borgogna* in 1817. This was one of three operas he had composed to date. *Zoraide di Granata* provided his first real success in 1822. During the years between 1822 and 1829 Donizetti composed an amazing number of operatic scores, twenty-one in all.

It is said that in these early works the composition was Donizetti's but the style was Rossini's. This is explained by the fact that Rossini was the foremost composer in Italy at the time. Furthermore, Donizetti spent a time studying composition under Padre Mattei in Bologna who was also one of Rossini's early teachers. Rossini's death in 1829 left Donizetti as the logical heir to the operatic form in Italy.

Donizetti's career entered a second phase at this point. By writing for a number of the great stars of his day including Rubini and Pasta, he became one of the leading exponents of bel canto singing. *Anna Bolena* is considered to be the first work where Donizetti sublimated his reverence for Rossini to the development of his own style. It was considered by the critics of the day to be Donizetti's greatest work. It was also a tremendous personal success for the bass Luigi Lablanche who portrayed Henry VIII (*Enrico*) in England.

*L'Elisir D'Amore* (1832) was a product of the conditions under which Donizetti often worked. The manager of a Milanese opera house approached Donizetti to commission an opera. A new work was needed to fill a void caused by the defaulting of a fellow composer on a similar commission. Time was of the essence. As a result, both the libretto by Romani (leading poet and librettist of the day) and the
score by Donizetti were completed and ready for rehearsal in two weeks. This hastily conceived opera buffo was favorably received at its premier and holds a prominent place among the ranks of the most frequently revived pieces of the Donizetti repertoire.

_Lucia Di Lammermoor_ was written in 1835 and premiered in Naples. The first production was delayed by complications resulting from having to change librettists. The opening performance was greeted by one of the greatest receptions in the history of the opera house. It still stands as the senieth of Donizetti's career.

One of the most memorable segments of _Lucia di Lammermoor_ is Lucia's mad scene in the last act. Donizetti was famous for such mad scenes. The sight and sound of his heroines expressing the broadest range of their emotions while performing phenomenal vocal gymnastics were popular spectacles for his contemporary audiences.

Donizetti's career from 1835 onward was marked by four major successes. _La Fille du régiment_ and _La Favorita_ were both produced in Paris in 1840. _Linda di Chamounix_ premiered in Vienna in 1842. The next year Viennese audiences saw the opening of _Don Pasquale_, considered the high point of his French operatic career.

Donizetti's wife of fourteen years, Virginia, died in 1838. It was soon after this that Donizetti's own health began to deteriorate. Periods of profound depression, headaches and occasional hallucinations were symptomatic of the progress of cerebrospinal meningovascular syphilis, a demise he shared with Rossini. The disease paralyzed him from 1845 onward and his mental decline was constant. He died in his native Bergamo in 1848.
THE HISTORY OF MARIA STUARDA

Maria Stuarda was composed by Gaetano Donizetti in 1834. Its history is more complicated than that of any of Donizetti's other major works. Its story involves both performers and the very nature of the work.

Scheduled for an October opening in 1834, at the Teatro San Carlos in Naples, a feud developed between the two prime donne in the principle roles. Giuseppina Ronzi di Begnis was cast as Elizabeth and Anna Delsere appeared as Mary. Their personality conflict was well known and served to contribute to the realism of their confrontation scene. At one particular rehearsal the situation finally came to blows. Ronzi di Begnis grabbed Delsere by the hair and slapped her about the face. The outburst forced a delay in rehearsal and is purported to have sent Delsere to bed for two weeks. Following this incident and several battles with the censors the production was scrapped. The work was considered so controversial that it was banned from further production in Naples.

In an effort to preserve the opera, Donizetti temporarily abandoned the original libretto by Giuseppe Bardari. The music was adapted to a scenario by Pietro Salatino and Premiered as Buondelmonte on October 18, 1834. It featured the same two warring sopranos. The adaptation failed.
Maria Stuarda was produced in Milan at La Scala in 1835 and starred Maria Malibran, one of the leading sopranos of the day. In honor of her performance, Donizetti composed a special sinfonia as an overture. Malibran studied her role intensely and even went so far as to go to Westminster Abbey to copy the costumes of Elizabeth and Mary.

Prior to the middle of November, Donizetti had secured approval of the Milanese censors and rehearsals were begun. He arrived in Milan on December 3 to discover a great deal of dissension. Sofia dell'Oca-Schoberlechner was dissatisfied with the role of Elisabetta (Elizabeth I). She felt that it was not of sufficient stature for her talent and reputation. Consequently she left in a furor and left a trail of discontent behind her. It was also at this time that Donizetti's father died but he stayed at La Scala to continue work on Stuarda.

After some quickly executed musical revisions and the recasting of Elisabetta, Maria Stuarda opened as the second entry on the La Scala season on December 30. Donizetti was not sure how the production would proceed but he could hardly have anticipated the performance on opening night. Malibran was ill but insisted on singing rather than forfeit her salary of 3000 francs. The effect was disastrous. Donizetti also remarked that Giacinta Puzzi-Toso, as Elisabetta, was not in good voice either. The audience exhibited great displeasure with Malibran for performing in such a poor condition. The damage done to the opera's reputation resulted in the removal of Maria Stuarda from the season calendar. The opera was
performed in other parts of Italy and revived at the Teatro San Carlos in Naples in 1865.

There was a renewal of interest in bel canto singing in the mid 1950's. This fascination was encouraged by such singers as Joan Sutherland and Maria Callas. *Lucia di Lammermoor* was the first Donizetti opera to receive wide revival. *Maria Stuarda* was finally revived in Bergamo in 1958. Montserrat Caballe, Beverly Sills and Joan Sutherland have all performed the title role in concert production, fully staged productions and recordings. Indeed, there have been more performances of *Maria Stuarda* since 1958 (more than 18 productions) than in Donizetti's life altogether.

In the context of history, *Maria Stuarda* is considered a sequel to *Anna Bolena*. The conflict between Anne Boleyn and Henry VIII, Elizabeth's parents, serves as a pattern for the conflict between Elizabeth and Mary. *Roberto Devereux*, composed in 1837, details the story of Elizabeth I and Robert Devereux, Earl of Essex. These three operas with their interrelated stories and highly emotional drama have been grouped together as The Tudor Ring.
SCRIPT ANALYSIS OF MARIA STUARDA

Maria Stuart by Johann Friedrich von Schiller was first performed in 1800. By 1830 the play had been translated into Italian at least twice. The first was an anonymous prose translation as L'ultimo giorno di Maria Stuarda. The other was in verse form written by Andrea Maffei, who translated a number of Schiller's works for the Italian stage.

It seems by the tone of Bardari's libretto that he relied on the more rhetorical Maffei text. The anonymous prose version forced the action to comply with the classic unities of time and place. It also eliminated some characters completely, including Talbot. In fact, it seems that the prose version is closer to Lebrun's Marie Stuart, which was performed at the Comedie Francaise in 1820, than to Schiller's original work.

In a superficial comparison it appears that Bardari has performed a travesty of oversimplification upon Schiller's original text. This is exemplified by such changes as reducing the size of the cast from twenty-one to six. The rich background of political intrigue has been reduced to a few vague illusions. This seemingly rash attempt at brevity has its own rationale.

Recitative is not an optimum medium for exposition, and the background of the first act of Schiller's text would require such an explanation. Secondly, the musical conventions of the day demanded
a specific pattern of arias, duets and ensembles. These musical passages tend to stress emotions and character interactions at a heightened level rather than factual information. It is for this reason that Bardari was forced to eliminate so much of Schiller's plot.

As previously stated, the First Act has been totally done away with, while the major action of the Second Act has been maintained. It is here that Elizabeth is first seen, while giving her reactions to the proposal of the Duc d'Alençon. It is in this act that the function of Mortimer, no longer in the cast, is divided between Leicester and Talbot.

Bardari's Second Act stems from Schiller's Third. Its climax is the encounter between the two queens. It is here that Bardari comes closest to the dramatic power of his source. In Maria's nostalgic aria about her life in France at the beginning of the act, Bardari approaches one of Schiller's lyrical highlights. Textual echoes of Maffei are so strong at this point that there is no doubt that the verse work was a strong reference for the librettist.

The final act of the Bardari libretto draws on Schiller's Fourth and Fifth Acts. Elizabeth's signing of the death warrant is simplified, and Leicester's betrayal of Mortimer to preserve himself has been omitted. However, Elizabeth's demand that Leicester witness the execution is retained as is the confession scene between Mary and Talbot (who performs the rite in the libretto rather than Melville as in the play). The libretto contains Mary's impassioned plea that her enemies be forgiven. Thus, in direct comparison the liberties
taken by Bardari are not as great as they first appear.

Bardari's libretto is more favorably judged on the structural level rather than that of verbal expression. This is not surprising when it is realized that this was the first libretto he had written and may well have been his only operatic venture. His rhymes are often too obvious and the diction is stilted following contemporary style. Although not given to ease of expression Bardari managed some moments extremely well. The confrontation scene between Mary and Elizabeth is charged with tension. A good deal of the interaction between Leicester and Elizabeth is highly dramatic. However, the height of Bardari's text is found in Mary's first aria in Act Two, *Oh nube! che lieve per l'aria* (Oh cloud that wonders light).

*Maria Stuarda* is a work which demonstrates Donizetti's economy and sense of drama for the romantic stage. His hand is clearly seen in the expression of the themes and inner ideas underlying the work. The statement of these sentiments is colored by the tradition of romantic love. As with the other serious operas, *Maria Stuarda* is concerned with the pursuit of the ideal, the loss of the ideal, its victory through death and its reunion with the ultimate good.

Historically speaking, there is no indication that Donizetti was more favorable disposed toward one queen than the other. Rather, he displayed great equanimity towards both women. Elizabeth is portrayed as firm and resolute in her regard for her throne and the good of her people. However, she is also seen as sad and alone in her inability to balance her emotions and her political responsibilities. Mary is seen as the tragic heroine eho conquers death through her
passage into eternal reward. Donizetti also shows her as a woman of
great pride who has made devastatingly poor decisions in both her
personal and political life and is finally being called to account
for both.

In terms of neo-platonism, the predominant philosophy of the day,
Donizetti sees Elizabeth as the matrix, the ill advised will, holding
as prisoner Mary Stuart who represents the soul. Leicester corresponds
to the fallen intellect who is unable to serve two masters. He is
torn between Mary and the life of the spirit and Elizabeth and the
material realm. Each of these three characters are trapped by fate
and forced to play out their destinies. Leicester fails in his attempt
to extricate Mary from her earthly prison. However, through his
actions Mary is prepared for her execution and dies in the state of
grace. In the confrontation scene (Act Two) Mary is seen to have as
great an ego as that of Elizabeth. This is logical in terms of platonic
symbolism for it is through association with the matrix that the soul
is brought into a state of sin or separated from the ideal. Through
her confession to Talbot and by his absolution Mary is able to lay her
past transgressions behind her. For Mary Stuart's death served as a
reversal of her earthly fate and as a means to eternal life.

Act One takes place at Westminster Palace. The Act begins with
the court awaiting Elizabeth who is returning from a jousting tournament.
The symbolism in the lines "She is come by, From the jousting she will
soon return", are important for it begins the opera with an image of
of the Wheel of Fortune. The opera is concluded by the cessation of the
wheel's rotation.
Upon her entrance the queen informs the court that she is considering a recent French marriage proposal. She is concerned for her people and her throne. In terms of analogy the throne of England corresponds to the throne of heaven and the responsibilities detailed by the divine right of kings. In reality the despotic reign of Henry VIII had degraded the true mission of the power of the throne. In her declaration that she has lost her heart to Leicester, Elizabeth realizes that Mary Stuart has become an insurmountable barrier between them.

Talbot and Cecil are introduced at this point for dramatic purposes. Cecil is seen as being almost an alter-ego to Elizabeth, so strong is his support of his queen against Mary Stuart. Talbot is equally devoted to Mary and appeals for Elizabeth's mercy for his mistress.

This exposition serves to delinitate the weaving of fate and intrigue into the lives of Elizabeth and those close to her. The ultimate discovery of Mary's fate is beginning to appear. Elizabeth seeks divine illumination of both spirit and intellect in order to be just in her judgement of Mary.

Elizabeth endeavors to arouse jealousy in Leicester by giving him the betrothal ring sent to her by the French Duke. As she leaves the scene she becomes aware of Leicester conversing with Talbot and their apparent friendship. Her suspicions are fulfilled as Talbot gives Leicester a miniature portrait and a letter from entreating his aid in securing her freedom.
In the final section of Act One Leicester encourages Elizabeth to meet with Mary at Fotheringay Castle, where she is held prisoner. In doing so Leicester makes an ardent plea for mercy for Mary. Elizabeth agrees to the meeting reluctantly. However, from her tone and bearing there is little doubt that the circumstances are fated in such a way that a reconciliation would be impossible.

The grounds of Fotheringay Castle serve as the setting for Act Two. The act is divided into three major sections within one scene. The first is a scene with Mary and Anna, her maid. Next is the meeting between Mary and Leicester. The final segment is the encounter of the two Queens.

The scene between Mary and Anna is exemplary of Donizetti and Bardari treating the nature mysticism found in Schiller's text. Schiller's thought has been translated into straightforward platonism. Mary exhibits a state of near ecstasy when surrounded by the beauty of nature. Representing the soul, she realizes that even nature itself is a part of her earthly prison. This coincides with the platonic notion that the material world confines the soul. The grandeur of nature recalls the happiness of her youth. Mary contemplates a certain cloud that drifts away from her view towards France. This is a symbolic realization of her fate. It is through death that Mary's soul, the cloud, will drift away from her earthly prison. Mary's thoughts are drawn back to her present circumstances as she hears the arrival of Elizabeth and her hunting party. She braces herself for the meeting by drawing on her spiritual reserves and royal pride.
In the following segment Leicester endeavors to prepare Mary for Elizabeth's coming. Allegorically, Leicester refers to himself as the intellect that will free the soul (Mary) from the bondage of the material world. By the end of the scene Mary is seen to be concerned with the possible consequences to Leicester for attempting to aid her and for the imminent arrival of her captor.

As Elizabeth enters with her party she expresses her attitude towards Mary and her past transgressions. She is unable to accept Mary's kneeling before her as a gesture of subservience. She is agitated by Mary's self-assertion and pride. She harasses Mary with the memories of her first husband, Darnley, and his death as a result of Mary's complicity with her second husband Bothwell. Elizabeth further condemns Mary as having been a constant threat to the English throne.

Mary's self-control deserts her and she speaks the words that seal her doom. Mary calls Elizabeth a bastard child of a disgraced mother whose presence as monarch defiles the very throne of England. This is true on the level of symbolism also. Since Elizabeth represents the matrix, the will causing the separation from the ideal, she cannot be seen as anything but the usurper of the throne and a bastard. Mary, the soul, tainted by association with the matrix, is capable of redemption and reunion with paradise lost. This is not to say that Donizetti is completely absolving Mary or condemning Elizabeth. These designations are literary devices for the sake of the operatic genre.

The first scene in Act Three is again set in Westminster Palace. Elizabeth is still deliberating whether justice will be served by signing Mary's death warrant. Cecil advises her to complete the action.
However, it is Leicester's appearance to plea Mary's cause that serves as the final motivation for Elizabeth to guarantee Mary's execution. Elizabeth deals Leicester another blow by insisting that he be present for Mary's beheading, which will take place after the firing of three cannon shots.

Scene Two is the confession scene. Portraying this religious rite on the stage caused more problems for Donizetti than the insults in Act Two. Depicting a sacrament of the Church on stage was highly controversial and considered in very questionable taste.

Cecil and Talbot bring the death warrant to Mary at her apartments in Fotheringay Castle. Mary is asked by Cecil if she desires a minister of the Established Church to prepare her for her death. She refuses saying that she intends to remain faithful to the religion which she has professed throughout her life. Cecil leaves after asking Mary if she wants to make her confession.

Mary laments that her transgressions and failings can be read in her face. She is taken aback when Talbot relates that Leicester has been commanded to witness her execution. After Mary continues to ruminate over the events that have brought her to her present state, Talbot reveals to her that he is a Catholic priest.

In the confession aria, the platonic imagery remains constant. The lyrics refer to the soul becoming lost through its false loves and entering the abyss. The desire for peace through reunion with the ultimate good is also alluded to. Talbot finally absolves Mary after she has listed her associations with the killers of her husband and
her compliance with anti-Elizabethan intrigues such as the Babington plot.

Donizetti entitled the opening of Act Three scene three a "Hymn to Death". Such music is a vivid depiction of mourning and suffering. The music serves as a counterpoint to Mary's attitude and bearing. She is totally reconciled to her fate, and calls upon those around her to join in repentance. Mary exhibits a sense of exhilaration at having purified her soul through the rite of confession. She prays that all evil fate will be repealed by her death. It seems that Donizetti decided to treat Mary's death as a political martyrdom.

Leicester appears and escorts Mary towards the scaffold. In her last aria she appeals for mercy for those who are responsible for her demise. The last of the three fatal cannon shots is heard and the opera concludes as Mary advances towards the headsman.

Maria Stuarda, like the majority of Donizetti's other operas, requires a sense of the spirituality of the music in order to be either performed or appreciated. In the absence of such an understanding, his music can appear both tedious and repetitive. When the music is faithfully interpreted, the listener can be transformed by Donizetti's vision of a world searching for a reality beyond the intransience of material existence.
STATEMENT OF DESIGN CONCEPT

SET DESIGN CONCEPT

The history of Elizabeth I and Mary, Queen of Scots, is fraught with contrasts. Differences in political philosophies and religious ideologies provided the background of intrigue for both the Schiller drama and the Bardari libretto. It is the symbols of these contrasts, both philosophical and religious, that serve as the bases for the various elements of this design thesis.

The set is based on symbols of the two queens and the differences between them. These symbols give a sense of unity to the suggested realism of the set. This style was chosen for the set in order to give an indication of environment while allowing the characters to dominate the stage. For this reason, the costumes are strongly realistic, all having been derived from portraits of the period. Thus the characters and their environments become a parallel to the conflicts between Mary and Elizabeth.

The design symbols incorporated into the scene designs for Maria Stuarda are of two types: general and personal. One of the most recognizable features identified with Tudor architecture is the Tudor arch. The Tudor arch, employed in the show portals and in the conduit units, in Act One, is a symbol of English Renaissance thought. It is shorter, wider and has a shallower peak than the arch units of the Gothic Style. Similarly, during the English Renaissance the
general philosophy was oriented towards Humanism and its tenets. Humanism was more centered on man and his place in the material world as opposed to the theocentric view of the medieval world. As the thought was more earthbound, so too was the architecture.

The architectural form of the Tudor arch is employed in a variety of ways. In Act One, all of the conduit units are patterned on the Tudor arch. Conduit is employed here to allow for shadow play from the lights and to provide a contrast to the stone texture of the portals which share the same basic configuration. The conduit arches are painted in wood tones as opposed to the stone texture of the full-stage portals.

The personal symbols employed are the Tudor Rose and the Thistle of Scotland. The Tudor Rose, a symbol of the ending of the Yorkist wars, is the primary symbol for Elizabeth. In Act One it appears with the crown of royal authority. It becomes part of the environment in Act Two and in the last scene it appears as a symbol of misused power and political expediency. The Thistle of Scotland follows a similar development as a symbol of Mary Stuart. In Act Two the Thistle shares an equal place in the foliage of Fotheringay forest with the Tudor Rose. The bay-window unit in Act Three Scene Two has the Thistle appliquéd on the window panels. In the final scene the Thistle remains intact as the Rose has disintegrated. This parallels Mary's moral vindication through her execution.

In Act One, the conduit arches define two entry ways from within the Palace of Westminster and one from the exterior. The conduit
ceiling, based on period moulding and ceiling patterns, serves to further define the space while admitting the free use of lighting from above. The appliqued wood-tone detail on the platform facings is also based on period mouldings and maintains the geometric nature of the other architectural representations. The farthest upstage limits of the set are defined by the erosion cloth panels in staggered layers at the rear of the set. The hanging arrangement provides several points of entrances and exits.

At the rear of the upstage platform are four screens that serve to limit the design space and to introduce symbols of Elizabeth and her reign. Two of the screens feature the Tudor Rose, which has already been discussed. The fleur-de-lis on the stage right screen are part of the royal arms and a symbol of English claims over France. The lower screen on stage left contains a signet from a fabric pattern in a portrait of Elizabeth I coupled with her initials. Thus the elements of the set combine to depict both the historical period and the dominance of Elizabeth over her realm. The colors are taken from the embroidery sources from which the designs were taken.

In Act Two, the set depicts the forest on the grounds of Fotheringay Castle. Mary revels in the beauty of nature even though she laments the fact that even nature is now a part of her earthly prison. To suggest both the forest and the concept of nature as Mary's prison, erosion cloth was chosen for the tree trunks and foliage borders. The mesh is coarse and when revealed by light can suggest a cage-like atmosphere. Furthermore, the patterns on the foliage borders,
appliqued ropes and cords in the forms of the Tudor Rose and the
Thistle, suggests embroidery blanks ready to be worked. This is a
valid analogy for Mary spent countless hours doing embroidery during
her years of English imprisonment.

The tree trunks are lengths of erosion cloth stapled to wooden
bases, tied to scenic pipes and fastened to the deck and stage floor
with stage screws. The scenic pipes are then withdrawn slightly to
place a small amount of tension on the erosion cloth. In some places
there are tree trunks made from lengths of large diameter conduit.
These are also flown in and attached to the stage in a manner similar
to that of the erosion cloth trunks. The foliage borders are panels
of erosion cloth with rope and cord appliqued in the patterns already
described. The trunks are painted with shades of brown and the foliage
borders are painted in variegated shades of green. The trees replace
portals two, three and four for this act while the main portal remains
to frame the set.

Act Three Scene One, returns to the same set as in Act One. There
are no major changes in the set. However, a writing desk and chair
are placed on the upstage platform for use by Elizabeth. The changes
in lighting will be discussed later.

Act Three Scene Two takes place in Mary's apartments at
Fotheringay Castle. As Mary's execution nears, her world closes in
around her. To provide a sense of this contraction of space, the main
unit for this act features a bay-window on a wagon. The bay-window adds
to the sense of limited space and was a familiar feature of Tudor
architecture. The conduit portal serves as a filler unit between the bay-window unit and portal four. Thus, the sense of telescoping space is continuous from the first portal to the bay-window unit. The conduit portal is castellated on the top to distinguish it in style, from the Tudor arches in Act One. All of the conduit structures in this scene are black.

The Thistle is repeated as a motif on this unit, painted to resemble carved stone. This identifies the space, limited though it is, as belonging to Mary. The center window is decorated with one of Mary's signets containing her initial, further defining the limited space as Mary's shrinking domain.

Act Three Scene Three, takes place in the Great Hall in Fotheringay Castle. The platform unit with the staircase and large black arch with double doors, indicates the entrance into another hall. The initials above the doors indicate the presence of Elizabeth's authority. The smaller platforms on the sides of the staircase are for the sheriffs, clergy and presiding nobility. The conduit wall, seen beyond the arch when the doors are open, is built in perspective to give the illusion of looking far into the hall. This unit is covered on the back with scrim, to allow for the projection of the executioner's shadow at the end of the scene.

On either side of the main unit is a hanging screen of conduit backed with screen wire. Mounted on the front of these screens are the Tudor Rose and the Thistle. The red Tudor Roses are decaying which corresponds symbolically to the fate designated for the matrix. The Thistles, Mary's symbols, painted to look like carved stone, are intact.
They are symbolic of Mary, the soul, achieving a triumph over the will through her execution. Thus, through the appearance and selected emphasis of the signets and symbols related to Mary and Elizabeth, the various conflicts between them are paralleled by the surrounding environment.
COSTUME DESIGN CONCEPT

The characters of Maria Stuarda exhibit two distinct spheres of political allegiance. The more dominant circle centers around Queen Elizabeth I, while Mary Stuart serves as the hub of the opposition. This political dichotomy is stated visually by the differences in fashion that exists between the two women and their attendants. The disparity in clothing styles serves as a parallel to the conflict between Mary and Elizabeth. Elizabeth, at the center of the English court, is at the height of her power and opulence. Mary, however, is a woman who has lost everything material in her life but has consoled herself in searching for freedom. When that fails, she reaches for spiritual peace and public vindication.

It is the contrast between these two women that serve as the basis for the form and color in their costumes. Each has her first appearance with one or more attendants, which establishes their own personal style. Finally, in Act Two when they confront each other physically, the contrast in their attire serves as a strong reflection of their personal and political biases.

To communicate the sense of wealth and power present in the costumes of Queen Elizabeth and her court, the following choices have been made. First, the extremeties of the Elizabethan mode of dress for women included starched ruffs, long pointed bodices and large full
skirts. The ruffs were elaborate fluted collars of linen or lace which were often trimmed with jewels. Wealth and sophistication were judged by such clothing detail as the size and degree of ornamentation of such neckwear. The bodice, tightly corseted, was extended to a low point in front and again status was determined by the degree to which the style was exaggerated. Full skirts were suspended from large hooped devices fastened onto the hipline which gave the impression of one walking inside a barrel. These contrivances were known as the drum farthingale. Elizabeth's first costume includes the pieces mentioned above. Such a costume is derivative of that worn by Queen Elizabeth in Robert Peake the Elder's painting of the Queen being carried to Blackfriars by her court. Secondly, the colors of white, ecru, gold, red and brown have been apportioned for the Queen and her court as visual indication of the richness and splendor of their existence.

In contrast to the extravagances present in the English court, Mary Stuart and her coterie of attendants are costumed rather plainly. This is true for a variety of reasons. Mary Stuart was raised in the French court and was strongly influenced by Catherine de Medici who was more conservative than Elizabeth in terms of clothing forms. The drum farthingale was in no way as popular as the Spanish farthingale which was more conical in shape and less expansive in width. The padded roll worn about the hips that gave a rounder, more gentle line to the skirt was also popular and was eventually adopted in England. Bodices were somewhat long-waisted but not as extreme as the English Style.
Ruffs were worn but were somewhat less ornate although they could be larger in circumference.

Historically, there were elements of dress that were unique to Mary in the same way that Elizabeth had her preferences. The peaked headdress, usually white, was a constant accessory to Mary during her years of imprisonment. It was usually accompanied by a flowing white veil. Simple in line and delicate in detail were bodices and skirts as previously described. The color black dominated Marian garments during the period of her English incarceration. The one-piece overgowns worn by Mary and her court are simple in line and detail. This simplicity, relative as it was to the fashions of the English court, was partially due to the lack of finances at Mary's disposal. Most of her accessories, especially items of jewelery, were confiscated during her captivity. Furthermore, support from the government in London for the Marian group, which was viewed as foreigners, was grudgingly extended and often had to be supplemented by the immediate captors themselves. It is because of Mary's documented preference for black and white that these colors along with grey, dark blue, and grey-blue have been selected for the clothing of Mary and her followers. The color choice serves as an expression of both their fiscal condition and their spiritual attitudes.

The color contrast between the Elizabethan and the Marians is strongest in Act Two. While Mary is in black and white and Anna wears greys and blue greys, Elizabeth appears in a deep red over-gown trimmed in auburn fur. This contrast serves to make Elizabeth visually
dominant in the early stages of the confrontation. However, when Mary retaliates and accuses Elizabeth of defiling the throne of England as a bastard, the richness of Elizabeth's attire should take on a slightly garish appearance in contrast to the simplicity of Mary's garb.

After completing the research into Elizabethan period portraits and written clothing descriptions, the costumes were designed within the following parameters. As previously stated, the line of Elizabeth's first costume is indicative of the height of exaggerated fashion of the day. Her skirts are very full and her bodices are long and pointed. The neckwear employed is varied and ornate. Elizabeth is dressed in this extreme to set her apart from the members of her court. Specifically, the ladies of her court are in similar clothing forms, but their fabrics are less sumptuous and their decoration is simpler than that of the Queen. Their colors are derived from those of Elizabeth: golds, ecru, reds and browns. White is reserved for Elizabeth as a dominant color (Act One). The trim and ornament of Elizabeth and her court ladies are based on geometric axes. Even where patterns exist they are constructed around strong vertical or horizontal lines.

The men in Elizabeth's court also follow an order of ranking. Cecil is the dominant public official and so first appears in the full garb of his office. This garb sets him apart, by mass and color, from the younger courtiers and lesser lords that people Elizabeth's court. Cecil's dominant colors are russet and dark brown. His accessories, such as his sash and chain of office are heavier in
scale than that of his peers. The same sense of scale and color hold true for his costume for Act Two.

Leicester is the most elaborately dressed of the men in Elizabeth's court. His doublets and pumpkin hose are standard in form and covered by a profusion of geometric lines and patterns. Leicester is predominantly attired in gold and brown. However, to demonstrate his sympathy for Mary's cause, touches of black and green appear in his second costume. The color green serves as a compromise between the golds of the Elizabethan court and the blue and blue-grey seen on the Marian contingent.

Talbot exhibits a strong shift in allegiance in terms of both color and form. In Acts One and Two he appears as a member of the Elizabethan entourage. Therefore, he is outfitted in the peascod belly doublet, the high collar and pumpkin hose. His colors conform more towards the Marian camp than do Leicester's. Blue and blue green predominate with accents in gold and black. In Act Three, when he reveals himself as a priest he is seen in a floor length cape over a simple priest's habit and religious accoutrements of black silver and grey.

The remaining members belonging to the Elizabethan circle are divided into two groups. The French courtiers are clothed in forms similar to Leicester and Talbot but simpler in line. The shaping of the peascod belly doublets is more subtle and the mass of the pumpkin hose is diminished. Ornament and trims are prevalent but more delicate in scale. The color range of the French courtiers is predominantly in
greens, golds and shades of beige. This color scheme ties them to Elizabeth. However, the addition of shades of buff and beige are more sophisticated than that of the colors of the English court. The greens relate the courtiers to Mary in the same manner that Talbot and Leicester are linked to her.

The second group consists of the Elizabethan functionaries present at execution. The forms like those of the principles have been derived from period sources. Their colors are in the darker range of the Elizabethan palette, mainly browns.

As previously stated, Mary Stuart exhibited a great preference for the color black. Anna and the chorus of women related to Mary are predominantly in shades of grey, blue, and grey-blue. The clothing forms as described are significantly more simple than those of their English counterparts. Mary's first costume was specifically derived from the series of portraits painted during her English captivity. Such a portrait was painted by Oudry in 1578. The stark contrast of black and white and the simplicity of the lines of the silhouette is carried over into the costumes of Anna and the chorus. The trim on these costumes is mainly banding on edges, in contrasting fabrics, which is applied to accent edges and closures of garments.

Mary's last costume is derived from a description documented in Fraser's *Mary, Queen of Scots*. The over-gown is black satin with black velvet ribbon trim. The dark red under-gown, visible under the black gown is also satin. Mary chose red for this dress as the designated color of the Christian martyr. It serves as a visual reversal of
the contrast between Mary and Elizabeth as described in Act Two.
At the execution Mary has attained spiritual peace and relief from
her worldly sufferings. Thus the red of her costume is a reflection
of royal triumph in another world.
LIGHTING DESIGN CONCEPT

The set has been designed in such a way as to allow for cast shadows from various scenic elements to play a major part in creating the mood for each scene. Both the desirability of shadows and the manner in which they are achieved are matters unique to each scene.

Act One takes place after a festival and jousting tournament. The time therefore is most probably late afternoon. The sidelight through the stage left unit is fairly strong as an exterior motivated light source. The general illumination has its key source in front light in order to define the space and also to illuminate the hanging screens upstage which serve as an introduction to the Elizabethan motifs. Sidelight from the stage right arch is of a lower intensity and a darker color to indicate reflected light from a source inside the palace. The erosion cloth panels upstage are lit from the front so that their natural hemp-like color is emphasized. By playing up the color of the panels there would be a sense of both the time of day and the ambivalent mood of the first act.

Color is employed in Act One in the following manner. From the front, the stage is washed in amber and straw from the house right beam positions and a light blue from the house left beam positions. The sidelight from stage left throught the windows is a medium blue with a little straw to provide the illusion of a limited amount of
light coming from an interior chamber of the palace. The erosion cloth panels are toned in amber and straw. This serves to include them as an integral part of the set rather than as a background.

The major change in lighting in Act One occurs when Talbot and Leicester play their scene which deals with the message from Mary. The area in front of the stage left arch unit remains constant in intensity as the major acting area. The rest of the stage area dims slightly to emphasize the acting area. The following scene between Leicester and Elizabeth is played in much the same area. At the conclusion of this scene the lights fade to black.

Act Two, set in the forest at Fotheringay Castle, is also a daylight scene. The front light is similar to that for Act One with the warm wash at a slightly higher intensity. Both the warm and cool sidelight are more intense than in the previous act. The sidelight and toplight are focused in order to cast shadows of the tree trunks across the stage. By overlapping the focus of the toplight and by the limited use of gobos in the sidelight the floor is uneven modeled to suggest light coming through the trees. Mary and Elizabeth are highlighted with follow spots during the confrontation scene. At the end of the act, there is a slow fade after the queens have exited, Elizabeth with her entourage and Mary under heavy guard.

Act Three, Scene One is again set in Westminster Palace. It is night. Elizabeth is seated at a desk at the stage left side of the upstage platform. There is a candle on the desk as a motivating light source. She is modeled in amber and blue. Steel blue is seen coming
through the stage left arch and deep blue is directed through the stage right arch. The front light consists of an amber wash at a low intensity and the cool wash is mainly a deep blue. The erosion cloth panels would be lit from behind in deep blue. The toning light, toplight and sidelight are steel blue and medium blue interspersed with some lavender to keep the scene from appearing too monochromatic. The hanging screens upstage are dimly lit. By such coloration and selected emphasis the focus is on the characters. Elizabeth, Leicester and Cecil and on the isolation of Elizabeth as she deliberates Mary's death. The visual isolation is a prefigurement of the isolation awaiting Mary in the following scenes.

Scene Two is set in Mary's apartments at Fotheringay Castle. Because of the intimate nature of the scene, the light is confined to a smaller area than before. The back light and sidelight from stage left is steel blue to suggest moonlight. The corresponding light from stage left is a darker blue. The front light features some amber at a low intensity and the darker blue as a cool modeling color. Toning light, as described in the last scene includes some lavender and surprise pink at a low intensity to modulate the predominating blue light. Both Mary and Talbot are highlighted by the use of follow spots. At the end of the scene these follow spots begin to fade after the general illumination has begun to dim.

Scene Three is in a great hall in Fotheringay Castle. The time is very early morning, before sunrise. The lighting is dominated by blue. As in the previous two scenes the erosion cloth panels upstage
are lit from the back in a very saturated blue. Sidelight is mainly steel blue from the left and dark blue from the right. The front light consists of low intensity amber from the house right side and dark blue from the house left side. Toning light is the same as in the last scene. The major effects in this scene occur as Mary approaches the block itself. Clothed in deep red, Mary is picked up by two followspots at the foot of the stairs to the upstage platform. As she reached the halfway point on the stairs, the doors open revealing the executioner at the block. He is illuminated by saturated red light emanating from the back of the block itself. This light casts the executioner's shadow on the screen covered conduit unit behind the executioner. As Mary reaches the top step the follow spots dim out leaving her in silhouette against the red light. As the lights begin to fade, the last lights to dim are those focused on the hanging screens containing the thistle and the rose. For it is in a last look at these symbols that the judgement of history can be read. Mary was executed and thus defamed in this life but was able to achieve a secure place in history by the vindication of the headsman's axe.
SHIFT ANALYSIS

When the house opens the show portal, line #1 and show curtain, line #2 are in place. The Act One set is in place and there are no changes of scenery within the act. The show curtain descends at the end of Act One and the scene change occurs during the intermission.

Line #18, the stage left conduit window/arch unit is detached from the portals and is pivoted and folded so that it can be flown out between portal 2 and 3. Portals 2, 3 and 4 (lines #10, #25, #42) and the hanging screens on line #58 are flown out to allow the wagons to be shifted. The erosion cloth legs and rear panels, lines #49, #63, #68 and #77 are also flown out to allow the main wagon unit to move upstage. When this is done, the two staircases on the front of the platform are detached to allow room for lines #49, #63, #68 and #77 to be returned to their onstage positions. The stage right wagon is stored in the stage right wing space beyond the portals.

The raked deck for Act Two moves in from stage left. When it has been fastened in place the foliage borders and tree trunks on lines #4, #6, #15, #17, #30, #32, #37 and #39 are flown in and the bases of the erosion cloth trees are fastened to the deck and the stage floor with stage screws.

The change from Act Two to Act Three Scene One reverses the process described above as the change is back to the same set as
in Act One. Again, the change is concealed by the show curtain.

The change between Act Three Scene One and Act Three Scene Two is covered by a period of instrumental music. The show curtain descends. The Act One set is removed according to the process previously described. After the erosion cloth panels on lines #49, #63, #68 and #77 are returned to their on stage positions, the bay-window wagon unit is brought in from stage left. When fastened into position, line #44, the conduit portal is flown in and portals 2, 3 and 4 are returned to their previous positions.

The change from Act Three Scene Two to Act Three Scene Three also occurs without an intermission. Behind the show curtain, line #44, along with the portals 2, 3 and 4 on lines #10, #25 and #42 are flown out to allow for wagon shifting. The bay-window wagon unit is moved off stage left and the executioner's wagon comes in from stage left. Once the platform is in place the lighting instrument in the block itself is connected to a floor pocket and the hanging screens on line #46 are flown in to trim. The conduit and scrim unit on line #62 is brought in to complete the change. The show curtain is flown out and returns at the end of the act.
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