

COSTUMING THE LEADING LADIES OF SHAKESPEARE:

FROM
STRATFORD TO
ORANGE COUNTY



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COSTUMING THE LEADING LADIES OF SHAKESPEARE:



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An exhibit in the
UC Irvine Langson Library
Muriel Ansley Reynolds
Exhibit Gallery

April 2018 - September 2018

featured a keynote presentation by

Marcy Froehlich
Professor and Costume Designer,
Drama Department at UCI Claire Trevor School of the Arts.

Welcome to the UCI Libraries' 2018 Winter Exhibit

Costuming the Leading Ladies of Shakespeare

Costuming the Leading Ladies of Shakespeare examines the evolution of stage costuming for women in Shakespearian plays, by focusing on two specific themes with Orange County connections: Helena Modjeska, one of the leading Shakespearian actresses on the American stage at the turn of the 19th/20th centuries; and productions at UCI throughout the school's history.

Actors' costumes have always reflected, to a certain extent, both the time period in which they were worn as well as the time period in which the play is set. Conventions in theater staging and popular dress have helped to shape the extent to which costuming reflects historical accuracy, contemporary dress sense, the director's artistic vision, and a variety of other influences. Next time you see a play, take deliberate notice of the costuming choices before allowing yourself to be whisked away into whatever world is being created on stage by the playwright, actors and crew.

The exhibit utilizes the UCI Libraries' strong collection, both in the main circulating collections and in Special Collections & Archives, of Shakespeare studies. This collection includes, and overlaps with, costume studies. Additionally, the Special Collections and Archives department has a significant holding of Modjeska materials.

Special thanks to the Claire Trevor School of the Arts, Drama Department and designers for loaning student and faculty designed costumes and sketches to the Libraries for the run of this exhibit.

Costuming the Leading Ladies of Shakespeare was curated by Joshua Hutchinson, Cataloging and Metadata Librarian and Scott Stone, Research Librarian for Performing Arts; and was designed by Jen Betonio, Allan Helmick and Sylvia Irving.

The exhibit opening, held on April 5, 2018, featured a keynote presentation by Marcy Froehlich, Professor and Costume Designer, Drama Department at UCI Claire Trevor School of the Arts.

I hope you enjoy the exhibit and will invite others to come view it!

Lorelei Tanji
University Librarian

COSTUMING THROUGH HISTORY

"A costume is a 'magic' garment -- a garment that enables an actor to become, for a time, someone else. Like Prospero's cape, which concentrated his supernatural powers over the winds and sea, an actor's costume helps concentrate the powers of imagination, expression, emotion, and movement into the creation and projection of a character to an audience."

Rebecca Cunningham.

The Magic Garment: Principles of Costume Design.

West Plains, NY: Longman, Inc. 1989.

Every day most of us choose clothing to wear throughout the coming day. Whether wearing a pair of scrubs, a dashiki, sundress, kimono, jeans and a t-shirt or countless other items, you choose the necessary clothing to meet the upcoming demands of the day. Intended or not, what you wear tells a story to those around you. When done on the theatrical stage, this clothing is transformed into a costume and is chosen to deliberately tell a story to both the audience and the actors.

This exhibit highlights the evolution in costumes for female characters in Shakespeare's plays throughout history. It particularly focuses on prevalent trends in late 19th century actresses, like the renowned Helena Modjeska, and productions here at UCI throughout its storied past. Actors' costumes have always reflected, to a certain extent, both the time period in which they were worn as well as the time period in which the play is set. Conventions in theatre staging and popular dress have helped to shape the extent to which costuming reflects historical accuracy, contemporary dress sense, the director's artistic vision, and a variety of other influences. Next time you see a play, take deliberate notice of the costuming choices before allowing yourself to be whisked away into whatever world is being created on stage by the playwright, actors and crew.

1. **Oil portrait of Ellen Terry as Lady Macbeth, 1889.**

John Singer Sargent: Complete paintings. Edited by Richard Ormond and Elaine Kilmurray. New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1998.

Acclaimed British actress Ellen Terry was famous for her interpretations of Shakespeare. At this time, costumes on the London stage were particularly noteworthy as many fashion designers made a name by first designing stage costumes. These costumes were so well-received that they influenced the design of off-stage clothing. Thus, society began to reflect the stage and not just the reverse.

When Helena Modjeska and Terry met in 1880, Modjeska wrote that "Her stage appearance was strikingly beautiful. The ease, the abundance of gestures, even the nervous restlessness which never leaves her, fitted the part, and her spirit, the sparkling repartees, the mischievous though good-natured fun, were captivating..."

2. **Plate of Juliet on her balcony.**

Reproduced from: *The spirit of the plays of Shakespeare: Exhibited in a series of outline plates illustrative of each play.* Drawn and engraved by Frank Howard. London: Cadell, 1833. UCI Libraries Special Collections and Archives.

This early 19th century plate is a good example of how Juliet has traditionally been costumed.

3. **Susan and Charlotte Cushman playing Romeo and Juliet.**

Shakespeare rare print collection. Edited by Seymour Eaton. Philadelphia, PA: R.G. Kennedy & Co., 1900. UCI Libraries Special Collections and Archives.

While males had generally played both male and female roles on the Elizabethan stage, by the 18th and 19th centuries, actresses began to star in Shakespeare's female roles. Charlotte Cushman, one of the most successful interpreters of Shakespeare on the stage, took this one step further and played male roles, starting with Romeo in 1845. Other actresses, including Sarah Bernhardt, followed in her groundbreaking footsteps, and this tradition has been followed and expanded through to the present day by actresses such as Lisa Wolpe.

4. **Costume rendering for Desdemona from "Othello."**

Charles E. McCarry. Reproduced from: *Costume design: Techniques of Modern Masters.* Lynn Pecktal. New York: Back Stage Books, 1993.

5. ***Speaking through style: the lasting impact of Helena Modjeska's costuming.*** Danielle Nieves. California, 2017.

Danielle Nieves, as part of her MFA in Costume Design at UCI, curated an exhibition that opened at the Helena Modjeska Historic House in May 2017. The exhibition focused on Modjeska's creative process as a costume designer, and Nieves presented costume photographs and material primarily from the UCI Libraries Special Collections and Archives. Nieves wrote this catalog to accompany the exhibition, and presents a compelling portrait of Modjeska as a thoughtful and influential designer of theatre costumes. Nieves generously presented this copy to UCI Libraries.

6. **Photograph of Yukio Ninagawa's 2015 Barbican production of "Hamlet."**

Costume in performance: Materiality, culture, and the body. Barbieri, Donatella. London: Bloomsbury Academic, 2017.

The 20th and 21st centuries have seen Shakespeare's plays regularly reset into many different settings not originally intended by the playwright. Famous Japanese director Ninagawa frequently chooses to set these plays in traditional Japanese locations.

CREATING COSTUMES AT UCI

The act of designing and creating amazing costumes at UCI is a longstanding tradition. Professor Richard Triplett, one of the founding faculty in the Drama Department, laid the foundation for this practice. Throughout the decades, this tradition has been strengthened and built upon leading up to current Costume Design faculty Professors Holly Poe Durbin and Marcy Froehlich. A broad array of undergraduate and graduate students currently hone their costume design skills under their expert guidance. Their finished designs are regularly seen in all UCI Drama Department productions, but rarely does the audience have the opportunity to examine the inspiration and process leading up to the finished costume seen on stage. This case presents an array of costume designs done by UCI faculty, graduate students, and undergraduate students for various productions and classes. Of particular note are the many unique designs for the Goddesses Juno, Iris and Ceres from "The Tempest," many of which directly reflect the diverse heritage and interests of these students.

7. **Costume rendering for Juno from "The Tempest."** Angelica Rowell, 2017.

The designer states, "I chose to set Shakespeare's "The Tempest" in 1960s civil rights era America in order to showcase the tension between the religious, peaceful protestor types (i.e., MLK Jr.) and the Black Panther Party. In this sketch, the goddess Juno is depicted as a Baptist church choir member who is to bless Miranda and Ferdinand's marriage through music."

8. **Costume rendering for Juno from "The Tempest."** Desiree Zarate, 2017.

The designer states this costume, "is set in modern day Alaska, where Prospero's magic and the mythical creatures involved are influenced by the wonder of the Northern Lights and indigenous [culture]."

9. **Costume rendering for the Goddesses from "The Tempest."** Danielle Nieves, 2017.

The designer states, "While the goddesses of 'The Tempest' are typically portrayed as magical creatures, I instead based them on Western European fashion of the 1830s to serve as an example to Miranda of her future obligations as a woman in 19th century European society."

10. **Costume rendering for Iris from "The Tempest."** Nick Adams, 2016.

The designer states, "I chose to costume the members of the island in "The Tempest" in costumes reminiscent of the East (Iris herself reflecting some Japanese and East Indian influences), though not directly reflecting their culture, as a way of setting them apart from the outsiders who arrive on the island and reminding the audience of the imperialistic undertones of this play."

11. **Costume rendering for Beatrice in Theatre Works' production of "Much Ado About Nothing."** Professor Holly Poe Durbin, 2017.
12. **Photograph of Beatrice in Theatre Works' production of "Much Ado About Nothing."** Photographer unknown, 2017.

While not occurring at UCI, this production of "Much Ado About Nothing" had many different Anteatr connections. Set in the Wild West, the play was directed by Professor Jane Page with costumes designed by Professor Holly Poe Durbin. Multiple MFA Acting students, including Jennifer Holcombe seen here as Beatrice, were cast in this professional Denver-based production.

13. **Costume rendering for Kate in Riverside Shakespeare Company's production of "The Taming of the Shrew."** Professor Marcy Froehlich, 1983.
14. **Photograph of Kate in Riverside Shakespeare Company's production of "The Taming of the Shrew."** Photographer unknown, 1983.

After consulting with the director about show aesthetics, time period and other important issues, the costume designer will create a costume rendering. This piece of art can be created in many different media, but is most commonly done in watercolors, acrylics or with a computer assisted design program. Many renderings will not only have the original artwork created by the costume designer, but also fabric swatches to aid the viewer in fully understanding the final garment. This costume rendering has been paired with a photograph of the costume on stage so that you can examine the similarities and slight differences between the rendering and final product.

COSTUMES ON UCI'S STAGES

From the very first "Midsummer Night's Dream" in 1966 to the annual New Swan Shakespeare Festival, outstanding productions of Shakespeare's plays have been a regular part of life at UCI. These timeless plays have been regularly performed throughout the past fifty years and, much like Modjeska's productions at the turn of the century, their various settings reflect what is personally important to the director at that point in their life, and to a lesser extent, our society. Items in this case take a brief peek at the Shakespearean productions occurring during the founding of the Drama Department, in the middle years of the early 1990s, and contemporary shows of the last few years. Differences can be noticed as time progresses, but noteworthy costuming can be seen no matter the show or point in UCI's history.

15. **"A Midsummer Night's Dream" program. 1966.** UCI Libraries Special Collections and Archives. Clayton Garrison papers.
16. **Photograph of Titania and her Fairies. Photographer unknown, 1966.** UCI Libraries Special Collections and Archives. Clayton Garrison papers.

UCI's first Shakespearean production, "A Midsummer Night's Dream," occurred in the second season of the nascent Drama Department's shows on November 14-23, 1966. The light and gauzy costumes on Titania, Queen of Fairies, and the fairies of her court help to portray the ethereal and whimsical nature of Shakespeare's fairy world. It's possible the designer, Professor Richard Triplett, was influenced by the new cultural phenomenon of the Barbie doll, some of which had very similar styling as these costumes.

17. **Slides depicting "A Midsummer Night's Dream."** Photographer unknown, 1966. UCI Libraries Special Collections and Archives. Clayton Garrison papers.
18. **Stage Manager's rehearsal report from the 14th rehearsal of "Romeo and Juliet."** Created by Jenny A. Batten in Robert Cohen's production book, 1992. UCI Libraries Special Collections and Archives. Robert Cohen papers.

Production books will normally include as much documentation as available so that another director could recreate a unique production of a show as accurately as possible. They normally include any script changes, scene blocking (i.e., how cast members move on stage), stage manager reports from rehearsals, notes from designers, and reviews of the production. This production book illuminates how important the costumes are to the actual plot and development of a play. We can see in the Stage Manager's report that Juliet's original costume didn't include a pocket. This would eventually lead to trouble as the actress playing Juliet in this particular show would need to pull a vial for the sleeping potion out of a pocket to create the scene envisioned by the director. Once this was noticed the costume designer was able to change the design enough to accommodate this detail and allow Juliet's costume to play its proper role in the ultimate demise of these "star-cross'd lovers."

19. **Production book of UCI's "Romeo and Juliet" from 1992.** Created by Robert Cohen, 1992. UCI Libraries Special Collections and Archives. Robert Cohen papers.

20. **Photograph of several Spirits in New Swan Shakespeare Festival's production of "The Tempest."** Photograph by Paul Kennedy, 2017.

The New Swan Shakespeare Festival was founded by Professor Eli Simon in 2012 and features UCI students working alongside professionals to create amazing productions of Shakespeare's plays. This annual summer festival occurs in between the Jack Langson Library and the Gateway Study Center, physically positioning the creation of artistic performances in between the creation of knowledge.

21. **Photograph of Ganymede/Rosalind in New Swan Shakespeare Festival's production of "As You Like It."** Photograph by Paul Kennedy, 2016.

The character of Rosalind partakes in some trickery on her beloved by dressing like a man and calling herself Ganymede. A simple change from clothing stereotypically feminine to those that are more stereotypically masculine aids the audience in believing this farce and being drawn into the world created by Shakespeare.

MODJESKA

Helena Modjeska was a Polish actress who moved to America in 1876. She, along with several other Polish immigrants, moved initially to Anaheim and eventually to a ranch in what is now called Modjeska Canyon (in the mountains east of what is now Irvine). In August 1877, Modjeska made her American stage debut in "Adrienne Lecouvreur" in the California Theatre in San Francisco. In order to prepare for this debut, Modjeska embarked on intensive study of English over the course of eight months. However, mentions of her accent dogged critics' reviews of her acting throughout her career. Within weeks of her American stage debut, Modjeska played the role of Ophelia, which she played partly in Polish. After a successful career throughout the United States, and including trips to England and Poland, Modjeska died in what is now Newport Beach in 1909.

Modjeska was famous for her costumes, which in some cases changed over the years as the ways she played a role evolved, or depending on her audience. At the height of her career, Modjeska had over 65 trunks of costumes. Unfortunately, most no longer exist, with many of them having been repurposed or brought to Poland and destroyed during the war. Many do still exist in Poland and in collections throughout the United States, including at the Bowers Museum in Santa Ana.

UCI Libraries Special Collections and Archives has a large collection of material related to Helena Modjeska. This case draws on images of her in a variety of Shakespeare roles. For further material related to her house (known as 'Arden') and a stunning hand-written and hand-illustrated fairy tale book that she wrote for her grandchildren, see the case to your right.

22. **Photographs of Helena Modjeska as Rosalind in "As You Like It."** UCI Special Collections and Archives. Helena Modjeska collection, circa 1877-1989 and undated.

Produced as cabinet cards, these images display Modjeska in one of her favorite roles. Modjeska loved Rosalind and "As You Like It", the play in which this character appears. She named her ranch Arden, after the forest to which Rosalind flees. Modjeska described Arden thus in 1905:

Our ranch is between Los Angeles and San Diego. It has 1500 acres, and we call it Arden, from "As You Like It". We used to give Shakespearean names to our animals, too. We have a horse named Orlando. He is still alive, but too old to do anything, so he just enjoys himself around the place. Another horse was called Hamlet, and we had a cow named Audrey.

23. **Illustration of Helena Modjeska as Ophelia in "Hamlet."** UCI Special Collections and Archives. Helena Modjeska collection, circa 1877-1989 and undated.

Another of Modjeska's favorite roles, Ophelia was one in which she made significant changes to traditional costuming. Ophelia was the first Shakespearean role that Modjeska played in America, which she did shortly after learning English. In her initial performances, she played Ophelia's so-called 'mad scene' in Polish. Modjeska wrote in a letter of 1887:

Shakespeare absorbs me the most. I am brooding over Isabelle in "Measure for Measure" just now. Some time ago I have read Lodge's Rosalind, and I came to the conclusion that I am nearer the Lodge's conception of the character than Shakespeare's. Is it not strange? I can only explain it in this way: Lodge did not write his idylle to be played upon the stage and consequently did not make it fit for a boy to perform the part. Shakespeare did write for the stage and with the expectation that the female parts will be played by boys. ... I have made some cuts [in Measure for Measure], but still a good deal remains, as I really think it would make the play short by half if I had to remove all the offensive parts of it. All this does not diminish my "culte" for Shakespeare and I am deeply interested in my studies, worshipping the great William more and more.

24. **The works of William Shakespeare: life, glossary, & c. Reprinted from the early editions, and compared with recent commentators; with portrait and illustrations on steel.** William Shakespeare. London: F. Warne and Co., 1870 UCI Libraries Special Collections and Archives.

Previously owned by Helena Modjeska's son, Ralph, this copy of the works of Shakespeare includes some illustrations of his mother's favorite roles.

25. **Memories and impressions of Helena Modjeska.** New York: The Macmillan Company, 1910. UCI Libraries Special Collections and Archives.

Modjeska's autobiography, which was published after her death in 1909, provides a comprehensive overview of her life, including her childhood in Poland and the move to America. Modjeska remained a Polish patriot throughout her life, and wrote about her regret that the Polish national character was suppressed by outsiders in the late 19th century. She wrote about the love for Poland that she felt when she returned on her many theatrical tours, and she recounted her encounters and friendships with famous figures of the times, including the poets Longfellow and Tennyson, the painters Whistler and Millais, and the actresses Sarah Bernhardt and Ellen Terry. This copy was owned by Virginia Modjeska before it was acquired by the UCI Libraries.

Concluding her autobiography, Modjeska wrote of herself and her husband:

"Both of us have become Americanized in many ways. The long years we spent in this country have exerted a great influence upon our way of looking at things... This new love

does not injure our old love for Poland. It only broadens our feelings and knowledge. We still remain the same ardent patriots, for the attachment to the mother-country could not be extirpated from our souls; we are always stirred by its misfortunes to the very depth of our hearts, and we always watch with the most vivid interest and pain the oppression of that most injured part of our land remaining under the Prussia-German rule."

26. **Photographs of Modjeska as Juliet.** UCI Special Collections and Archives. Helena Modjeska collection, circa 1877-1989 and undated.

While she often didn't get rave reviews as Juliet, it was one of Shakespeare's roles that Modjeska played most frequently. Of her Juliet, one critic said in 1881 that "The personation of Juliet is a task lying beyond the limits of Madame Modjeska's means; in the whole poetic repertory she could scarcely have lighted upon a character less suited to her physique, temperament, and histrionic method ... Madame Modjeska's Juliet lacks youth and truth, nature, freshness, passion and poetry."

27. **"Romeo and Juliet: a tragedy in six acts."**

William Shakespeare, as performed by Madame Helena Modjeska (Countess Bozenta). Indianapolis: Hasselman-Journal Co., 1883. UCI Libraries Special Collections and Archives.

28. **"Twelfth night: a comedy in five acts."**

William Shakespeare, as performed by Madame Helena Modjeska (Countess Bozenta). Indianapolis: Hasselman-Journal Co., 1883. UCI Libraries Special Collections and Archives.

These two special editions of Shakespeare's plays were produced with frontispiece illustrations of Modjeska playing her signature roles of Juliet and Viola demonstrate the level of her fame, and popular appetite for products and information relating to Modjeska. Modjeska was a brand-- an extremely popular one.

OPHELIA

Ophelia, from the play "Hamlet", makes for an interesting character study. Wooed by the Prince of Denmark, Ophelia undergoes an extremely dramatic change throughout the course of the play as her father and brother warn her away from him. While Ophelia begins the play as a young, fresh faced woman, she goes mad after her father forces her to betray Hamlet and then she falls into a brook and drowns.

This case examines the character of Ophelia as played in various productions. Two different costumes worn by Ophelia in the same New Swan productions bookend the case and dramatically represent the character's mental deterioration from innocent maiden to madwoman. A portrait of Modjeska as Ophelia represents the sudden descent of madness, as Modjeska broke with historical conventions and costumed herself in a green, rather than traditionally white, dress. Other included items of Ophelia help to illuminate the short path to death's door through their varying depictions of the character throughout history.

29. **Costume worn by Ophelia in the first part of New Swan Shakespeare Festival's production of "Hamlet."**

Left: Costume designed by Kathryn Wilson '06. 2016. Item on loan from UCI Drama Department, managed by Julie Keen-Leavenworth.

"How does the costume visually define a character? What does the audience need to know? The costume must (1) set the character in time (historical period) and space (geographical or imaginary place), (2) establish the approximate age and gender of a character, (3) establish the rank or social status of the character, (4) establish the personality of the character, and (5) reflect any changes in time, space, age, status, and personality that the character goes through during the play."

Rebecca Cunningham. *The Magic Garment: Principles of Costume Design*. West Plains, NY: Longman, Inc. 1989.

This initial costume of Ophelia immediately portrays to the viewer who this character is. The white color symbolizes her youth and purity, while the light, but richly detailed fabric indicates her nobility. The cut and length of the dress shows that she is chaste, but not too young to still be wearing shorter skirts.

Right: Concept design of Ophelia's dress for the New Swan Shakespeare Festival's production of "Hamlet," designed by Kathryn Wilson '06.

30. **Poster of Sarah Bernhardt as Hamlet by Alphonse Mucha, 1899.** *Presenting Shakespeare: 1,100 posters from around the world.* Mirko Ilic & Steven Heller. New York: Princeton Architectural Press, 2015.

Sarah Bernhardt was an actress contemporaneous to Helena Modjeska. The two are described in the literature as rivals and competitors. Bernhardt was a frequent subject of Mucha's posters, which were used to advertise her acting company. Modjeska saw Bernhardt on the stage for the first time in Paris in 1878. She later recalled, "I saw the wonderful Sarah Bernhardt for the first time... I was carried away by her passionate and desperate scene in the last act, and quite realized the enthusiasm of the public for the rare artist. She conquered me as she did many others, and I have still a most vivid admiration for her continued and successful work." In 1882, both actors toured in Poland, competing both for renown and for lucrative ticket sales. Modjeska was victorious in this 'duel'.

31. **Photograph of Helena Modjeska as Ophelia.** UCI Special Collections and Archives. Helena Modjeska collection, circa 1877-1989 and undated.

Modjeska's costume as Ophelia changed dramatically over the course of the play. Much as the dresses from the 2016 *New Swan* production that are on display in this case demonstrate a dramatic decline in the character's mental health, Modjeska also hoped to portray Ophelia's emotional state through her costume. With a gown rather than her earlier dress, and a generally disheveled look, Modjeska's Ophelia is clearly disturbed; the plant matter that she's wearing also integrates nicely with her later speech when she sings of the symbolic meaning of various flowers.

32. **Photograph of Helena Modjeska as Ophelia.** UCI Special Collections and Archives. Helena Modjeska collection, circa 1877-1989 and undated.

While Ophelia is usually played in a white dress, on her 1889 tour with Edwin Booth Modjeska played the 'mad scene' in a green gown. Nieves writes that, "Modjeska was the first actress to meaningfully break with this tradition, perhaps in an effort to further reveal Ophelia's insanity and desired return to the order of nature. Modjeska's costume and strong character justification solidified her place as the Shakespearean Queen in America, and her bold step was seen not as a transgression but as a triumph by most critics. One critic remarked 'ever hereafter, the white-decked Ophelia will seem an affectation.'"

33. **Wig worn by Helena Modjeska.** UCI Special Collections and Archives. Helena Modjeska collection, circa 1877-1989 and undated.

Little is known about this wig besides that two wigs form part of the Helena Modjeska Collection, which is held in the Department of Special Collections and Archives here in the UCI Libraries. One was worn by Modjeska in "Marie Antoinette," written by Clinton Stuart, and the other was worn in "Hamlet," probably by the male lead.

34. **Poster for the 1986 production of "Hamlet" at UCI.** Director: Robert Cohen. UCI Special Collections and Archives. Robert Cohen Papers.

This poster was created to promote the 1986 production of "Hamlet," which was directed by Professor Robert Cohen. Like a costume assists in the creation of a play's world to the viewing audience, the simple graphics here help indicate to the potential audience that this particular production of the play may be cold and austere.

35. **Costume rendering for Ophelia from the Rubicon Theatre's production of "Hamlet."** Professor Marcy Froelich, 2007.

With an eye toward tradition, Ophelia's costumes are pale pink and white; however, unlike many productions, this particular director set "Hamlet" in a Napoleonic era setting. As a result, the costumes for Ophelia feature an Empire waist which was extremely popular for many younger women of higher social standings during this actual time. This simple, but deliberate, design choice aids in the realistic creation of this fantasy world. Note the two different character renderings on the same piece of paper. This regularly used technique helps to indicate the character's change and development throughout the course of the play through the changing of clothing. Ophelia begins the play in the pale pink gown with just a hint of detail and her hair neatly coiffed, but her performance ends with her hair loose and dressed in only her white slip — a garment which a young woman in this time and place would surely be mad to wear in public.

36. **Photograph of Alison Brie as Ophelia from the Rubicon Theatre's production of "Hamlet."** Photograph by Martin S. Fuentes, Brooks Institute of Photography. Costume design by Professor Marcy Froehlich. Reproduced from the *Santa Barbara Independent*, May 3, 2007.

37. **Photograph of Ophelia from the New Swan Shakespeare Festival's production of "Hamlet."** Photograph by Paul Kennedy, 2016.

UCI Department of Drama MFA alumna ('16) Maribel Martinez brings Ophelia to life. While the torn and ragged portions of the dress (also seen in this case) aren't seen in this photograph, her facial expression clearly indicates that Ophelia is overwhelmed by emotions and well along the path into madness.

VARIOUS PORTRAYALS OF OPHELIA IN ART THROUGHOUT THE PAST TWO CENTURIES.

Many of Shakespeare's leading ladies have fascinated artists of all types for centuries and Ophelia is no exception. From the lithography of Delacroix in the early 19th century to Crewdson's 21st century photography, Ophelia has been repeatedly imagined and visually captured. Interestingly, while Ophelia's character is sane for the majority of the play, the majority of artwork tends to depict her during her decline into madness or in death's embrace.

38. **"Ophelia" by John Hayter.**

From: *The heroines of Shakespeare: comprising the principal female characters in the plays of the great poet / engraved in the highest style of art, from drawings by eminent artists ; with letterpress extracts from the text, in English and French; and critical essays on each of the characters.* Charles Heath, editor. London and New York: London Printing and Publishing Company, [1883].

39. **Pencil drawing of Ellen Terry as Ophelia by George Frederic Watts after the photograph of Window & Grove.**

From: *Portrait of Ellen Terry* / David F. Cheshire. Charlbury: Amber Lane Press, 1989.

40. **"Hamlet and Ophelia" by Louise Bourgeois.**

From: *The Myth and Madness of Ophelia* / Carol Solomon Kiefer. Amherst, Massachusetts: Mead Art Museum, 2001.

41. **"Lillian Gish (1893-1993) as Ophelia" by Edward Steichen.**

From: *The Myth and Madness of Ophelia* / Carol Solomon Kiefer. Amherst, Massachusetts: Mead Art Museum, 2001.

42. **"Le chant d'Ophélie (Act IV, Sc. V)" by Eugène Delacroix.**

From: *Le peintre-graveur illustré: The graphic works of nineteenth and twentieth century artists* / Loys Delteil. New York: Collectors Editions, 1969-70.

43. **"Untitled" from Twilight photography series (1998-2002) by Gregory Crewdon.**

From: *Gregory Crewdson* / texts by Stephan Berg... [et al.]. Ostfildern-Ruit, Hatje Cantz: 2005.

44. **"Ophelia" by Sir John Everett Millais.**

From: *Sir John Everett Millais* / Russell Ash. London: Pavilion, 1998.

ARDEN

Helena Modjeska is fascinating due to her place in the history of costumes and stage-craft. She provides an extremely instructive lesson in the development of Orange County as a destination. For much of their life here, Modjeska and her husband, a Polish aristocrat, lived on a ranch that they dubbed Arden. Due to her celebrity and renown, Modjeska was able to promote Arden and make it part of her 'brand'. Nestled in the foothills of the Santa Ana Mountains, Arden at times had a large staff representing six nationalities. Here, Modjeska created a destination that combined the urbane salons of Krakow, the rural nature of the American West, and the bucolic beauty of Arden in *As You Like It*.

45. **'Modjeska Fairy Tale Book'**. UCI Special Collections and Archives. Helena Modjeska collection, circa 1877-1989 and undated.

A unique manuscript of fairy-tales by the Polish Shakespearean Actress and early resident of Orange County, Generously donated by the New York Museum, it is hand-written in both Polish and English and lavishly illustrated, with a dedication to her grandson Felix. Various illustrations mirror themes from Modjeska's life in Orange County, particularly colorful illustrations of the flora and fauna of Southern California like prickly pear cactus and hummingbirds. It also illustrates her life on the stage, such as the bright and detailed illustrations of women and children in costumed dress. The garden environment she cultivated at her 'Arden' ranch permeated Modjeska's final years of life, and this fairy tale book is a unique distillation of her time there.

46. ***Life on the Modjeska Ranch in the gay nineties***. Theodore Payne. Los Angeles: 1962.

This book, written by Modjeska's gardener-- an immigrant from Scotland for whom Southern California was as exotic as it was for Modjeska--describes daily life at Modjeska's ranch. It provides vignettes that demonstrate just how different this life was for a Polish actress. Stories include tales of buried treasure and how members of the household staff captured and played with rattlesnakes... before killing them for their oil and skin.

47. **Postcards of Arden, home of Helena Modjeska**. UCI Special Collections and Archives. Ellen K. Lee collection on Helena Modjeska.

These postcards, sent mostly during her lifetime, illustrate the extent to which Modjeska's home in Santiago Canyon was a marketable attraction. Modjeska, as a well-known star of the stage, marketed herself-- in modern terms, she built her own 'brand'.