THE COSTUMING OF HARLEQUIN IN

BRITISH SATIRICAL PRINTS

1740-1820

A Thesis

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for the Degree Master of Arts

by

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PREFACE

The evolution of the dress of a theatrical figure
that has been relegated to a non-theatrical niche in the
world of humor provides an interesting opportunity for
consideration and comparison. Such a figure is Harlequin.
It is his costume in satirical prints and engravings pub-
lished during the period 1740-1820 that constitutes the
substance of this study. The late eighteenth and early
nineteenth centuries was the period of greatest produc-
tivity in the art of satirical engravings. After 1820,
Harlequin becomes more evident as an allusion rather than
as an integral part of the satire.

A study of the costuming evidenced in prints of this
type is necessarily limited by the clarity of the print and
the ability to accurately date the engraving. Consequently,
only those prints which conformed to these requirements were
used as illustrative material. (These illustrations are
found in Chapter IV.) In order to obtain a more comprehen-
sive view of the problem, other prints were also examined.
(For a complete list of prints referred to in the text, see
Appendix.)

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CHAPTER I

INTRODUCTION

Purpose of the Study

This study is based on the developments of the costume
of Harlequin as a figure in satirical prints of the period
1740-1820. The contemporary fashions of the period changed
considerably during this period. The costume of Harlequin
in these prints also indicated changes and modifications of
dress. The fact that both the dress of the period and Harle-
quin's dress indicate variety provides a possible basis for
comparison and study. Therefore, the evolution of Harlequin's
outfit will be traced in the hope of discovering how much
effect, if any, contemporary fashions had upon the dress of
Harlequin.

Source Material Employed

The specific prints used were taken from microfilmed
copies of original cartoons that were published during the
period 1740-1820. These prints were similar enough to
indicate inherited aspects of Harlequin's dress and estab-
lish his identity; they were dissimilar enough to provoke
further study. Both earlier and later prints were also

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examined in order to logically isolate and justify the selection.

In obtaining general background material, the historical method of research was employed. Theatre histories and costuming works were consulted. It was also important to delve into works concerning the customs and manners of the period in order to determine the place that satirical prints held in the world of humor during the period. George Paston's Social Caricature in the Eighteenth Century was most helpful in this respect. This work not only accurately reproduces numerous cartoons of the period, but also explains the significance of satirical prints and elaborates upon their position in the society of the time.

Many works were consulted which had as their subject the Commedia dell'Arte and, more specifically, the character of Arlecchino. La Commedia dell'Arte et Ses Enfants (and its English translation), by Pierre Louis Ducharte, provided a detailed study of the Commedia, its characters and its implications and importance in theatrical history.

Thelma Niklaus' work entitled Harlequin Phoenix or The Rise and Fall of a Bergamask Rogue was perhaps the most useful single work consulted. Miss Niklaus has presented an astute, yet highly individual approach to the study of Harlequin. The History of Harlequin, which was written by

Cyril W. Beaumont, was also helpful in the attempt to obtain a clearer image of the Commedia fool.

In the area of contemporary costuming, three works were extremely enlightening. Laver's volumes on English costume (English Costume of the Eighteenth Century and English Costume of the Nineteenth Century) presented a well-organized pictorial study which was complemented and supported by historical data. A History of Costume by Carl Kohler also presented a concise, chronological study of fashions in the period under consideration. Lucy Barton's noted work Historic Costume for the Stage provided important information concerning fashion details and accessories.

Harlequin As a Subject for Study

Harlequin, or Arlecchino, has been a favorite subject for theatrical study for many years. This clever little figure of the Commedia dell'Arte has long furnished interest and material for scholarly investigation. Most of the work on the character of Harlequin has been specifically connected with the study of the whole of the Commedia dell'Arte, which can certainly be justified as a subject for intensive study because of its significance as a pivotal institution in theatre history. The particular humor of improvised comedy has been enjoyed by audiences since about the fifth century before Christ. Mime, along with its cohort farcical comedy,

progressed from this early form. During the Middle Ages a
new type of drama, Liturgical Drama, came to the foreground.
Pantomimic comedy remained alive, though submerged, until the
sixteenth century. At this time, the Commedia dell'Arte
became evident in the provinces of Italy.

The development of the Commedia (with its stock
characters, of which Harlequin was one of the most famous)
shows clearly the popularity of this dramatic form from the
sixteenth century through the seventeenth. Although this
specific form of improvised comedy was not evident during
most of the eighteenth century, the stock characters (particu-
larly Harlequin, Puchinello, and the Dottore) would not be
relegated to the archives of theatre history. Instead, they
joined the strolling players of the fairs. Harlequin, as
one of the more important figures, and as one that has sur-
vived to modern times, has justly earned his place in
theatrical history. He has been alluded to by playwrights,
lent his name to numerous pantomimes and plays, and adapted
himself to the modern ballet stage. This continued emphasis
on the character of Harlequin seems to justify additional
study.

Harlequin in English Satirical Prints

In the seventeenth and early eighteenth centuries a
new medium of humor appeared, particularly in England. Paston

begins his work on caricature by stating:

> It has been said that caricature was born in
> Italy and nursed in Holland; it might be added that
> the art attained maturity in England, the land of the
> free pencil no less than of the free pen.[1]

The clever satirical cartoons of eighteenth-century England
were first seen in that country during the first two decades
of the century, and by mid-century had become so well-known
as to be referred to by some as "the wit of the times."[2]
The subjects of the caricaturists' barbs were diverse. Few
public figures or institutions escaped the pens of Hogarth,
Gillray, Cruikshank, Rowlandson, and their professional
cohorts. The most often used subjects were political in form
or significance.

The American Revolution and its contemporary events
provided excellent material for the men of the profession.
Parliament, and its doings or misdoings, was a favorite sub-
ject. The caricaturist was attempting to appeal to those in
his audience who could not fathom unsatisfactory conditions
except by extremely blunt, and often times, blatantly crude
graphic representations. Thus, most of the early cartoons
are exaggerated to the point of incomprehensibility by
modern historians.

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[1] George Paston, Social Caricature in the 18th Century
(London: Methuen and Company, 1905), p. 1.

[2] Ibid., p. 2.

Paston maintains that a great number of caricatures dealt with the ". . . Beau Monde . . . its fashions, follies, scandals and eccentricities."[3] This satirical attack on the upper classes can no doubt be attributed to the gradual decline of the importance of the nobility and inherited wealth. Society was extending its arms and becoming less limited. It is reasonable to assume that the previously unquestioned manners of the select group would appear ridiculous to the common man (the caricaturist was included in the latter category). Social customs were ridiculed often and without mercy. Theatre manners fell into this category and the behavior of the audience at the theatre was often used as subject matter for the caricaturists.

As Harlequin had been a representative of comedy for two hundred years previous, and his supposed Greek and Roman ancestors symbols of the light, gay, and laughable, it seems fitting that our clever little friend was used repeatedly during the birth of cartoon humor. What more likely candidate for allusion than the ancient Bergamask rogue? Harlequin fits well among the high-haired ladies and wigged gentlemen of fashion. His simple and seemingly unchanging appearance provided an excellent foil for the cartoonists.

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[3]George Paston, Ibid., p. 9

Although by this time his importance as a central character on the stage had been usurped by more "realistic" gentlemen, his spirit and usefulness as a comic figure had not. He remained a signpost of humor and his presence took away specific emphasis and added an impersonality which made the cartoons more acceptable to those who were wont to convince themselves that it was not they who were the subject of printed ridicule.

It is the costuming of Harlequin in these prints that will be the primary concern of this study. Although most Commedia characters could be identified by specific characteristics of their dress, none has been more consistent in his habit than Harlequin. While Columbine or Puchinello have kept relatively within the limits of the contemporary vogue, Harlequin has refused to allow fashion to overshadow his individuality.

Through early infancy and modification of specific elements of dress, Harlequin's costume has emerged as one that is recognizable by people of every age and every nation. Riccoboni states:

> Arlecchino's dress has never been of one style
> or of one nation. It consists of pieces of red,
> blue, and green cloth cut in triangles and
> arranged one above the other from top to bottom;
> a little hat which hardly covers his shaven head;

small heelless shoes; and a black mask which has [4]
no eyes but just two little holes for seeing through.

Although certainly colorful, the costume so described was

not the infant apparel of Harlequin. It was, however, a

relatively final form and endured, almost unchanging, until

the late seventeenth century.

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[4] Allardyce Nicoll, Masks, Mimes, and Miracles (London:
George G. Harrap and Company, 1931), citing Luigi Riccoboni,
pp. 271 and 273.

CHAPTER II

CONTEMPORARY DRESS OF THE PERIOD 1740-1820

Characteristics of Men's Fashions, 1740-1790

At the end of the seventeenth century, every detail of
the European gentleman's dress was extreme: wigs were large
and elaborately curled; coats were longer while still retain-
ing a great amount of the fullness and flare of earlier
years; and waistcoats were almost as long as the outer
jacket and both garments nearly hid the breeches.

About the middle of the eighteenth century, however,
the dress of the French gentlemen shifted from the extreme
to the more tasteful while remaining elaborate and meticulous
in detail. Each article of clothing was cut, sewn, fitted
and worn in a specific manner. On the other hand, the
fashion changes during the early part of the century were
less obvious than those of the previous century. The
changes were gradual rather than abrupt and consisted of a
series of modifications instead of innovations.

By 1740, the gentlemen of France had begun to consider
the necessity of simpler dress. Comfort also influenced
them in their adoption of a generally less extreme taste.
Breeches became tighter as the wide "slops" were abandoned.

In general, French fashions were fairly standardized. Coats were full and extravagantly cuffed with the linen ruffles of the chemise showing beneath them. Waistcoats were almost knee-length and were often made of the same fabric as the jacket. Stockings, which had previously been worn over the knee on the outside of the breeches, were now neatly tucked under the breeches. Shoes were square-toed and heels were at a height little different from modern men's fashions.

The spreading of fashion from France to the rest of Europe was affected by distance. There was a lack of communication because of traveling conditions and the absence of any type of fashion journals. Consequently, the conformity to fashion changes was less swift than in later times.

The influence of France on fashions in England was unmistakable and unquestioned until the end of the eighteenth century. English gentlemen, while sometimes making fun of French fashions, did not hesitate to adopt the fashions of their counterparts on the continent. However, Laver reminds us that during this time, the tyranny of fashion was not so complete as it is at present.[5]

Since the lower-class Englishman did not have a national "folk costume" as did the peasantry of the continent,

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[5]James Laver, English Costume of the Eighteenth Century (London: A. & C. Black, Ltd., 1931), p. 42

he was freer to imitate the dress of the upper-class Englishman. He, too, wore breeches, waistcoat, and jacket. The primary difference in his clothing was in fabric and ornamentation rather than in cut. He was also distinguished by the number of garments he wore. He had to adapt his clothing to the work he did. Consequently, he was often seen in just breeches and shirt. His breeches were similar in cut to those of the upper class but were necessarily looser fitting. His shirt was simple and devoid of ruffles.

Although the dress of the lower classes of England reflected that of the upper class, the man of lower status paid less attention to details of fashion. Because of this unconcern with fashion's specific dictates, the peasantry wore clothes that were considered out-dated. Color and fabric were not important elements of dress; and the use of fine materials was not practical or possible.

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Specific Characteristics of English
Men's Dress, 1740-1790

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Hair and Wigs

Consideration of wig styles is one of the most important elements in a study of period costuming. The gentleman of England considered his wig as the most impor- tant single detail of his dress. Unlike the toupees of modern men, the wigs of the gentlemen of earlier centuries

were not worn for deception, but rather, for fashion.[6]
These hairpieces were usually quite obviously false and
could be made of horsehair or even of very fine wire.

During the latter half of the eighteenth century, wigs
were becoming smaller and more neatly arranged. Although
the larger, curled wigs were still worn, younger men began
to pay more attention to the style of the wigs. The hair
was often brushed away from the forehead and frequently
revealed the ears.[7] The back of the hair was usually drawn
down to the nape of the neck.

There were many hairstyles for men that were accepted
and completely fashionable. The back hair was worn in a
cluster of curls by some men. Others preferred to use a
wig-bag. Still others braided their hair into a single pig-
tail or divided it into two sections which were tied or
braided. A gentleman might wear his wig in almost any way
he chose. The important thing was the fact that he always
wore his wig.

Hats

During this period hats were worn, or carried,
because they were a part of the complete outfit of a

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[6]Helena Chalmers, Clothes On and Off the Stage (New
York: D. Appleton-Century Company., 1928), p. 207.

[7]Lucy Barton, Historic Costume for the Stage (Boston:
Walter H. Baker Company, 1835), p. 334.

gentleman. However, perhaps because of the importance placed on wigs, the hat was only a minor element of dress. One important aspect of the hat of the period is the fact that it was becoming more popular as an accessory than as a definite piece of wearing apparel. During this period, the hats were of modest size. The earlier vogue for large hats was gone.

The only type of hat that was popular was the tricorne. Its variations were in the way it was worn or carried. It could be worn straight, or cocked. This three-sided hat fit neatly under the arm and, carried thus, could not muss the carefully arranged wig of its bearer.

In about 1770, some men adopted a more round, brimmed hat. Illustrations of the dress of later periods indicate that this particular hat was the predecessor of what later developed into the top hat, a fashion still in use for formal wear.

Shirts and Jackets

The shirt of a gentleman of the latter half of the eighteenth century was not the important element of his habit that it is now. Since a gentleman did not, under ordinary circumstances, remove his coat or waistcoat, the shirt was more closely related to an undergarment than a piece of outer apparel. It was sometimes referred to as

the "lingerie shirt."[8]

The shirt itself was cut simply, devoid of pattern or decoration. The fabric, of course, was a fine material. However, the ruffled front (the _jabot_) and the cuffs were usually of embroidered lawn or exquisite lace. Since these were the only portions of the shirt that could be seen, it was important that they be compatible to the outer articles of dress.

The most important single item of apparel was the jacket, or coat. This garment was usually cut from either fine woolen, satin, or velvet. The skirt of the coat was relatively long, reaching to the knees. The fashion for flared skirts on men's coats was still popular, though certainly not so extreme as in the previous century. To accomplish this silhouette, the lower portion of the coat was usually lined with a stiffening fabric of some type. The coat was also adapted to this fullness by its cut. The skirt of the coat was cut separately from the upper portion.

The waistcoat, or vest, was an essential part of a gentleman's dress. In the earlier part of the century, waistcoats had been made of a complimentary color and fabric. However, about mid-century, it became fashionable to have jacket, waistcoat, and trousers cut from the same fabric.

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[8]R. Turner Wilcox, _The Mode in Costume_ (New York: Charles Scribner's Sons, 1946), p. 208.

It was particularly fashionable to have this "suit"
embroidered or, in lieu of hand embroidery, made from a
rather elaborately-patterned fabric. Actual photographs
and sketches of these waistcoats indicate that they were
cut in a manner similar to the coat. The skirts were full,
although not always lined, and were almost as long as the
jacket. They were buttoned down the front to about six
inches below the waist of the wearer, and then hung open.
However, by about 1765, waistcoats were shorter and less
full. Patterned waistcoats were no longer fashionable and
the length of this garment was now close to "finger-tip."
They still followed the general cut of earlier vests, but,
because of their shorter length, were not buttoned so far
below the waist as before.

From approximately 1765-1790, a marked change was
evident in men's fashions. A move toward simplicity was
noticed. The trend toward less distinguishing modes of
dress among the different classes became obvious. It is
interesting to consider the fact that, at this time, the
English began to be influential in the realm of fashion.
Their inherent love of simplicity began to spread to the
Continent.

> The English, with their love of country life, had
> already eliminated formality from their everyday

clothes, and thus it came about that they became
a distinct influence in the modish world.[9]

There are many explanations for this change from
luxury clothing to simpler garments. Perhaps the most
logical is the hint of the coming Industrial Revolution.
A few years earlier, there had been a general increase in
prosperity which resulted in a gradual filtering down of
luxury to at least the upper middle class. By about 1770,
this filtration had extended to most of the middle class.
The result was this tendency toward plainness in dress.

The most apparent changes were evidenced in the coat
and waistcoat. Most of the fullness disappeared and the
coat was pulled further back, anticipating the later "tail
coat." Cuffs of jackets were smaller than in earlier years
and much less conspicuous. The forerunner of the simple
turned-back cuff was already evident. To compliment the new
simplicity of the jacket, the vest became shorter and more
closely fitted.

At this point, a word should be included in regard to
the extremists of the period. During the first two thirds of
the century, the elaborate, yet restrained, charm of manners
and fashions had been characteristic. However, during the
latter portion of the century, beginning about 1760, the

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[9]R. Turner Wilcox, Ibid., p. 220.

". . . fatal step was too often taken and the charm went
out of Rococo."[10] The elaborateness of decoration reached
its peak and, consequently, became unmanageable by some.
Those most guilty of this "mismanagement" were a group called
the Macaronis. The Macaronis were members of a London club
whose sole purpose seemed to be individuality and non-con-
formity. The outward manifestation of this philosophy was
their extreme and usually ridiculous manner of dress. They
wore wigs of absurd heights, ludicrously small hats, striped
stockings, loud colors, and an over-all affectation of
"dandiness." Flowers, ribbons, and lace were used in pro-
fusion. The resulting picture was one that seemed even more
laughable when placed beside the simpleness of the average
gentleman's dress. Although the Macaronis did not influence
a large group, they certainly held a definite place in the
fashions of the latter half of the eighteenth century.

Trousers

Having lost their significance as anything other than
a necessary item of apparel in the late years of the previous
century, men's trousers were to remain thus for the follow-
ing centuries. During the first half of the eighteenth cen-
tury, when coats were long and stockings worn outside the

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[10]Lucy Barton, op. cit., p. 301.

breeches, a gentleman's trousers were barely visible.
Throughout the period under consideration, trousers, though
now more visible, remained insignificant. The fashion of
having trousers and coat of the same fabric has been men-
tioned above. Other than this, no apparent change in
trousers was effected. Buttons were sometimes used at the
knee and, occasionally, the pants were finished with a bit
of embroidery. Trousers were cut from either velvet, light-
weight satin, or even doeskin. Colors were not extreme.
Black was the usual color, but it was equally fashionable to
match the color of the breeches to the waistcoat, the outer
coat, or both of these garments.

After 1770, however, trousers began to be a little
more important as a fashion detail of dress. As waistcoats
gradually became shorter, the breeches were seen. The result
of this was a fashion for impeccably fitted breeches. The
only change, then, was in fit and not in cut or ornamentation.

Shoes

During the earlier years of the eighteenth century,
men's shoes were high-heeled, long-vamped, and usually had
a tongue that extended up over the instep. However, by 1740,
shoes, too, were beginning to succumb to the trend toward
simplicity. Heels were lower and toes a bit more pointed.
Vamps were still long and covered the instep. High-tongued

shoes were not in general vogue. The only decoration was a plain buckle. The more obvious changes in footwear did not appear until the beginning of the Directoire period, about 1790.

Characteristics of English Men's
Fashions, 1790-1820

The change in fashionable dress was more obvious at this time than at any other period in history. The change was not completely abrupt. Few innovations ever are in anything as definite as manner of dress. However, beginning in the last decade of the eighteenth century, there was a definite split between the old and the new.

The French Revolution was the instigator of this change. The Revolution affected all areas of society including economics, culture, manners, and mode of dress. The subsequent decline of the aristocracy led the gentlemen of France toward the simplicity that the Englishmen had already begun to adopt. There were many reasons for this new approach to manner of dress. Because most of the French aristocracy were forced to leave their homes and their estates, there was a lack of money that could be spent on elaborate clothing. Another factor was the change in social life and recreational activities. Gone were the extravagant court affairs that had previously been the natural habitat for

fancy, and fanciful, dress. Ornamentation in dress disappeared. Embroidery and elaborate fabrics were no longer used. The effect desired was one of plainness and identification with the middle-class man. This simplicity was practically a necessity, ". . . for anyone whose outward appearance brought him under suspicion of being an aristocrat went in danger of his life."[11]

The Englishmen had already adopted the simplicity that was now necessary for the Frenchmen. Consequently, the leadership in the area of men's fashions switched from France to England. This leadership can be traced to the Directoire period and has existed unquestioned since that time.

The dress of the lower classes of England did not have to change in order to co-exist with the fashion of the upper-class gentleman. The working man of both France and England had, of course, always dressed conservatively, and, with the advent of uniform simplicity, the man of lower station was even less recognizable than before. The minor exception to this was in fabric selection. Fabrics were selected according to individual means. However, satin and velvet were not used, even if one could afford them.

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[11]Carl Kohler, A History of Costume (New York: G. Howard Watt, 1929), p. 374.

Hair and Wigs

The vogue for simplicity affected that most important element of a man's dress--his wig. The use of wigs started to decline after about 1780. By 1800, almost all men had abandoned the wig and accepted the wearing of their own hair. Some men still followed the fashion of powdering the natural hair. However, this fashion was almost completely extinguished by the levying of a tax on hair powder by Pitt in 1795.[12] The general rule was natural hair, unpowdered and often unarranged.

There were several hairstyles which were popular and acceptable. Some men wore their hair in what might be described as a "Dutch bob." The hair was combed downward and cut straight around the head at a length a little below the ears. Other men preferred longer hair which could be arranged straight down at the sides and then pulled back, either free or tied. The most popular hairstyle, and that which endured for the longest period of time, was a fairly short one. The back of the hair was cropped relatively short and allowed to escape in whatever direction it chose. However, by the turn of the century, the wild hair style was modified so that the hair lay closer to the head. The long side-burns and loose

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[12]James Laver, English Costume of the Eighteenth Century, op. cit., p. 86.

locks over the forehead remained in vogue until practically the middle of the nineteenth century.

Hats

With the diminished importance of wigs, men's hats began to come into style once more. Where the size and careful arrangement of wigs had discouraged the wearing of hats, the discarding of wigs brought hats into fashion again. The bicorne, or military-type hat, was favored by some men--but the most popular hat was the beaver.

This hat was gradually becoming the accepted fashion and was to remain thus for a long time. The high-crowned "top hat" was often made of beaver. The brim was of conservative size and the hat was usually void of decoration. By about 1815, felt was beginning to be as popular as beaver for men's hats and, eventually, this more practical and economical fabric replaced beaver.

Jackets

The coat of men's suits was one of the first items to be affected by the change in fashion. In the beginning of the Directoire period, many different styles were acceptable and existed simultaneously. One type of coat was cut straight across at the waist with square tails in back. (This style, with the tails of extremely long length, was adopted by the Incroyables, the French counterparts of the above-

mentioned Macaronis.) Another style was a single-breasted
one which was gradually sloped backward to form the tails.
The double-breasted coat soon became the most popular for
gentlemen of the period. This coat could be worn in three
ways. It could be buttoned to the neck and finished with
a high, turned-over collar or it could be buttoned just near
the waist and the upper portion turned back into large revers.
Often, a man left this coat completely unbuttoned. One
other type of coat that remained in popularity was that
worn by military officers. This resembled the sloping coat
of the beginning of the period. Military coats were more
elaborately trimmed than those worn by civilians.

The final change in men's jackets was in evidence by
the beginning of the new century. All other styles had given
way to the coat which was cut straight across at the waist
in front. The tails were cut separately and hung down only
in the back. This "cut-away" coat was the accepted mode
until almost mid-century. During the first quarter of the
century, the basic shape of this coat persisted with modifi-
cations in sleeves and collars.

Trousers

Men's trousers had remained relatively the same for
a number of years prior to the end of the century. The neat,

close-fitting breeches were just long enough to cover the knee. During the last ten years of the eighteenth century, breeches had gradually been lengthened. At first, these longer breeches were considered rather unseemly. However, by 1797, when Frederick William III of Prussia appeared in long trousers at the baths of Pyrmont,[13] trousers had been accepted by all but elderly gentlemen. By 1815, breeches were almost never seen in public. Long trousers were the accepted apparel.

The trousers could be loose or closely fitted. The closely fitting trousers seem to have been more popular during the first few years of the century. If a gentleman who selected the tightly fitting trousers was rather meagerly endowed, he simply padded his claves to present a more attractive figure. The trousers were often buttoned from the knee down in order to provide a neater fit.

The looser fitting trouser became more popular, however, after about 1815 and, by 1820, the extremely tight trousers were no longer worn. The most fashionable fit in trousers was a median between the very tight and the very loose. They were well-fitting and were generally held secure by straps under the feet.

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[13]Max von Boehm, Modes and Manners of the Nineteenth Century, Translation by M. Edwardes (London: J. M. Dent and Company, Vol. I, 1909), p. 177.

Shoes

The most radical change in shoes of the period
occurred when men began to wear boots as general apparel.
This fashion was adopted about the turn of the century and
remained for approximately a decade. The boots were almost
knee-high and of several different styles. Some men pre-
ferred a cuffed boot, while others favored a slimmer style.
This slim boot could be gracefully curved at the top and
finished with tassels. Even after 1810, boots were still
worn. However, they were now worn under the trousers and
thus presented the effect of low shoes. The previous
fashion that called for the boots to be worn on the outside
of the trousers was no longer evident.

The simple flat pump also remained fashionable. This
shoe was heelless, or nearly so. When worn with breeches
(still sometimes seen at court), it resembled a dancing
slipper. The low-vamped slipper could also be worn with
trousers. Another shoe, which greatly resembled a modern
man's shoe, was also worn with trousers. This shoe was some-
times tied with short shoelaces.

Women's Dress from 1740-1820

Perhaps the most interesting point of women's dress
was the extreme variations that appeared within the period,

1740-1820. From the hoop-skirted, square-necked gown, through the period of the watteau-backed sacque, to the frankly immodest "classic" gown of the early nineteenth century, women's fashions ran the length from charming to ridiculous.

The degree of femininity existed in the very full skirt and medium décolletage. The simplicity that followed after the Revolution saw women's garments affecting the two-piece masculine mode of jackets with skirts. The Directoire, however, brought a return to femininity that threatened to go beyond the bounds of decency. Necklines became lower and lower while waistlines were raised to a point right under the bust. The total effect was one that left little doubt as to the sex of the wearer!

The "return-to-the-ancients" school advocated what ladies of the day thought had been the Greek style of dress. This included transparent gowns over flesh-colored tights and laced sandals. Practicality seemed to have no place in fashion as these thin garments were worn even in winter and the only protection against the weather was a short spencer jacket.

By 1820, fortunately, women's styles had settled to a fairly charming, practical pattern. Waistlines were high, but not nearly so high as before. Necklines were low, but not immodest. The charm of the Romantic period was beginning to be evident.

CHAPTER III

ARLECCHINO--IN CHARACTER AND DRESS

Theories Concerning the Origin of Arlecchino

The character of Arlecchino, who is one with Harlequin,

has been dissected by scholars for the past two centuries.

He has been studied with certainly as much interest as any

historical figure. Many theories concerning his origin have

been suggested, accepted as established, and then, in turn,

rejected as hypothetical. His etymology has given rise to

many fascinating legends concerning his birth and childhood.[14]

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[14]One of the most interesting legends is one
recounted by Joseph Spencer Kennard in Masks and Marionettes
(New York: The Macmillan Company, 1935).

The etymology of "Arlecchino" is disputed. Some
believe a Zanni playing the part in Paris at the time of
Henry IV was under the patronage of Achille de Harley and
called himself "Harlequino." Simone da Bologna was the
Arlecchino of the Gelosi. In the ninth century, a French
count Hernequin fought against the Normans, was wounded,
and died in horrible agony in the Samer Abbey. Popular
imagination was impressed by his strange death and the
desolation which his cruelty had brought to northern France.
Because of his sins God condemned him to wander with his
companions until Judgment Day. Thus arose the Hernequin
or Harlequin legend of a wandering band of soldiers, which
was soon fused with that other legend of the cavalcata
selvaggia, that ghostly band of lost souls galloping in
the air during stormy nights amid roll of thunder and noise
of wind and rain. These wandering souls of sinners, the
Harlequins, afterwards became devils, and later on when

The most widely accepted hypothesis of his origin has been the attempt to relate him to the comic buffoons of the early Roman stage. Some historians maintain that Harlequin can definitely trace his ancestors to Roman theatre. Ducharte states that ". . . <u>leones</u>, or 'flat feet', of the Roman theatre are plainly Harlequin's ancestors, and likewise the phallaphores . . ."[15] Monsieur Ducharte goes so far as to present a chart which traces the ancestory of Harlequin.

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they had lost their diabolical perversity they became absurd; and in France as early as the twelfth century they marched to the sound of many bells with a kind of their own who was the Harlequin of "Devil" <u>par excellence</u>. Later on real men, disguised as Harlequin devils, covered their faces with grotesque masks, played on trumpets and abandoned themselves to uncouth movements. In the late sixteenth century, an Italian actor performing in Paris assumed the name, donned the costume and presented himself before the spectators as Zanni Harlequin, the Zanni who should surpass all the others in extravagant buffoonery.

[15]Pierre Louis Ducharte, <u>The Italian Comedy</u> Authorized Translation from the French by Randolph T. Weaver. (London: George G. Harrap and Company, Ltd., 1929), p. 124.

The Family Tree of Harlequin

The Classic Theatre in Rome

The <u>leones</u>, the phallaphores, who may have
<u>played</u> the roles of African slaves

Trivelino (?)
(The Tatterdamalion)

Harlequino

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  ---------------------------------------------
  |        |              |         |         |
  |        |              |         |         |
T |      G |            Z |       B |
r |      u |            a |       a |
u |      z |            c |       g |
f |      z |            c |       a |
f |      e |            a |       t |
a |      t |            g |       i |
l |      o |            n |       n |
d |        |            i |       o |
i |        |            n |         |
n |        |            o |         |
o |        |              |         |
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Truffaldino   Guzzeto   Zaccagnino   Bagatino

Arlecchino [16]
(Arlequin)
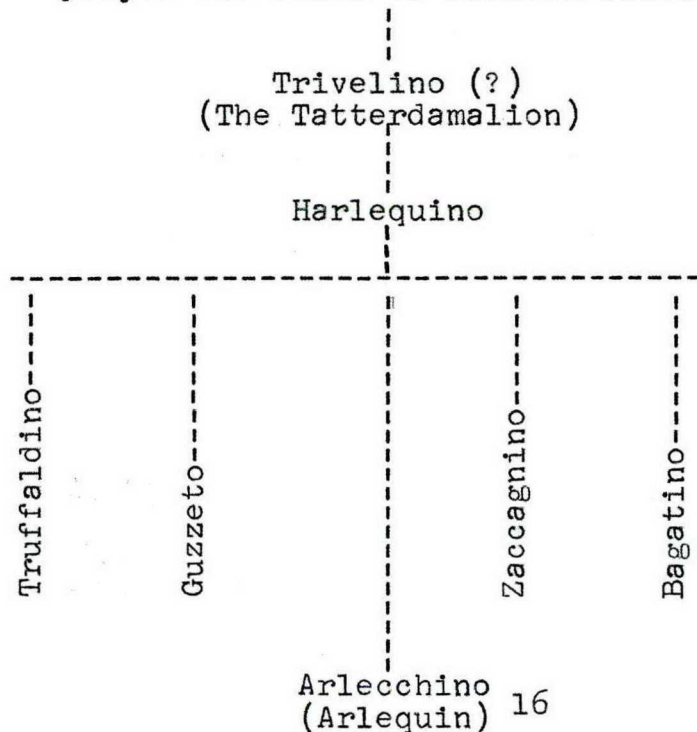
Many other historians accept, with or without modifications,
the basic truth of Ducharte's theory. For the most part,
however, these historians are forced to qualify their find-
ings with the statements "it seems possible", or "evidence
indicates."

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[16]Pierre Louis Ducharte, Ibid., p. 156.

Thelma Niklaus gives a possible reason for this theory of Harlequin's origin.

> The pattern of humor, as of human experience from which it is drawn, is repetitive. The comedy of Ancient Greece and Rome, of Medieval England, Renaissance Italy, or modern France, shows the same stock types, as it reveals the common origin of clowns. But Arlecchino cannot be wholly explained by this. He transcended all other clowns, as he transcended his fellow masks in Commedia dell'Arte. They all perished, to be recreated in other times, in other countries. Harlequin alone cast off his kinship with ancient tradition, and survived to become finally the enigmatic personification of the life force.[17]

Although Miss Niklaus tends to romanticize her statement, her basic idea is logical and, consequently, credulous. Comedy itself has not changed in essence since the beginning of theatre; the type of humor that has been most effective throughout the centuries has been found in each age. This is the repetitive pattern to which Miss Niklaus refers. However, merely because there was a comic servant present in early comedy and there is a comic servant in modern comedy does not definitely link the two. Comedy has continued to present the type of character and situation that has been successful in earlier times. Even though Harlequin has a predecessor in Roman mimes, it does not necessarily follow that this predecessor was also an ancestor.

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[17]Thelma Niklaus, Harlequin Phoenix or The Rise and Fall of a Bergamask Rogue (London: The Bodley Head, 1956), p. 24.

Although there is a wide diversity of opinion
concerning the ultimate origin of Harlequin, most scholars
agree that his birthplace was Bergama, a little town in the
hills of Italy. This town was divided naturally into an
upper and a lower section. Supposedly, those people from
the lower portion of the town were known to be fools, while
Upper Bergama produced wiser citizens. Each section pro-
duced a particular Commedia figure, however--Arlecchino came
from the lower region and Brighella from the upper one. For
this reason, Arlecchino and Brighella were usually considered
as "brothers."

Arlecchino conformed to expected characteristics of a
Bergamask fool: he was dull-witted, gluttonous, stupid,
cowardly, lecherous, and even dishonest. His humor was
coarse to the point of obscenity and his stock-in-trade
included the most physical appeal. All of these character-
istics, once understood, helped to explain Harlequin's use-
fulness as a Commedia character.

Harlequin Within the Commedia dell'Arte

The Commedia dell'Arte, or Commedia all Improviso,
was one of the liveliest and most colorful forms of dramatic
activity. Begun in Italy during the latter part of the
sixteenth century, Commedia grew and flourished for nearly

two hundred years. The action of this type of comedy was
built around stock characters and improvised situations.
Most of these situations were comic in themselves (e.g., old
Pantalone pursuing the pretty young maid, cowardly Arlecchino
fighting for his lady) and the type of humor that was relied
upon was usually coarse, blatant, and visual. The stock
characters were each a stereotype and each complemented the
other in order to form a family whose relationships were
enhanced by one common purpose--the entertainment of their
audience.

Harlequin was one of the earliest members of the
Commedia family, although not the first. Supposedly, he
appeared after Pantalone, Scaramouche, and some of the
others.[18] However, if the Commedia characters were divided
into "original" and "additional," Harlequin would definitely
be considered as one of the original group. He first
appeared as a Zanni, or type of servant, and it is possible
that his first master was Pantalone.

Pantalone, the old, amorously-inclined miser, needed
a type of confidant to aid him in his usually frustrated
ventures. Harlequin appeared as the perfect comic servant.
His crudeness and lack of manners added more humor to the

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[18]Cyril William Beaumont, (microfilm) The History
of Harlequin (London: 1926), p. x.

ridiculous situations that resulted from Pantalone's
indiscretions.

Harlequin also performed, with some other of the
Zanni, a more specific function within the scenario of the
Commedia. Since the comedy was improvised, it relied heavily
upon the quickness of the actors to keep it moving. As a
result of this reliance, the plot sometimes became slow and
labored. Harlequin came to the rescue. He would jump up,
tossing in remarks, performing acrobatics, and, in general,
providing "fill-in" action. These "lazzi" (freely trans-
lated as "bag of tricks") served two functions. They were
comic interludes and, also, while they were being performed,
the characters that were involved in the plot could work
out their subsequent dialogue and action.

Variations in Costume

Because of these extraneous functions and because,
at first, Harlequin was not a comedian of wit, his character
had to be recognizable and appreciated partly by his appear-
ance. This visual impact was such an integral part of
Arlecchino's character that his costume was necessarily a
very significant aspect of his personality. Many variations
of Harlequin's outfit have been pictorially represented by
innumerable sources from 1572 (the earliest known representa-
tion of Arlecchino by Porbus) to contemporary likenesses

in Picasso prints. Specific details are sometimes modified, altered, changed, or completely obscured. However, the essence of his costume has always been recognized by the pattern on his basic garment.

This pattern was first seen as irregular patches of cloth on Arlecchino's basic garment which consisted of tight pants and a tunic top which reached almost to the knees. The patches appeared as blotch-like appliques. They could be of any and every color and were randomly placed on his garment with no particular attempt at symmetry. The reputed first representation of the Bergamask fool (see Figure 1, page 35) showed these patches to be of various shapes. Another sixteenth century picture showed the patches as leaf-shaped including the serrated edges. Others indicated spots, irregular geometric shapes, or squares. However, regardless of the literal shape of the patches, the important fact remained that Harlequin's costume was always recognizable by some type of patching.

Another easily recognizable element of Harlequin's costume was his batte. This was a short wooden sword, which could be described as an elongated ellipse which narrowed at the handle. This object was usually tucked into his belt (which, incidently, was worn quite low on his hips). On his head, he wore either a small flat hat or a skull cap simulating baldness. His feet were shod in simple, flat-

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na, Conductier de Comedien, Conneftable de Me
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nteurs desrobber chapiaux

ARLECHIN.

IMPRIME DELA LE BOVT DV MOND

Figure 1

Early Representation of Arlecchino

heeled shoes that were made of soft fabric or pliable leather.

The masks that were worn by Commedia characters were at
once theatrical and practical. Theatricality was evidenced
in the fact that each character's mask enhanced and under-
lined the elements of his individual personality. The masks
were practical in that they hid the human face of their
wearers and thus allowed freedom of expression that might
not have existed if the actors were not disguised. Arlecchino's
mask serves both these functions. Dramatically, the black
half mask with its minute eyeholes, wart on the nose, and
chin whiskers gave an added impetus to the character of
Arlecchino. It was, at once, sinister and laughable. The
mask, in its apparent incongruity to Arlecchino's character,
added an air of deviltry that, coupled with his blatant
actions, presented a complete and fascinating dramatic
picture.

The origin of the characteristic elements of Harle-
quin's costume has been disputed almost as much as the origin
of Harlequin himself. From whence came the patches on his
garment? Why does he wear flat ballet slippers? Where did
he first pick up his batte? These are questions which have
plagued scholars for centuries. Many answers have been pro-
mulgated. Those who adhere to the theory that Harlequin's
ultimate ancestors were the comics of the classic theatre
maintain that the patches were imitations of the spots on

the tiger skins which were worn by the characters in the satyr plays. These historians have also decided that his flat shoes were remnants of the heelless boots worn by the forementioned leones.

These theories, which were obvious attempts to stabilize Harlequin's etymology, were quite probable and have been accepted by many. However, it is entirely possible that Harlequin's costume can be readily explained in another manner. That is, that the patches on his garment were simply characteristic of a poor man's clothing. His batte was probably a relic of an old walking stick. His flat ballet slippers were a practical necessity. Because his rôle called upon him to perform acrobatics, soft flat shoes were a definite asset to his agility. This explanation of Harlequin's costume seems much more logical, though admittedly not so dramatic.

Early Costume and Possible Origins

The audiences that cheered the Commedia and laughed at the antics of Arlecchino and the other characters were not primarily interested in the origin of Harlequin's costume. They were, however, interested in the variations in dress that appeared during the reign of improvised comedy. For approximately the first sixty years of his life, Harlequin

did not vary his costume very much. However, by the middle
of the seventeenth century, when particular actors began to
play the part of Harlequin, his dress took on specific char-
acteristics from each of them. The symmetrical pattern on
the basic garment was adopted by all of these actors.
Biancolelli's costume showed Harlequin's dress as triangular-
ly patterned with a normal waistline and a large double ruff
around his neck. Gherardi preferred to keep the longer-
waisted tunic top and patterned his outfit with equilateral
triangles within bordered squares that were approximately
eight inches on each side. He wore no ruff and his shoes
bore contemporary shoe buckles while still remaining heel-
less.

Another interesting variation to Harlequin's costume
was worn by Antonio Thomasso, known as Thomassin. The cut
of the upper portion resembled that of contemporary (c. 1705)
doublets. The pattern was not so concise as others and con-
sisted mainly of contrastingly-colored lines arranged
triangularly. He, too, did not wear a ruff but used instead
a neckcloth wrapped neatly around and tucked into the high
collar of his garment.

An even later Harlequin, David Garrick (1717-1779),
adopted triangle-within-a-square pattern although the squares
appeared to be larger. He wore a large double ruff which

lay flat upon his chest. The sleeves of his jacket were capped above full-length sleeves. He wore small heelless low-vamped slippers and did not wear a mask.

All of these costumes were unique and yet each followed the general characteristics of the previous Harlequin's dress. It was also evident that many actors adapted their costumes at least partly to the contemporary style of the period in which they played. However, the changes in Harlequin's costume when he began to appear as a satirical figure offered even further variations.

CHAPTER IV

HARLEQUIN'S COSTUME IN SATIRICAL PRINTS 1740-1820

The earliest representation of Harlequin during the period of 1740-1820 showed him in his natural habitat--on a platform stage (Figure 2, page 41). He is seated at a table and consequently, his dress is difficult to examine closely; however, the pattern is recognizable. The pattern consists of symmetrically arranged diamonds which do not appear as patches but rather as a definite pattern on the fabric. His jacket is still quite long--almost to the hips--and he wears a full-mask instead of his original half-mask. He is bareheaded and carries no batte. In this print, Harlequin wears no disguise.

In another print, however, (Figure 3, page 42) Harlequin has lent part of his costume to a friend. The character represented has none of Harlequin's features or personality. The artist has used one of the elements of the Commedia character's costume, namely, the over-all pattern on his basic garment. However, the pattern is non-symmetrical and consists of irregular patches that give the impression of application to the fabric. The character wears a small hat which has no characteristics that would suggest its theft from Harlequin. There is no indication of a mask.
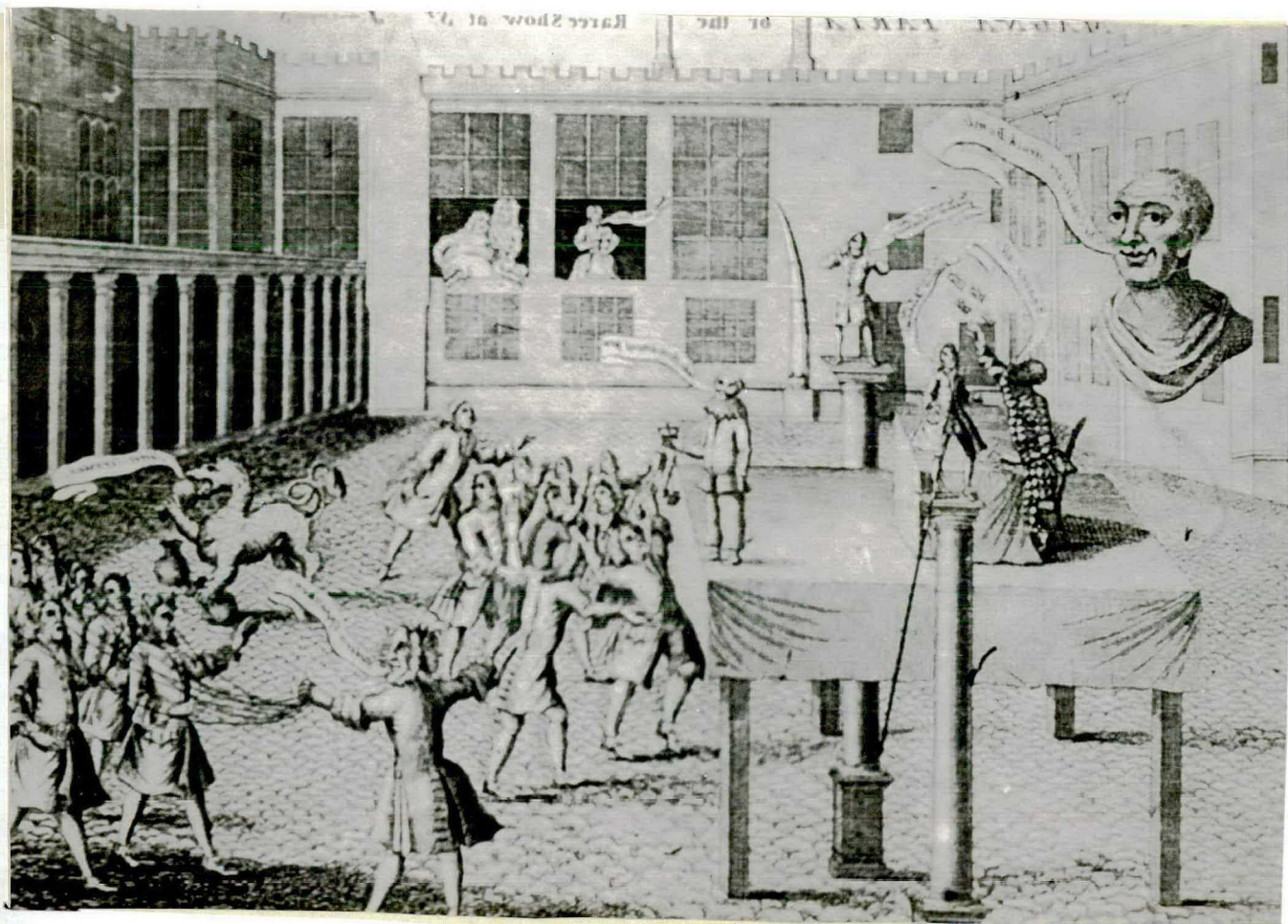
Figure 2 [19]

Satirical Print

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[19]No. 1, Appendix.

Figure 3 [20]

"Tanney in the Boghouse"

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[20]No. 2, Appendix.

Soon Harlequin appears as himself once more. In a print dated 1745 (Figure 4, page 44) he is found with a large group of actors on a stage that is equally large. Some of his friends are Commedia characters but none so evident as Arlecchino. His costume is reminiscent of earlier ones and consists of two basic pieces--jacket and trousers. The jacket appears to be cardigan though no fastening devices are represented. He carries a batte which is extremely long in proportion to his own size. The black full-mask is topped by a very small flat hat. Harlequin's shoes are high on the instep but flat-heeled.

In the remaining years before mid-century, Harlequin appears again in satirical prints (Nos. 4 and 5, Appendix). the pattern on his garment in these prints, however, is a free-hand representation by the artist and consists mainly of crisscrossed lines that suggest rather than pictorialize a symmetrical pattern. In one print (No. 4), he wears a ruff at his neck and a hat that could be a bicorne, or "Napoleonic" type.

One pantomime that seems to have been popular both in itself and as a subject for satire was called "Harlequin Jumping Down His Own Throat." The episode has been depicted by different artists and appears repeatedly in collections of satirical prints of the period. In one of these prints

Figure 4 [21]

Satirical Print

(Figure 5, page 46) dated 1749, Harlequin is seen encased in a vase that covers the lower portion of his body. His garment bears a small, regular pattern and ruffles are visible at his wrists. His hat is of modest size and its brim is turned up in the front. His facial expression is extremely animated and yet is represented by a full-mask.

"The Theatrical Steel-Yards of 1750" (Figure 6, page 47) is the title for a satirical print showing Harlequin in his accepted dress. The print was suggested by the acute rivalry between the Covent Garden and Drury Lane theatres and, subsequently, between their respective managers. Paston explains the cartoon and its meanings.

> The rivalry was not lessened when, at the beginning of the new year [1750], Garrick brought out a pantomime, "Queen Mab," in opposition to Rich, who for the past thirty years had made a spécialité of this form of entertainment. The rival pantomimes suggested the subject of a clever satirical design called "The Theatrical Steelyards, 1750" engraved by Patrick O'Brien. This is a representation of a huge steelyard suspended from the mask of a satry. Rising high in the air on one side are the company at Covent Garden, including Mrs. Woffington, Mrs. Cibber, Quin, and Barry, while Rich in his Harlequin's dress lies on the ground on the point of expiring from vexation. On the other side Garrick is weighing down the rival company unaided, though his harlequin, Woodward, is about to add Queen Mab to the scale.[22]

In this print the standing Harlequin is seen in his common

[22]Paston, op. cit., p. 45.

Figure 5 [23]

"Harlequin Jumping Down His Own Throat"
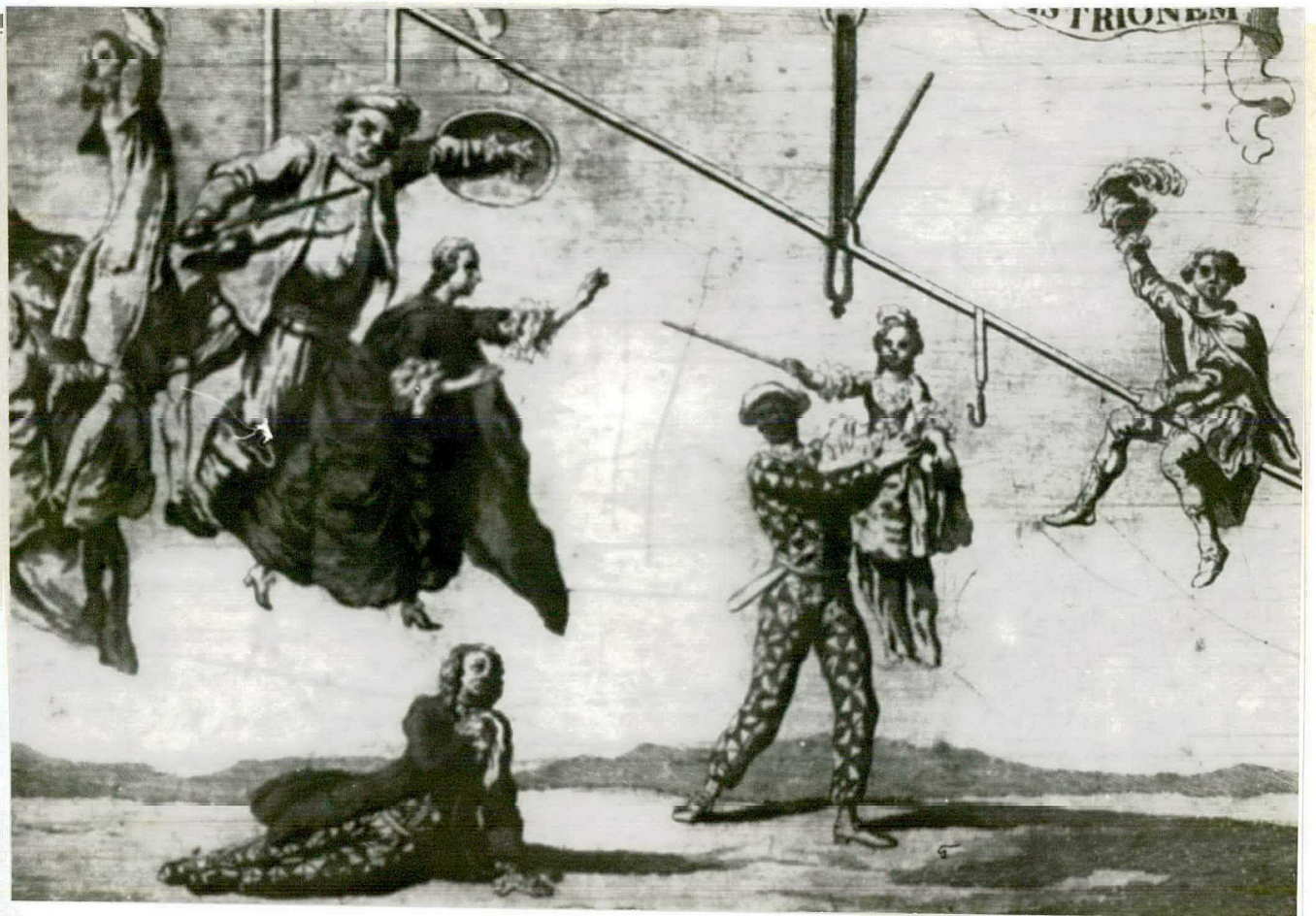
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[23]No. 6, Appendix.

Figure 6 [24]

"The Theatrical Steel-Yards of 1750"

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[24]No. 7, Appendix.

theatrical dress. His costume bears the familiar triangle pattern and presents the appearance of a one-piece garment. A modest size batte is tucked into his belt and his face has been darkened to represent his mask. A small brimmed hat and contemporary shoes complete his costume. The costume worn by Mr. Rich is similar to Woodward's; however, he is wearing a knee-length coat over his garment. He wears no mask or hat, nor does he carry any type of batte.

A few years later, another Harlequin is seen as a character in a satirical print (No. 8, Appendix). The print is entitled "The Twelve Alls" and shows a large group of people, including only one woman, in contemporary dress. Harlequin wears a long-waisted, two piece garment with a typical batte tucked into his belt. His trousers are narrow yet are definitely not tights. Harlequin's particular significance in this print is not clear.

Another print (No. 9, Appendix), which is entitled "The Opening of the Carnival at Rome," finds Harlequin dancing with Columbine. His costume is elaborately theatrical although he wears a contemporary tricorne hat which is trimmed with feathers. This is one of the few satirical prints that show Harlequin carrying his money pouch.

An interesting variation on a Harlequin costume is found in a print dated about 1780 (Figure 7, page 49). The
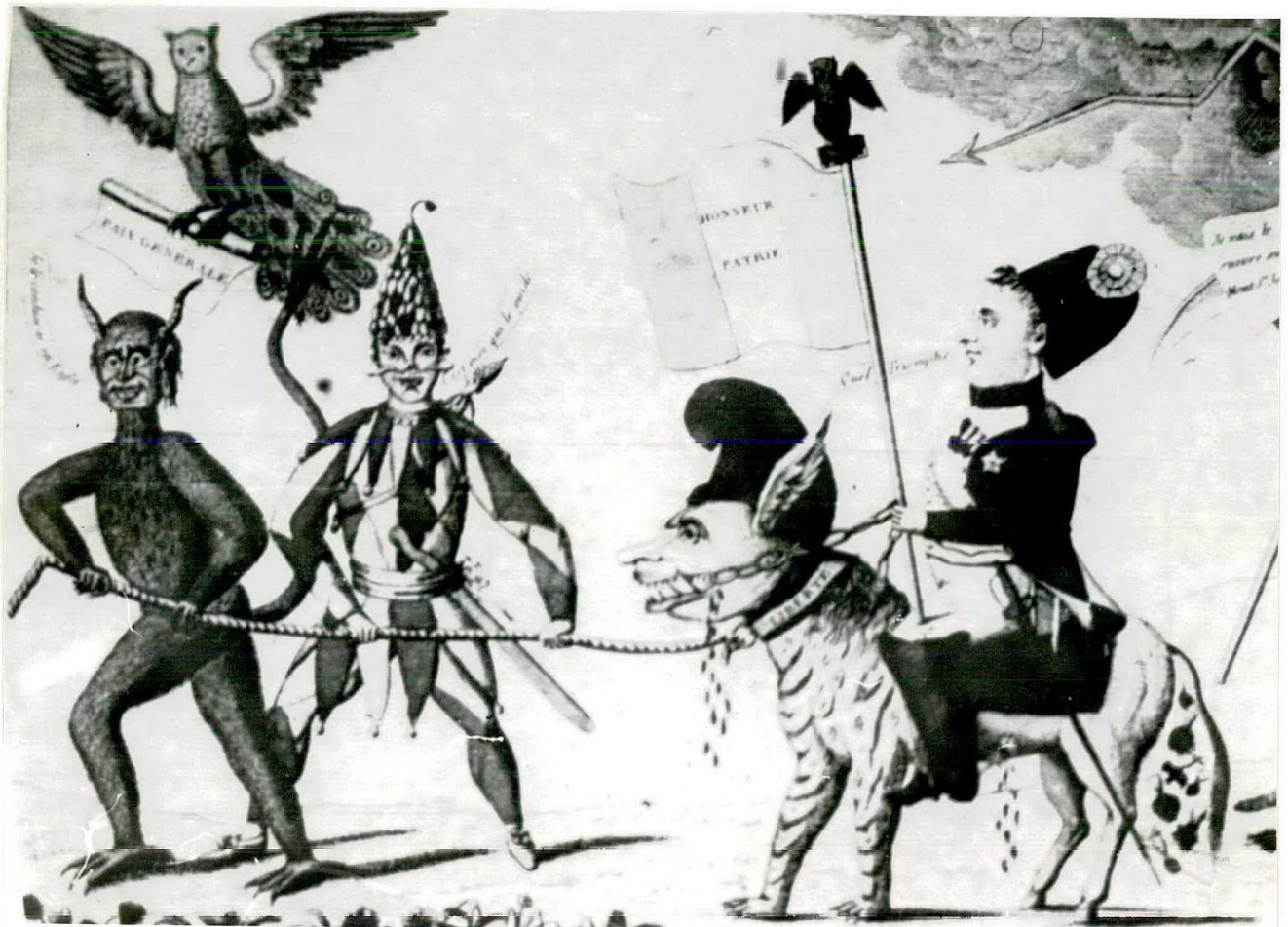
Figure 7 [25]

Satirical Print

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origin of the print is difficult to ascertain because it
bears a French caption and yet is included in a group of
English prints. The character's elongated-diamond patterned
garments include a tightly fitted blouse that is finished
at the hem with a "petaled" effect. This trim is repeated
in a collar encircling his neck. His high, pointed hat is
patterned with the same multi-colored diamonds as his pants
and blouse. A long, slim batte completes his ensemble.
This Harlequin resembles a medieval jester and yet his cos-
tume is definitely related to the Commedia character.

A print (Figure 8, page 51) that is dated about the
same time as the above-mentioned picture shows Harlequin as
a very different personality. His basic garment, which is
fastened with large ball-like buttons down the front of the
blouse, is recognizable by a small symmetrical pattern. His
hat has a low, rounded crown and a very large brim. He
carries a batte that is very close to a modern baseball bat
in its shape. His shoes are laced up the instep and decorated
with a "butterfly" bow. Perhaps the most interesting feature
of this Harlequin is his full-mask with a bit of natural
hair showing at the nape of his neck. The grinning face
and upturned nose present a picture that is at once charming
and ludicrous.

There are three other prints that can be placed in
this decade of the eighteenth century (Nos. 12, 13, and 14;

Figure 8 [26]

Satirical Print

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[26]No. 11, Appendix.

Appendix). However, the pattern on the garments of these three Harlequins has been sketched only vaguely by the respective artists. Of the three, one wears a full-mask; another, a half-mask; and the third has chosen to delete the mask from his costume. In two of the prints (Nos. 12 and 13), he carries a relatively large batte. Each of these prints shows Harlequin in a theatrical setting of some type.

In a print dated approximately 1790 (Figure 9, page 53), Harlequin appears as the leader of a group of Commedia characters. His costume is randomly spotted rather than geometrically patterned. He wears a long-waisted tunic top with a pointed batte tucked into his belt. The shoes which he wears are small-heeled and seem to be laced. He wears a mask that covers all but the tip of his chin. His brimmed hat is relatively contemporary. The entire outfit bears an extremely close resemblance to the costume worn by the very earliest Arlecchinos.

Harlequin appears often as a character on a stage. In a print entitled "The Manager's Last Kick or A New Way to Pay Old Debts," published about 1795, he is seen with some other Commedia characters. A man in contemporary dress is being lowered through the stage floor by means of a trap (Figure 10, page 54). Harlequin is recognized by his symmetrically patterned outfit that looks as if it is

Figure 9 [27]

Satirical Print

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[27]No. 15, Appendix.

Figure 10 [28]

"The Manager's Last Kick or
A New Way to Pay Old Debts"

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[28]No. 16, Appendix.

constructed in one piece. He wears a very small ruff
around his neck and a half-mask which extends over the back
of his head giving the effect of a skull cap. An interesting
variation in his batte is the repeat of the pattern of his
outfit. He wears plain flat shoes that do not appear to be
laced or tied.

Two prints dated about the turn of the century (Nos.
17 and 18, Appendix) give two still different pictures of
Harlequin. In one of these prints, he has lent just one
element of his dress to a Peruvian soldier: the pattern is
sketched lightly on the upper portion of the soldier's gar-
ment. It is doubtful that this character is related to
Harlequin. The other print shows Harlequin as a gentleman
with his wig tied in a queue at the nape of his neck. His
costume bears a symmetrical diamond pattern with vertical
lines imposed upon the pattern. He carries a square-ended
batte and his mask extends from the crown of his head over
his forehead, and stops at his nose. This print, which shows
a large group of people in various types of costumes, is
difficult to decipher as to its significance.

One of the most clever theatrical cartoons appears
as Figure 11, page 56. The print is labeled "Dilletanti
Theatricals-or-A Peep at the Green Room" and is dated 1803.
The picture shows a group of actors and actresses in various

Figure 11 [29]

"Dillentanti Theatricals-or-
A Peep at the Green Room"

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[29]No. 19, Appendix.

stages of dress and rehearsal. Musicians, fat ladies, actors--all are represented. Dominating the picture is Arlecchino who has now become a ballet dancer. His outfit resembles a one-piece garment cut to closely conform to the body. The pattern is composed of symmetrically placed diamond shapes with wide lines delineating the pattern. His belt, which is placed at the natural waistline, is made of the same fabric and seems to be a length of material wound around his waist. A small batte is tucked into this girdle. He wears no hat but holds a hat of nondistinguishable shape high over his head. A skull cap covers the back of his head although his natural hair escapes in locks over the forehead and as sideburns. The collar of his garment rises high under his chin and he wears a stock wrapped about his neck. Soft ballet shoes that are tied with bows add to the over-all charm of this dancing Harlequin.

The flat shoes are also worn by Arlecchino in a print published about the same time (Figure 12, page 58). The basic costume of this character is similar in cut to that mentioned above; however, the pattern found on this garment is irregular rather than symmetrical. He wears a ruffled collar which lies flat against his chest. The two most interesting diversions in this costume are his hat and his batte. He wears an outlandish military hat trimmed with a feather

Figure 12 [30]

Satirical Print

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[30]No. 20, Appendix.

and his batte is used as a sign that reads "Invincible."
Harlequin is pictured with a clown and appears ridiculous
even when compared to this clown.

Harlequin appears again a few years later. He is
accompanied by others in his Commedia family and the entire
group is "Preparing for a Masquerade" (Figure 13, page 60).
The costume chosen by Harlequin represents a stylization
that has not been evident before this time. His basic gar-
ment is patterned with elongated diamond shapes that seem to
be of many colors. He is dressed in a two piece costume
which consists of a high-waisted, belted top and ankle length
trousers finished with a row of buttons at the bottom. A
mask, small batte, and flat shoes complete his costume. In
this picture, Harlequin is more significantly a theatrical
character than a satirical figure.

In 1807, a satirical print was published which used
only the spirit of Harlequin rather than his character.
The print shows a three-headed animal wearing a Harlequin-
patterned "sweater." A fourth head rises from the monster's
back and this head is wearing a bicorne hat and an eye mask.
The design refers to Beaumont and Fletcher although the
specific satire depicted is not clear (No. 22, Appendix).

In a print that can be dated about one year later,
Harlequin appears as a very fat character wearing a triangu-
lar patterned outfit (Figure 14, page 61). The print,

Figure 13 [31]

"Preparing for a Masquerade"
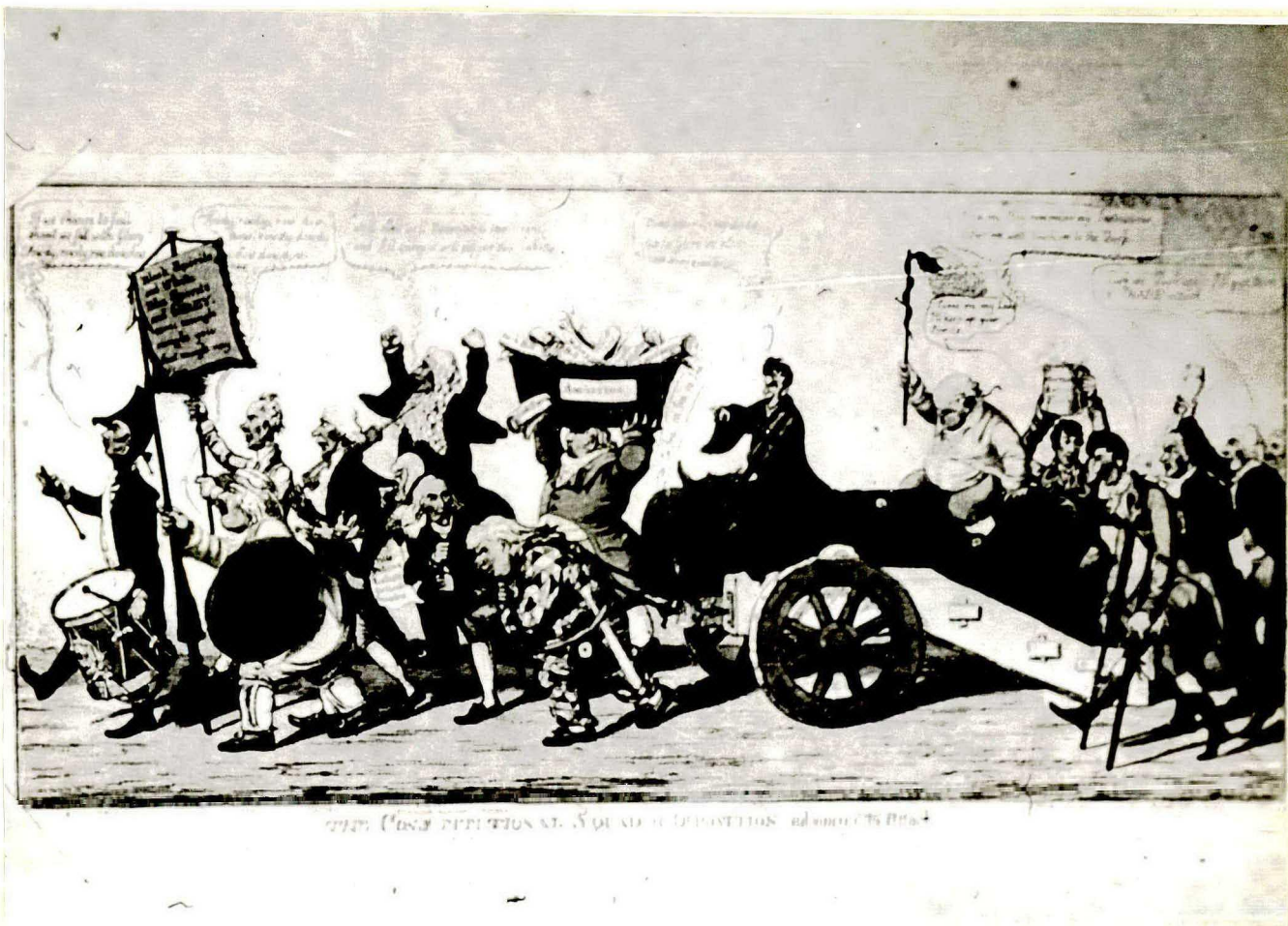
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[31]No. 21, Appendix.

Figure 14 [32]

"The Constitutional Squad--Opposition
Advancing to Attack"

[32]No. 23, Appendix.

labeled "The Constitutional Squad--Opposition Advancing to
Attack," has political significance and Harlequin is being
used for the comic emphasis that his presence lends to a
situation. This Harlequin is shown pulling a large cannon.
He wears a wig tied in back in the contemporary fashion.
His face is uncovered but the very large nose gives an appear-
ance so ludicrous as to indicate its relationship to earlier
masks. He carries a long batte which, as usual, is tucked
into his belt. His shoes are flat-heeled though high on
the instep and seem to be decorated with some type of orna-
ment.

Harlequin appears frequently as a character on a fair
stage. He is seen in this environment in a print dated 1808
(No. 24, Appendix), which is a satirical representation of
"St. Stephens Fair." The stage on which he appears bears a
placard reading "A New Way to Pay Old Debts" which indicates
a significance similar to an earlier print published in
1795 (No. 16, Appendix). Unfortunately, the figure of Harle-
quin is extremely small in this print and is recognizable
primarily by his patterned garment and by his stance which
is very closely identified with the earliest representations
of characteristic poses of Arlecchino.

In 1809, a print was published entitled "Blowing Up
the Pic Nic's or Harlequin Quixotte Attacking the Puppets,"

Harlequin appears as the same type of character as in the print mentioned above (No. 23, Appendix). He is a very round-bellied older man and wears a one piece costume that is patterned with small diamonds arranged in a symmetrical manner (Figure 15, page 64). The garment does not show a definite break between blouse and trousers although he does wear a belt that is made of the same fabric and pattern as the garment. A cord is looped through the belt. His hair is not extremely well-defined but could be a representation of a wig of an earlier period. He carries a bicorne hat and his eyes are disguised by a small, dark mask. His flat shoes are trimmed with small ornaments. He is accompanied by Scaramouche and they are engaged in blowing up a stage of puppets. The entire picture represents the epitome of Harlequin's absurdity.

During the same year, Harlequin appears in a drawing that is titled "Theatrical Mendicants Relieved--Have pity upon all our aches and wants." Harlequin is not a central figure in this print (No. 26, Appendix). Again, the pattern in his garment has been merely suggested by the artist. He wears a black half-mask. Another print that could have been published at approximately the same time (No. 27, Appendix) shows a military figure riding a horse through a rough sea. Harlequin is seen in the picture although his connection to

Figure 15 [33]

"Blowing Up the Pic Nic's or Harlequin
Quixotte Attacking the Puppets"

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[33]No. 25, Appendix.

the satire in the print is not clear. He seems to be chained to something. The most interesting feature of this particular Harlequin is his bald head. He wears no hat or wig and only a small circle of hair is visible.

In 1810, Harlequin appears wearing a large, misshapen military type hat that is usually associated with Napoleon (Figure 16, page 66). The pattern on his garment is extremely dark and is of only two colors. This pattern is best described as a check board composed of small diamond patches. He is without his batte but a broken sword lies at his feet. An interesting element of the contemporary fashion is evidenced in his knee-length tasseled boots. The effect presented is one of a military figure who has been shown in Harlequin's basic garment in order to appear ridiculous and comic.

A fat Harlequin is the prime subject of a print that can be dated at approximately the first decade of the nineteenth century (Figure 17, page 67). His appearance is very similar to the Harlequin mentioned in print No. 23 and indicates similarity of artists and subject matter. Harlequin carries a batte which reads "Dramatic Loyalty" and also holds a shield. The basic garment is patterned although the trousers look as though they are tattered and falling down on his hips. There are certain military aspects of his dress visible including his hat and his softly cuffed

Figure 16 [34]
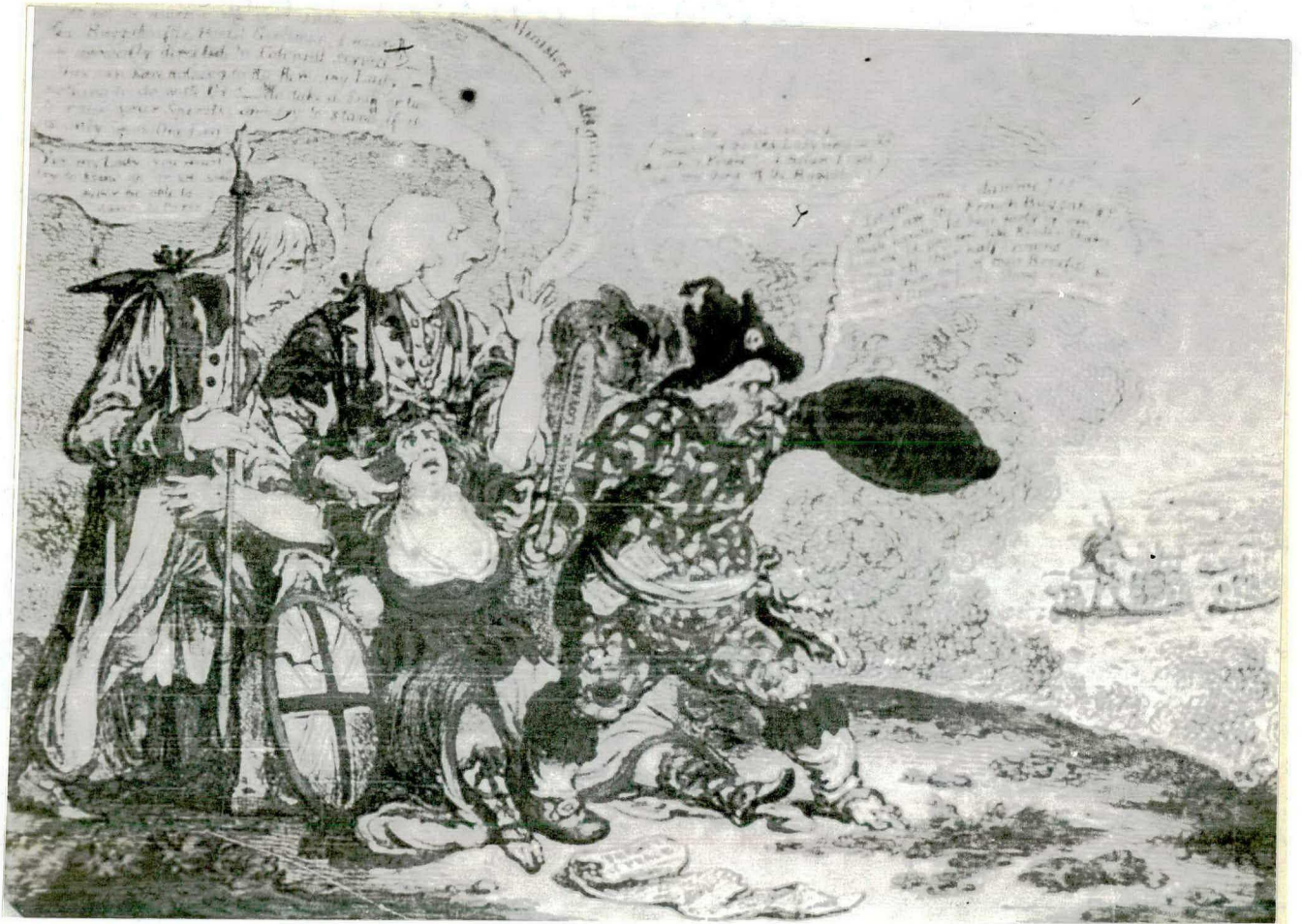
Satirical Print

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[34]No. 28, Appendix.

Figure 17 [35]

Satirical Print

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[35]No. 29, Appendix.

boots. He appears to be warding off an attack of some sort although, from the general condition of his garments, he does not seem to have been successful.

In two other prints dated about the same times (c. 1810-1815), Harlequin has lent only the pattern of his garment to other characters. One of these is wearing a robe which resembles that of a state official and only the sleeves and the bottom of his trousers show the Harlequin pattern. He carries some type of stick that could be the offspring of a batte. The other print (No. 32, Appendix) is definitely political in significance and the most visual elements of his costume, including an outrageously large military hat and a huge sword, indicate a relationship to a military figure. The pattern in his garment is spotted, although the coloring is not too clear. The emphasis is on the characteristics of Harlequin rather than upon his specific personality.

In Figure 18, page 69, Harlequin again appears in an aquatic scene. This time he is rowing a boat and is dressed in his usual costume. The print, dated 1812, is labeled "Working Over the Flats in Troubled Waters." Harlequin is fat, wide-eyed, and large-nosed. His basic garment shows no break at the waistline although there is a row of small buttons down the front of the upper portion of the costume.

Figure 18 [36]

"Working Over the Flats in Troubled Waters"

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[36]No. 31, Appendix.

The pattern consists of four triangles within a rectangle
and is repeated symmetrically over the entire outfit. Both
the individual triangles and the rectangles which encase
them are outlined with wide borders of a lighter color. He
wears no mask and his hair is arranged in a fashion similar
to the gentlemen of the period.

At the end of the period (c. 1820), another fat Har-
lequin appears in a print titled "Gratis With the Satirist."
The pattern in his garment is similar to the one mentioned
above and is supplemented by a trim down the side of the
trousers (Figure 19, page 71). The garment is in one piece
and has a V-necked top that is outlined by a small, flat
collar. He wears a half-mask which extends backwards to
cover his head. His long rounded batte completes his
outfit.

Each of the above prints has been described in detail
in order to present a chronological pattern of the elements
of Harlequin's dress in this group of satirical prints.

Figure 19 [37]

"Gratis With the Satirist"

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[37]No. 33, Appendix.

CHAPTER V

CONCLUSION

Costumes of Harlequin have been varied though similar
throughout the ages. His earliest costume has remained
basically unchanged since he first appeared, in the six-
teenth century, as a foolish servant from Bergama. Through
the period of Commedia dell'Arte activity, actors stylized
their Harlequin costumes to their individual tastes while
keeping the recognizable elements of the multi-colored gar-
ments. When Harlequin emerged as a satirical figure, he
adapted his dress but did not abandon the characteristics
of costume that were heretofore symbolic of his personality.
The changes in his costume in various satirical prints
indicate a definite trend that seems to have been followed
by the caricaturists of the period under consideration. If
Harlequin himself was used as a supplement to the satirical
elements of a drawing in order to add humor, he usually
appeared in a costume that was quite simple and deviated
little from the generally recognized costume. On the other
hand, in prints that satirize specific public figures, his
costume was enhanced by elements of contemporary dress.
If the caricaturists were ridiculing a known personality

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the use of Harlequin's basic garment added to the comic
effect.   In these instances, the figure might wear a con-
temporary hat, a wig, high-heeled shoes, or some other
accessory that definitely identified him as a contemporary
(general or specific).

The changing fashions of the period had little effect
on the details of Harlequin's dress, except in the manner
mentioned above.   His garment could be one piece or composed
of jacket and trousers.   The fact that both versions were
evidenced in the satirical prints indicates that no general
rule was followed.   The cut of Harlequin's dress was not
affected by contemporary fashions.   Harlequin changed his
outfit only when the change would add to the humorous effect
he had spent two centuries developing.

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Film #889. Satirical Prints. Source: British Museum.

Film #890. Satirical Prints. Source: British Museum.

Film #891. Satirical Prints. Source: British Museum.

     * All microfilms used in this study are housed in the
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APPENDIX

PRINTS REFERRED TO

No.	OSUTC** Location	Original Source	Artist	Date
1*	Film #889, frame 12, jacket 8	British Museum	Unknown	1740
2*	Film #889, frame 8, jacket 8	"	"	1743
3*	Film #48, frame 19, jacket 2	Lib. of Congress	"	1745
4	Film #5, frame 6, jacket 2	Morgan Library	"	1747
5	Film #890, frame 5, jacket 2	British Museum	"	1748
6*	Film #5, frame 8, jacket 2	Morgan Library	"	1749
7*	Film #5, frame 9, jacket 2	"	P.O'Brien	1750
8	Film #890, frame 10, jacket 2	British Museum	Unknown	1752
9	Film #890, frame 16, jacket 5	"	"	c.1760
10*	Film #889, frame 11, jacket 2	"	"	c.1780
11*	Film #890, frame 9, jacket 2	"	"	c.1780
12	Film #890, frame 14, jacket 2	"	"	1782
13	Film #5, frame 9, jacket 6	Morgan Library	"	1784
14	Film #5, frame 1, jacket 6	"	"	1784
15*	Film #890, frame 1, jacket 2	British Museum	"	c.1790
16*	Film #890, frame 9, jacket 1	"	"	c.1795

No.	OSUTC** Location	Original Source	Artist	Date
17	Film #1466, frame 5, jacket 6	Lib. of Congress	Unknown	1799
18	Film #890, frame 10, jacket 8	British Museum	"	c.1800
19*	Film #1466, frame 3, jacket 6	Lib. of Congress	"	1803
20*	Film #889, frame 14, jacket 2	British Museum	"	1803
21*	Film #889, frame 5, jacket 1	"	"	c.1805
22	Film #890, frame 1, jacket 8	"	"	1807
23*	Film #890, frame 5, jacket 8	"	"	c.1808
24	Film #890, frame 7, jacket 8	"	"	1808
25*	Film #1466, frame 13, jacket 5	Lib. of Congress	J. Gill-ray	1809
26	Film #1466, frame 5, jacket 5	"	Unknown	1809
27	Film #889, frame 10, jacket 2	British Museum	G. Cruik-shank	1810
28*	Film #889, frame 15, jacket 2	"	Unknown	c.1810
29*	Film #889, frame 13, jacket 2	"	"	c.1800-1810
30	Film #890, frame 9, jacket 8	"	"	c.1810
31*	Film #890, frame 2, jacket 7	"	"	1812
32	Film #889, frame 6, jacket 3	"	"	1815
33*	Film #890, frame 16, jacket 3	"	"	c.1820

* Reproduced in Chapter IV.

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