

A DESIGNER'S APPROACH TO A
PRODUCTION OF EUGENE O'NEILL'S
"MARCO MILLIONS"

by

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A HISTORY OF THE
PRODUCTION OF THE
"HARVEST OF THE SOIL"

By
JAMES WILSON KELLEY



1928

Approved: *W. H. Murray*
Director of the
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May 25, 1928

To My Family

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1956

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Peggy J. Kellner

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INTRODUCTION

The problems confronted in this project are multiple. In order to create a unified dramatic pageant, it is necessary to combine the costumes, sets and props of some six different localities and periods of time into a fluid succession of believable scenes. Although each change in necessity requires a similar change in fashion, furniture and props, the overall production must not be allowed to disintegrate into a travelogue. Just as the problem of characterization rests in the hands of the director and actors, the problem of creating a background to enhance and unite these characterizations rests in the hands of the costumer and scene designer.

The research materials used for the designs in this thesis were primarily reproductions of early Gothic sketches and paintings rather than literary treatises.

The paintings studied for their Chinese influence are those from the thirteenth century and earlier. This period covers the Tang through the Yuan Dynasty. The reference books used were:

Faber Gallery of Oriental Art, Chinese Painting.

Ernest F. Fenallose, Epochs of Chinese and Japanese Art.

Otto Fischer, Die Kunst Indiens, Chinas, und Japans.

The Indian flavor was taken from the Ajanta Frescos in India which date from the first through the seventh century. In addition to Fischer's book, volume IV of Lands and Peoples edited by the Grolier Society was

used for reference.

Research for the Persian costumes and settings was in the form of miniature paintings from the thirteenth through the sixteenth century.

Reproductions of these paintings were found in the following books:

Faber Gallery of Oriental Art, Persian Painting.

Lands and Peoples, volume III.

Persian Painting, Oxford University Press.

The general overall concept of designs and costumes was gleaned from the following sources:

Lucy Barton, Historic Costume for the Stage.

Herbert Norris, Costume and Fashion, volume II.

Alexander Speltz, Styles of Ornament.

Fairfax Proudfit Walkup, Dressing the Part.

No primary source material from the eighth through the fifteenth century was found of specific value for costume and design, as this was a period primarily---even fanatically---devoted to religious paintings and sculpture, with little or no emphasis on civilian dress.

Rather than attempt to imitate and religiously follow the styles in dress and design of these periods, the writer used them as a guide only. Artistic license was taken wherever it was felt a modification or simplification of historical design would help further the overall stage picture.

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CHAPTER I

AN ANALYSIS OF PLOT ACTION FOR EUGENE O'NEILL'S MARCO MILLIONS

"...The direct criticism of modern business ideals is the whole theme of Marco Millions."¹ This theme alone would seem to be very static had not O'Neill cleverly interjected comedy, wit, romance, and poetry.

In this play, as in many of his others, O'Neill uses symbolism as the main tool to mold his plot, to emphasize his ideas, and in short, to achieve his purpose. Symbolism is "the practice of representing things by symbols, or giving a symbolic character to objects or acts..."² Mr. O'Neill uses mostly people and incidents which happen to them as his symbolic instruments. These characters and incidents represent broad ideas and emotions and, as one might expect, the conflict of his characters symbolizes the conflict of these ideas and emotions. The conflicting ideas are East versus West and materialistic versus spiritualistic values.

The prologue opens in the Persian desert near the border of India at the end of the thirteenth century. Three merchants---a Christian, a Magian, and a Buddhist---are grouped under a sacred tree. The Christian merchant is an agent for Polo Brothers and Son. They discuss the heat

¹Sophus Keith Winther, Eugene O'Neill A Critical Study (New York: Random House, 1934), p. 190.

²The Oxford English Dictionary (Oxford, 1933), X, p. 363.

of the desert, business affairs, and other usual topics of average business men. Through their discussion, Mr. O'Neill immediately discloses the theme of his play. A distant cloud of dust interrupts their conversation and excites in them a sudden fear, which causes each man to profess his own faith. As the three faiths conflict, a heated argument begins, but is lost at the entrance of a procession bearing the body of the beautiful Princess Kukachin, in a glass coffin. The scene melts away into semi-darkness and beautiful music, sad but sweet, fills the air "as if the leaves had become tiny harps strummed by the wind..."³ The face of the lovely Princess becomes increasingly more life-like as she utters in an unearthly voice her message of love for Marco Polo in Venice. Her sound of laughter fades into the music of the tree branches as does the halo of light around her face, and the hot, earthly desert rushes back to its neonday heat. The captain in charge completes his human span with the three wailing merchants and the procession continues on its way, leaving only the music echoing in the tree branches.

The first scene of Act One reveals the exterior of the Loredano residence in Venice. Marco is disclosed as a handsome, passionate, naive young man of about fifteen. He pledges his affection to Donata, a pretty, pale little girl of twelve. She gives Marco a locket with her picture on it to remember her by, for he is about to embark on his career with his uncle and father. He promises to write regularly and compose for her a love poem occasionally. The adolescents kiss farewell, and Marco departs

³Eugene O'Neill, Nine Plays "Marco Millions" (New York: Random House, 1954), p. 216.

to his destiny.

Six months later we find Marco, his father Nicolo, his uncle Maffeo, and the Legate, Tedaldo, in the Papal Legate at Acre. They are waiting to discuss an important religious quest desired by the Kublai Kaan. The Polos, emphasizing the theme, point out the fact that the Kaan owns millions of jewels, millions of acres, and millions of subjects. 'Millions' could be called the keyword in this scene, for it is purposely overused. Marco, however, sits apart from the others engrossed in his composition to Donata. It is a very bad love poem about eyes like black pearls, ruby lips, and millions in the bank. His uncle and father instantly ridicule his naivety in trying to compose such idiotic and childish nonsense. A messenger dashes in bearing news that Tedaldo has been chosen Pope and the elder Polos quickly try to gain his influence for their business deals with the Kaan. This job becomes Marco's, a job to procure an answer from the praying Pope. This he succeeds in doing with a brash, determined air and the journey is resumed.

In Persia, four months later, under the able tutelage of his uncle and father, Marco is slowly being converted to their hardened materialistic values. The elder Polos are at this moment busily considering ways and means of out-selling their competitors ("those damned Ali Brothers"⁴). One might imagine a modern business men's Kiwanis Club or Rotary meeting---discussing the problems of the trade, past experiences, and recent adventures. Their mutual distrust is lost only

⁴Ibid., p. 229.

in the occasional recitation of a trade joke. Marco, meanwhile curious as a child at a circus, picks up souvenirs and gapes with awe at the people who are around him. Here, Mr. O'Neill uses characters which symbolize life and its simple basic phases from birth to death: a mother with child, two children, an embracing couple, a priest, a Mohametan ruler, a warrior, a middle-aged couple, an elderly couple, and a coffin. As he visits each one his scorn becomes apparent and increases as he progresses. Next, the symbol of temptation is revealed in the form of a prostitute, but Marco is yet too shy and still clings to his youthful dreams of idealism.

Eight months later, with only the locale changed to a Buddhist temple, we find the Polo Brothers again trading small talk, this time with their Buddhist competitors, the counterpart of the Ali Brothers. And as before, the Polos criticize the religion of the people, but only to Marco since they like the trade and would not care to lose it. Marco is still clinging, somewhat weakly, to his chastity despite the temptation of the prostitute.

As the lights come up on the next scene we find ourselves in front of a section of the great wall of China. Marco is now eighteen and a very brash, self-confident young man. We see that time and the elder Polos have done their work well. "Welcome to that dear old Mother-land, Mongolia!"⁵ is his contemptuous remark. And again they snigger at religion. Nicolo says,

⁵Ibid., p. 237.

"They have two Gods---a God of Heaven to whom they pray for health of mind, and a God of Earth, who watches over their earthly goods. They pray to him also and do many stupid things."⁶

Marco even attempts to tell one of their jokes. He fails miserably and is reprimanded by his father and uncle, for they say that such things are bad for business. Marco has finally succumbed to the prostitute and she pokes fun at him for thinking of Donata and spoiling his pleasure. His youthful love is almost forgotten, however, as is the loss of his idealistic philosophy. His loss is complete when the prostitute kisses the locket bearing the picture of his sweetheart and grinds his love poem into the dirt with her heel. At this point he has already denied writing it, a symbolic denial of his former values.

A court messenger interrupts to inform the Polos that the Kaan awaits them and as they pass through the gate Maffeo calls to Marco, "Get on the job, Mark!"⁷ Marco goads himself on, "Giddap! Cathay or bust! (he struggles through the gate...tugging a sample case in each hand...the lights fade out...)"⁸

As Scene Six opens, we hear a crash of Tartar and Chinese music, drums, gongs, and shrill flutes. It is the grand throne room of the Kublai Kaan and before him kneel the elder Polos. Marco is motioned to kneel, but misunderstands and instead sits on one of the sample cases. The Kaan engages Marco in a discussion of the immortality of his soul with a tongue-in-cheek attitude. The elder Polos notice the

⁶Ibid., p. 238.

⁷Ibid., p. 241.

⁸Ibid., p. 241.

impression Marco has managed to make with the Kaan and they prod him to exercise this power by securing for them better commission business. Our young hero manages quite well, procuring a commission-agent of the second class for himself and a nice deal for his uncle and father. He has, indeed, learned his lessons well. Although the Kaan is entertained by this young "go-getter", he instinctively feels, "This Marco touches me, as a child might, but at the same time there is something warped, deformed..."⁹ He allows himself to be taken in, for he is amused with this apotheosis sent in place of the hundred wise men by the Pope. As an added job, Marco is to report all observations and comments made by his soul on all his journeys. He impudently replies, "...I'll take copious notes. And I can memorize any little humorous incidents."¹⁰

Marco makes it known to the Kaan that he has been admitted to Polo Brothers and 'Son'. The Kaan smiles, "Aha! I begin to smell all the rats in Cathay!"¹¹ Marco, thoroughly convinced that he has cleverly outwitted the Kaan, exits grandly.

About two years elapse between the first and second acts. The first scene of Act Two opens on the little throne room in Xanadu, "the city of Peace". A flute plays a melancholy strain while the Kaan reclines on his cushioned throne listening to the Princess Kukachin recite sadly of parted lovers and her heart's desolation.

⁹Ibid., p. 246.

¹⁰Ibid., p. 246.

¹¹Ibid., p. 247.

"My thoughts in this autumn are lonely and sad,
A chill wind from the mountain blows in the garden...
In the spring we sang of love and laughed with youth
But now we are parted by many leagues and years,
And I weep that never again shall I see your face."¹²

The scene is interrupted by the news that Marco approaches in all his grand splendor. Chu Yin relates to the Kaan that he has talked with a poet who once lived in the city of Yang-Chau.

"He had fled from there in horror. Yang-Chau used to have a soul....Now it has a brand new Court House. And another man of wide culture told me our Christian mayor is exterminating our pleasures and our rats as if they were twin breeds of vermin!"¹³

The Kaan, not particularly amused at the interruption, reveals his real feelings about the great Marco Polo.

"He is beginning to weary me with his grotesque antics. A jester inspires mirth only so long as his deformity does not revolt one. Marco's spiritual hump begins to disgust me. He has not even a mortal soul, he has only an acquisitive instinct. We have given him every opportunity to learn. He has memorized everything and learned nothing. He has looked at everything and seen nothing. He has lusted for everything and loved nothing. He is only a shrewd and crafty greed. I shall send him home to his native wallow."¹⁴

The clever Chu Yin, obviously in complete agreement with the wise Kublai, feigns great alarm. "What? Must we lose our clown?"¹⁵

¹²Ibid., p. 248.

¹³Ibid., p. 251.

¹⁴Ibid., p. 251.

¹⁵Ibid., p. 251.

The Princess, having been silent on the subject of Marco, now comes to his defense. Although the Kaan is completely stunned at the thought that his beloved granddaughter could love this dressed-up Babbitt, he is quickly assured of its reality by Chu Yin, who states,

"I have suspected her love for him for a long time... Love is to wisdom what wisdom seems to love---a folly... he has remained a strange, mysterious dream-knight from the exotic West...with something about him of a like-able boy who, having accomplished a task---a victor, more or less, acting the hero. As now! Listen!"¹⁵

The grandiose arrival is cleverly described by Chu Yin as he looks down on the scene below. As Marco clears his throat to speak to the crowd, he is interrupted rudely by Chu Yin summoning him immediately to the Emperor's side. Marco, his uncle, and his father appear in costumes described by O'Neill as resembling Knights Templar, Mystic Shriners, Ku Klux Klan, etc. They are obviously quite proud of their attire. Marco "...has the manner and appearance of a successful movie star at a masquerade ball....His regular good-looking, well-groomed face is carefully arranged into the grave responsible expression of a senator from the South...about to propose an amendment..."¹⁶ He informs the irritated Kaan that he has come to explain his duties. This he does in a most congressional manner, emphasizing his philosophy of morals, systems, and culture; but adding that bigger opportunities beckon and that he would like to resign. The Kaan accepts his resignation in a feigned state of melancholy. Then suddenly the great ruler's voice takes on a

¹⁵Ibid., p. 252.

¹⁶Ibid., p. 254.

strange tone as he quizzes Marco about the state of his soul. Marco uncomfortably ignores the questions and ably manages to change the subject when Kukachin comes to his rescue. She requests that he be allowed to command the fleet that is to take her to her new life in Persia where she is to wed the Arghun Khan. Her father gives his reluctant approval and Marco, too shrewd a business man to miss such an opportunity, quickly gets permission to trade along the way.

"...The trouble with any ship, for a man of action, is there is so little you can do. I hate idleness... nothing to occupy your mind but thinking... You might not believe it, but when I'm idle I actually get gloomy sometimes."¹⁷

Kukachin's eyes are filled with admiration while the Kaan muses, "Life is so stupid, it is mysterious!"¹⁸

The wharves of the Imperial Fleet at Zaitou opens Scene Two several weeks later. The Princess is about to depart. The Kaan and the Princess bid a touching last farewell while Chu Yin, in vain, tries to philosophize with Marco. Marco, in turn, is damning his crew for their ignorance and slowness. Chu Yin, still hoping that there might be a chance for Marco, gives him instructions from the Kaan that he must look carefully each day into the eyes of the Princess. Love never enters his mind, and when it does it is a memory of "...the best little girl in the world...there waiting for me."¹⁹ Completely disgusted, Chu Yin watches as Marco acknowledges the people he thinks have come to see his departure.

¹⁷Ibid., pp. 262-263.

¹⁸Ibid., p. 264.

¹⁹Ibid., p. 269.

The Princess also comes from her cabin and sadly bids farewell to her people. Marco orders her back to her cabin. While casting off, Marco shouts foolish advice to Chu Yin,

"And tell the Kaan---anything he wants---write me---just Venice---they all know me there---and if they don't, by God, they're going to!"²¹

Two years have passed when Scene Three opens on the moonlit harbor of Hormez, Persia. On a silver throne, the beautiful Princess is seated. An obvious sadness haunts her expressive face. She chants a song along with the sailors, a song of her sorrow. She has been spurned by Marco Polo and her heart is shattered. They receive an official message that the Arghun Khan has passed away and she is to marry, instead, his son. In one last effort to awaken Marco's interest, she hints of love, but he mistakes it for homesickness. As she valiantly tries to reach him, he thinks only of business and of his duty to her and the Kaan.

"Your grandfather entrusted you to my care. He relied on me to prove equal to the task of bringing you safe and sound to your husband. Now I want to ask you frankly if you yourself won't be the first to acknowledge that in spite of typhoons, shipwrecks, pirates, and every other known form of bad luck, I've brought you through in good shape?"²²

The Princess hysterically replies,

"More than anyone in the world, I can appreciate your devotion to duty! You have been a prodigy of heroic accomplishment!"²³

²¹Ibid., p. 254.

²²Ibid., p. 276.

²³Ibid., p. 276.

Completely oblivious, he praises the virtues of his Donata in Venice who is waiting for him; he speaks of his well-planned marriage, a marriage which can also protect and insure his business interests. There is a blaring of trumpets as the Ghazan Khan approaches. Meanwhile the women pick up the chant,

"A cloud hides the sun.
A life is lived,
The sun shines again.

Nothing has changed,
Centuries wither into tired dust,
A new dew freshens the grass.
Somewhere this dream is being dreamed."²³

The Ghazan Khan enters to claim Kukachin, who promptly makes the request that Marco must be rewarded with a chest of gold for his vigilance. Marco thinks she is not herself, that she is overwrought and tired from her extensive journey. As she sees him start to leave, Kukachin "suddenly runs up to the upper deck and stands outlined against the sky, her arms outstretched, in a voice which is final, a complete renunciation, calls 'Farewell, Marco Polo!' Marco's voice comes from over the water cheery and relieved. 'Goodbye, Your Majesty---and all best wishes for long life and happiness!' The Princess sinks to her knees, her face hidden in her arms on the bulwark."²⁴

A year later takes us back to the grand throne room in the Imperial palace at Cambaluc. The great Kaan sits wearily listening to Bayan, his Commander-in-Chief, who is restless and eager to wage war against anyone.

²³Ibid., p. 282.

²⁴Ibid., p. 289.

A courier enters bringing a message from Kukachin. Her thoughts are still of Marco, even though she is married.

"You were right about his soul. What I had mistaken for one I discovered to be a fat woman with a patient virtue. I do not blame him. But I cannot forgive myself...nor forget...nor believe again in any beauty in the world. I love you the best in life."²⁵

A second courier arrives, this time with a message from Marco Polo.

"I have delivered my charge safely....In general she gave but little trouble on the voyage, for, although flighty in temper and of a passionate disposition, she never failed to heed my advice...and as I informed His Majesty, King Ghazan, the responsibilities of marriage and the duties of motherhood will sober her spirit and she will settle down as a sensible wife should."²⁶

In a rage of disgust the Kaan declares that he will wage war against all Christians, but Chu Yin reasons with him and his anger subsides. The Kaan calls for his crystal ball so that he may see the future. Through this device, not only the Kaan, but the audience as well see the great homecoming of the Polos, the greetings, the wealth displayed by Marco, and the now fat Donata. "I know all the heathen women must have fallen in love with you," says Donata.

"Oh, maybe one or two or so, but I didn't have time to waste on females. I kept my nose to the grindstone every minute....I'm worth over two million! Worth your waiting, eh?"²⁷

The betrothal is finally announced and everyone begins to eat. Marco's voice is heard over the clatter of the festivities, "Millions!... Millions!... Millions!"

²⁵Ibid. 289-290.

²⁶Ibid. 291.

²⁷Ibid. 295.

The play continues in the grand throne room at Cambaluc. Before the throne lies the body of the beautiful dead Princess. The Kaan, in complete weariness and disbelief, motions the ritual to commence. A very picturesque ritual ensues with many masked mourners and much symbolic movement and lamenting.

"Life at its longest is brief. Too brief for the wisdom of joy, too long for the knowledge of sorrow. Sorrow becomes despair when death comes to the young... untimely."²⁸

The Kaan bitterly sobs,

"She died for love of a fool!...I---I am dead and you are living! Weep for me, Kukachin! Weep for the dead! I bid you welcome home, Little Flower! I bid you welcome home!"²⁹

The play is ended, the lights come up, and seated in the audience is a strange figure. He yawns, stands up, stretches, and moves out into the lobby. He is none other than Marco Polo---still dressed in his Venetian garb. He lights a cigar and makes his way to the curb where a huge black limousine draws up. Marco gets in and they drive away. Thus O'Neill ends his play, Marco Millions.

O'Neill's treatment of Marco Polo is his conception of what he valued in life. Through Kukachin and the Kaan he expresses his own poetic feelings; through Marco he brings forth his idea of the business executive, his lack of perception of beauty and deeper understanding of love. O'Neill's symbolism gives dramatic emphasis to each event and mood in the play. His is a symbolism which points out a keen and pene-

²⁸Ibid., p. 302.

²⁹Ibid., p. 303.

trating satire on Western ideals, with a direct emphasis on the United States during the gambling 'twenties. Though the play was written during this era and its terminology and outward forms of living have changed, the theme remains expressive of an inner conflict which holds true in modern day experiences.

CHAPTER II

THE HISTORICAL BACKGROUND OF MARCO MILLIONS

The idea of Marco Millions was probably in O'Neill's mind for years before he actually jotted down one word. According to an incident reported by George Jean Nathan in the American Mercury in May, 1927.

"When Mr. Otto Khan turned his haughty critical shoulder upon this play (The Great God Brown) he asked O'Neill why he didn't give up writing such things and turn his hand instead to something which he, Khan, might be proud to endorse. And what was this something? O'Neill timidly wished to know. A play apotheosizing American big business and the American business man---a man like Mr. Khan, for example, came the reply. O'Neill coughed and bowed himself from the great presence. His answer was to write Marco Millions, the sourest and most magnificent poke in the jaw that big business and the American business man have ever got."

The historical character of Marco Polo, a Venetian merchant of the thirteenth century offers a wealth of material for an author.

"This play, he (O'Neill) writes, is an attempt to render poetic justice to one long famous as a traveler, unjustly world-renowned as a liar, but sadly unrecognized by posterity in his true eminence as a man and a citizen---Marco Polo of Venice. The failure to appraise Polo at a fair valuation is his own fault. He dictated the book of his travels but left the traveler out. He was no author. He stuck to a recital of what he considered facts and the world called him a liar for his pains. Even in his native Venice he was scoffingly nicknamed 'the millionaire', or 'Marco Millions'. They could not take seriously his impressive statistics about the 'millions' of this and the 'millions' of that in the East. Polo, the man of brass tacks, became celebrated as an extravagant romancer and ever since has traveled down the prejudiced centuries, a prophet without honor, or even notoriety, save in false whiskers. This has moved me to an indignant crusade between the lines of his book, the bars of his prison, in

order to whitewash the good soul of that maligned Venetian."¹

O'Neill has based the play almost completely on Marco Polo's own account of his travels. He has altered history very little, but has interpreted Marco's experiences and notes into a fanciful satire. He closely adhered to the historical writings regarding the Kublai Kaan and his court, their rituals and problems. He has changed some names. Kukachin is derived from Kogatin, a princess who was sent to be the wife of Argon, Sovereign of India. O'Neill uses the incident, but changes Argon to Arghun Khan and the place to Persia. Even the fact that the Argon was dead and the Princess was to be married instead to the Argon's son, Kasan, who was then on the borders of Persia, is used with the change of Kasan to Ghazan.

Many similarities appear with only small changes in order to fit the requirements of dramatic impact. Dramatic license provides the writer with an excellent means of using history as a background, but leaves him ample leeway for his own creativeness. Marco Millions is based on history, but his characters' personalities are derived from O'Neill's own creativeness.

David Belasco was the first to have the chance to produce Marco Millions, but refused. Gilbert Miller and Arthur Hopkins, also producers, both turned it down. Finally the Theatre Guild's committee accepted the play, but they could not produce it for over a year. Meanwhile, O'Neill rewrote the play and condensed it measurably.

¹Barrett H. Clark, Eugene O'Neill, A Man and His Plays, (New York: Dover Publications, 1947), p. 109.

"In 1926 I read the script. Though it was the condensed version I saw, it was longer by at least two scenes than the one ultimately acted. I had gone through it quickly and in returning it to O'Neill I told him I thought it was a gorgeous and beautiful comedy. And so it was, but in reading it rapidly I had not calculated that what could be read in two minutes might, because of elaborate stage business described in the text, require five in the acting."²

On January 9, 1928 Marco Millions was produced by the Theatre Guild at the Guild Theatre. Alfred Lunt starred as Marco with Henry Travers as Nicolo, Ernest Cossert as Maffeo, and Margalo Gillmore as Kukachin. The play was directed by Rouben Mamoulian. Sets and costumes were designed by Lee Simonson.

The critics had much to say of O'Neill's new play. Some of the highlights of the play, in book form, released to the public before the play was actually produced, brought a shower of comments. George Jean Nathan had this to say:

"As if in disgust over the failure of his critics to discern the fact that he is a profound humorist working in the forms of dramatic tragedy, O'Neill has now for the moment abandoned those forms and come forward with a play whose humor can't fail to be clearly evident, even to the most thick-headed. He has translated Marco Polo, his central figure, as a prototype of the modern American Babbitt which in good truth the fellow was. And this character he has inserted into a play that gilds its thematic slapstick with beauty, with a cloud of romance, with wit, and with poetic loveliness."³

Mary Cass Canfield wrote in her review for the Saturday Review of Literature:

²Ibid., p. 108.

³American Mercury, VIII (May, 1926), p. 250.

"...It is an inescapable fact that, in the end, Marco Millions seems laborious, repetitious, unwieldy, and--- gravest fault of all---obvious. Marco's characteristics and their contrast with philosophy elevation of the Chinese mentality, are often too plainly insisted upon....There is, too, a hybrid mixture of manners and moods, varying from slangy realism to delicate poetry, which detracts from the unity of the play."⁴

The Dramatist stated, "It may be a good show, but in our humble opinion it is bountiful boredom."⁵

Of the actual production, Joseph Wood Krutch gave a favorable review.

"Though it is not the most powerful of its author's plays it has a purity of outline and a delicacy of execution equalled by none of the others;...it constitutes a challenge to the director, scenic designer, and actor alike. Simonson has solved the apparent problem of suggesting the magnificent exoticism of the Orient by designing stage pictures of surpassing beauty which depend for the effect, not upon an effort to reproduce the scenes naturalistically, but upon success in utilizing the artistic conventions of the various countries..."⁶

Marco Millions is not a popular acting script. There are too many difficult scene and costume changes which inevitably cause the action to drag. The cost of doing such an ambitious show is usually far beyond the funds of the average acting company. Universities and colleges have produced Marco Millions, but in most of these productions the play was simplified both in sets and costumes.

⁴The Literary Digest, XCVI (February 4, 1928), 26-27.

⁵The American Mercury, VIII (May, 1926), 250.

⁶The Nation, CXXVI (January 25, 1928), 104-105.

Marco Millions was produced at the Pasadena Playhouse in the early 1930's. Robert Young starred as Marco. According to Dr. Fairfax Proudfit Walkup, past Dean of the Pasadena Playhouse, the production was a success. Dr. Walkup attributes their ability to produce such an expensive show to the school's large backlog of costumes, sets, and other equipment, and to the free help they received from the town's people.

Unless you have 'Marco's Millions' this writer would advise against attempting to produce this play in a realistic style.

CHAPTER III

THE DESIGNER'S CONCEPT OF MARCO MILLIONS

One reading of the Marco Millions script brings in sharp focus a number of major design problems. There are ten different, completely unrelated sets. Costumes must be designed for thirty-four main characters plus numerous crowd scenes. The re-use of costumes for the crowds in different scenes becomes unworkable due to the drastic changes in locale. Easy movability and rearrangement of scenery is demanded because of the required fast scene changes. Fortunately props are few in number and would not be considered a major problem.

The use of a basic unit set with interchangeable plugs in the sides and back openings appeared to be the preferable solution of many set problems. Although such a basic set does not allow for a great variety in form, it does cut down the time necessitated for scene shifts. Lee Simonson first used this method in the original production of Marco Millions. This writer felt that modified realism would be the most effective design method. Modified to the extent of changing "somewhat the form or qualities, partial alteration."¹ "Partial alteration" of actual photographs, reproductions of paintings, sculpture and frescoes of the Medieval Period served to help maintain simplicity in the overall picture.

¹Webster's New Collegiate Dictionary (G & C. Merriam Co., 1945), p. 541.

The set is planned in a neutral beige tone. The change of scenery is executed by the use of plugs. A plug is "a set of flat scenery with openings of varying sizes to be transformed in several very different scenes by changing the units which fit in or over the openings."² The plugs are to serve as a focal center of attention since they carry the detail of design for each scene. The use of levels is advisable to relieve the heavy burden of many people appearing in each scene at the same time. The one instance where levels are not employed is the Prologue where a painted backdrop was sufficient to promote the action.

The same technique of modified realism was adhered to in the designing of the costumes as of the sets. The basic silhouette for each garment remains the same throughout the geographical changes in scene. As the scene shifts from one country to another and from one period of time to another, the trend is noted in the details of the costumes.

This writer has not attempted to give a complete plot plan for lighting as it involves another field of design. However, since Marco Millions is a satirical comedy, warm colors are suggested. These warm colors should be used for general illumination in most cases; the exceptions being the Prologue, the night scenes and the mourning scene at the close of the play.

²Harold Burris-Meyer and Edward C. Cole, Scenery for the Theatre Boston: Little, Brown and Company, 1947), p. 242.

CHAPTER IV

PRODUCTION DESIGNS FOR MARCO MILLIONS

I. SCENE DESIGNS

A. HISTORICAL BACKGROUND

In order to comprehend the setting, or rather settings, of this drama, the reader should know something of the flavor of each country depicted. The following is a thumbnail sketch of these countries in the order of their appearance.

One of the most influential historical events to affect the general mood of Italy was the Crusades. The crude culture of the West was enriched by close contact with the Far East. Observation of Eastern art and manners was responsible for the Age of Chivalry and the enormous expansion of commerce between Western Europe and Asia. Banking and the credit system progressed. It was a period of tremendous intellectual growth. The Church was most powerful because it even held jurisdiction in the courts. This was also the time of great Gothic cathedrals copied from Italy's close neighbor, France, where, in the twelfth and thirteenth centuries the Gothic influence had quickly flourished. Indeed, soon the Gothic silhouette had impregnated all of Europe. The repose seen in the earlier Romanesque architecture, with its low, cavernous buildings, was replaced by the energy expressed by means of the vertical, Gothic lines. Although the streets remained narrow and dark, in the feudal courts life was

festive and gay. The troubadors strolled from hall to hall singing their songs of love. This was the Italy of the thirteenth and fourteenth centuries.

Persia was the archway from West to East. Overrun by the Romans, Islamic and Mongol influence, it became a melting pot for their customs. Strongest of all influences were the Mongols. The arid terrain reflected the mauve, rose and purple of the mountains, as well as the golden hue of the desert. Persian architecture acquired the extraordinary mellowness of ancient mosques. The motifs are geometric patterns in many colors. Rich blues, vivid greens, sparkling yellows, stark whites and glossy blacks competed for the spotlight. The Persians delighted in the massing of color to obtain brilliant effects. Color reflected a life of luxury, splendor and romance. The rulers were great patrons of art and encouraged the worker in his craft. The Persians enjoyed life and they lived every minute of it.

India was a land of divisions. These divisions were not only apparent in the terrain and the great extremities of climate, but economically. There could be found the greatest poverty and the greatest wealth. The people were divided into many different groups as to race, language and customs. A rich prosperous country, India embraced hospitals, institutions of learning, great monasteries, rich palaces, fine sculpture and paintings. Painting was divided into three religious groups, but only the Buddhist reflected the customs of that time. The Ajanta Cave Temples depicted much of

India's highly developed culture through their impressive frescoes of earlier centuries. Religious paintings overshadowed all other art until the start of the fifteenth century. India was a composite of many ways of life.

Mongolia and Cathay may be joined into one group since the Mongol Hordes established the Yuan or Mongol Dynasty in 1279 A. D. The Mongol emperors ruled China through the existing Chinese officials. They contributed to its culture by means of improved communications and by establishing new schools in Northern China. Swarms of traders and missionaries moved into Cathay. Chinese culture before the invasion was conservative and graceful with delicate lines. In sharp contrast was the Mongol influence. It was reflected in brutal contrasts of line and color. Fortunately, the Mongol culture was enveloped and changed by the Chinese customs and manners. The Chinese were highly developed in their magnificent painting techniques and in the minor arts. Their philosophy, art, simplicity of architecture, and innate good taste were admired and imitated for centuries to come.

B. SET DESIGNS AND DESCRIPTIONS

Since six countries are represented in the play and each has its own individual research problem, the source shall be included with the description.

The series of scene designs and prop details are arranged in order of appearance. It is suggested that the curtain be closed between each scene, since involved shifting of scenery is required.

PROLOGUE: A sacred tree in Persia near the confines of India toward the close of the thirteenth century.

The action takes place before a large painted backdrop. O'Neill describes it as "a vast plain in Persia." The sacred tree is centered and has heavy limbs that spread out to a great distance from the trunk. Trees in Persia are scarce and held sacred by Persians.¹

The design and basic colors for the tree are based on miniature Persian paintings from about 1330.² The vast plains are based on actual photographs of the Great Plain of Urumiah in Persia.³

The only prop in this scene is a wagon upon which is lashed a coffin covered with a white pall. A detailed drawing of this prop is shown in Figure 1. This prop is mostly an original design, since there are no such wagons with coffins found in historical research.

¹Georges Perrot and Charles Chipiez, History of Art in Persia (New York: A. C. Armstrong and Son, 1892).

²Persian Paintings from Miniatures of the XIII - XVI Centuries (New York: Oxford University Press, 1940).

³A. V. Williams Jackson, Persia Past and Present (New York: The Macmillan Company, 1909).

PROLOGUE
PLATE I.



T. KATNER

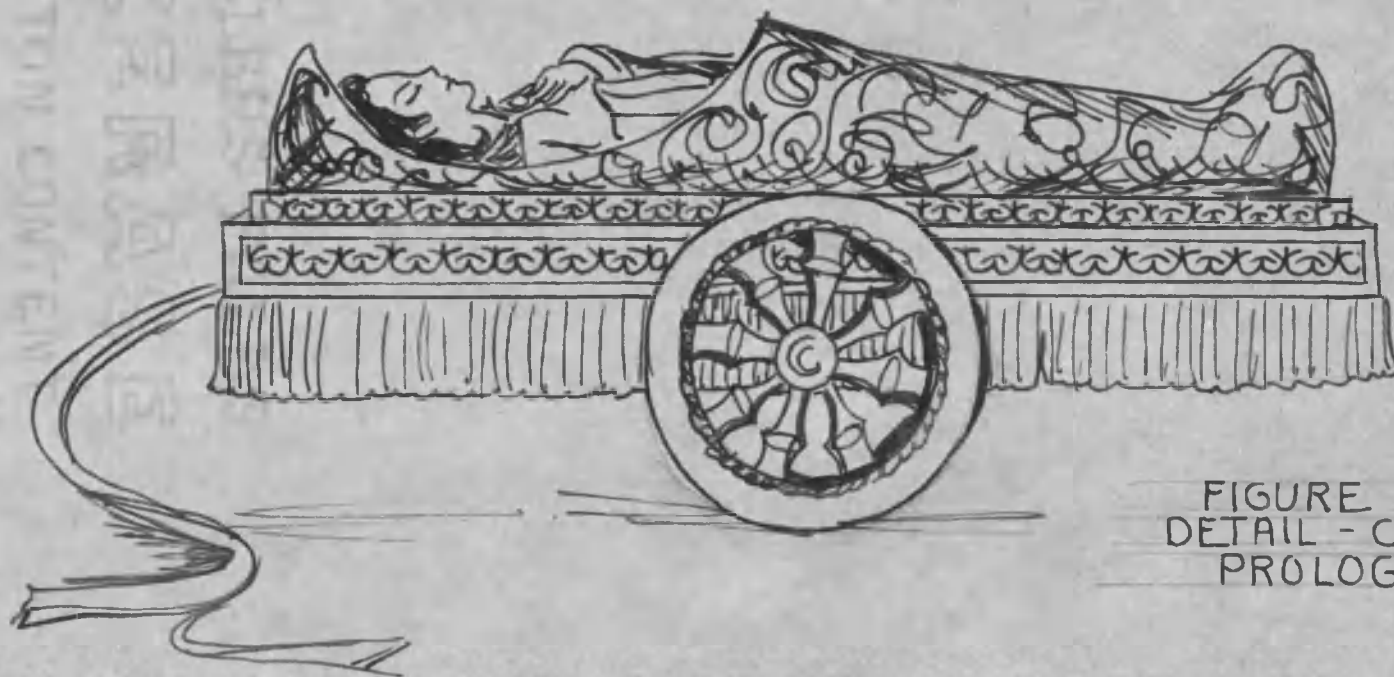


FIGURE 1
DETAIL - COFFIN
PROLOGUE

ACT I. SCENE 1.: Exterior of the Loredano home on a canal in Venice.

The time is twenty-three years earlier than the previous scene.

There is a gondola beneath a window of the house. The scene is played in moonlight.

The side plugs consist of Gothic arches filled in with detailed lattice work.⁴ The center back consists of double Gothic arches with a detailed railing. (See Figure 2.) Behind the railing there is the outline of a gondola and other canal detail.⁵

The only prop called for in this scene is a guitar. This designer used a lute of that period, as shown in Figure 3.⁶

⁴Alexander Speltz, Styles of Ornaments (New York: Grosset & Dunlap), p. 286.

⁵Compton's Pictured Encyclopedia, XIV (Chicago: F.E. Compton and Company, 1934), p. 231.

⁶Ibid., IX p. 308.

ACT I. SCENE I.
PLATE II.



PLATE II

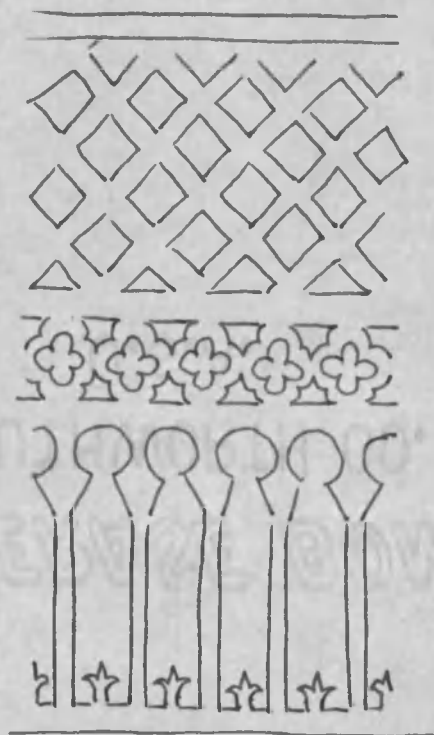


FIGURE 2
RAILING
ACT 1 SCENE 1

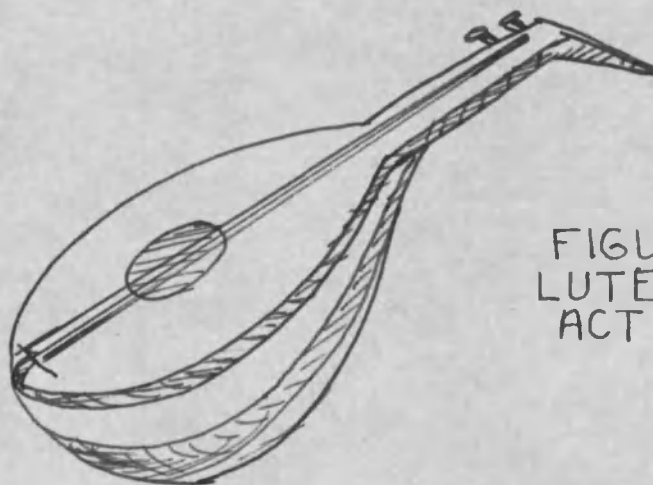


FIGURE 3
LUTE
ACT 1 SCENE 1

ACT I. SCENE 2.: The interior of the Papal Legate's palace at Acre. The palace is a combination church and government building.

Lattice work is removed from the Gothic arch on stage right plug. Stage left plug is converted into an altar with a brocaded tapestry upon which hangs a Gothic cross.⁷ The center stage plug is also a brocaded tapestry emphasized by plush red curtains framed by two Gothic pillars.⁸ At the foot of the stage left plug is a wooden altar decorated in Gothic fashion, as shown in Figure 4. The Gothic-styled candelabra which rests in the center of the altar is pictured in Figure 5.⁹ The Gothic armchair pictured in Figure 6 is placed between two pillars on the dais.¹⁰

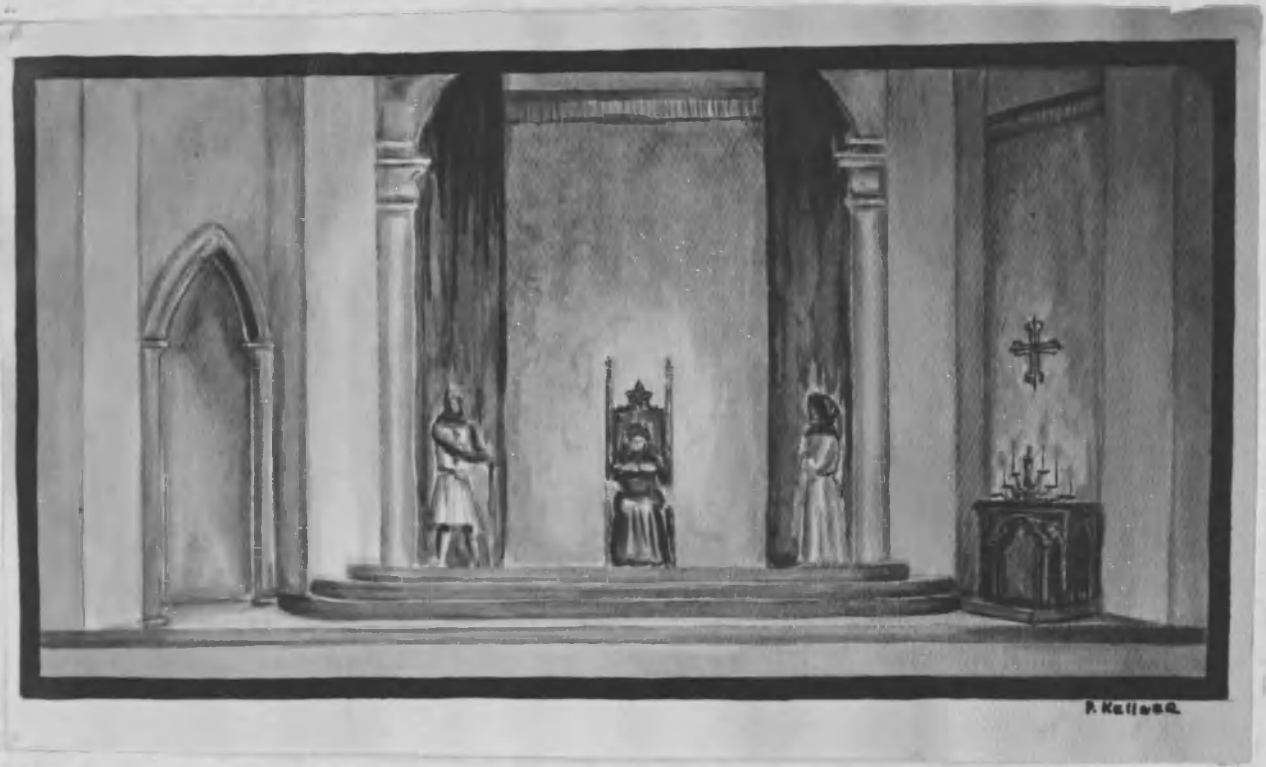
⁷Speltz, p. 287.

⁸Ibid., p. 241.

⁹Ibid., p. 288.

¹⁰Ibid., p. 289.

SOUTH WORTH CO.
EXCELSIOR, IOWA



ACT I. SCENE II.
PLATE III.

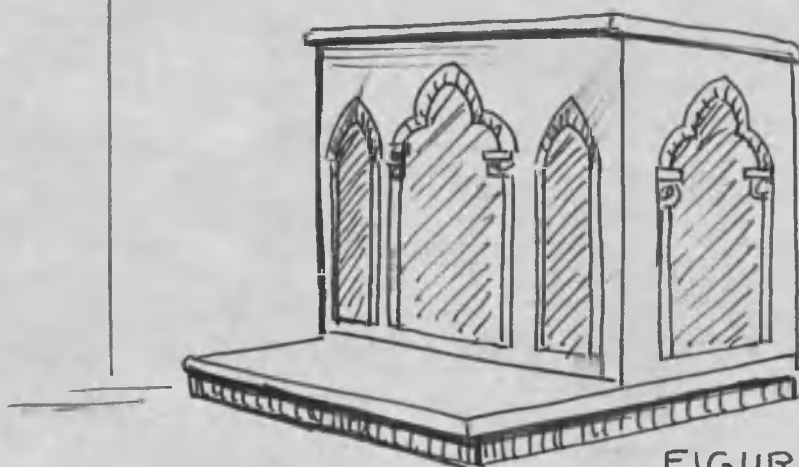


FIGURE 4
ALTAR
ACT 1 SCENE 2

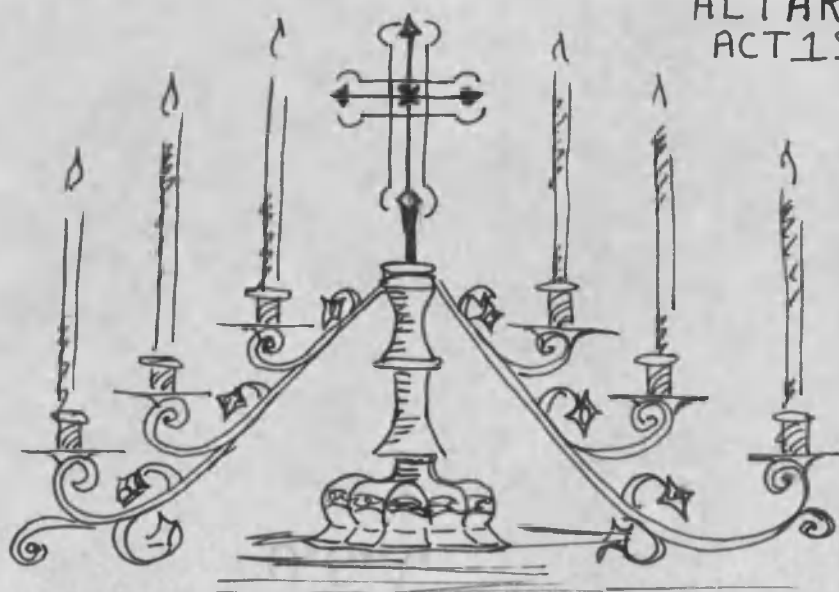


FIGURE 5
CANDELABRUM
ACT 1 SCENE 2

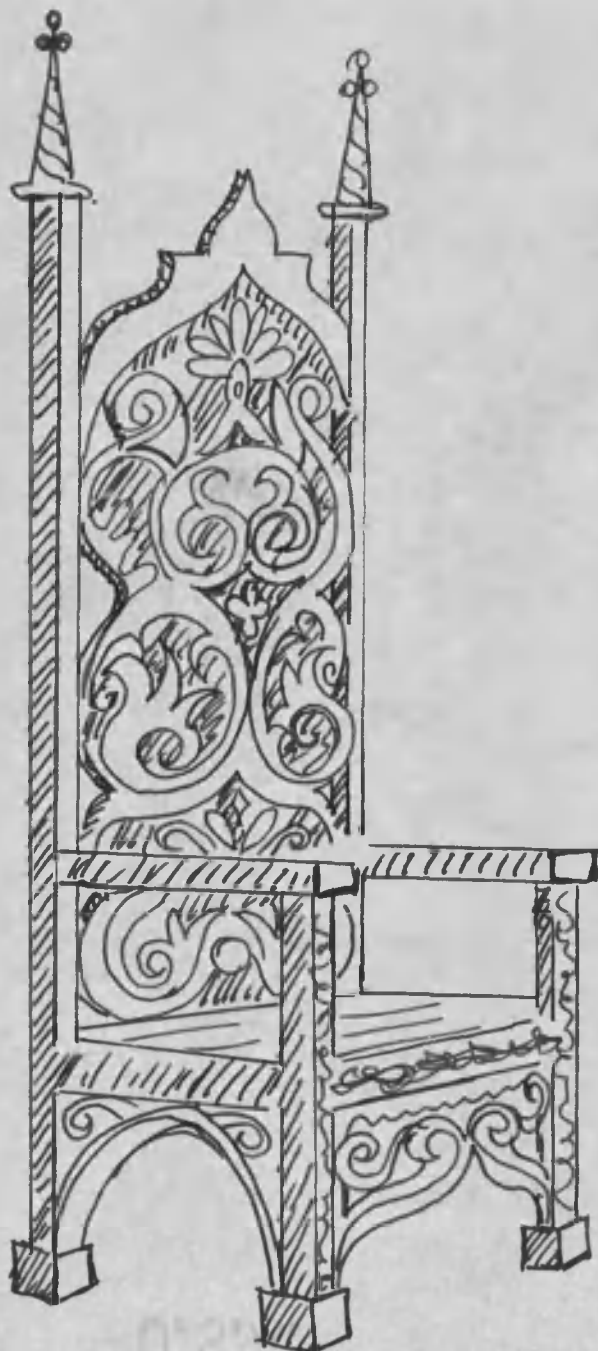


FIGURE 6
GOTHIC ARM CHAIR
ACT 1 SCENE 2

ACT I. SCENE 3.: Persia. A Mohametan mosque, center stage in front of which is a small raised dais.

The side plugs have been changed to two arches styled after the Persian architecture.¹¹ Detail for the front of the mosque is found in Figure 7.

Three dark blue velvet cushions rest upon the raised dais. A plain black coffin, the symbolic representation of the last stage of the progress of life, stands vertically stage left. See Figure 8.

¹¹Lands and Peoples, III (New York: Grolier Society, 1941), p. 206.

ACT I. SCENE III.
PLATE IV.



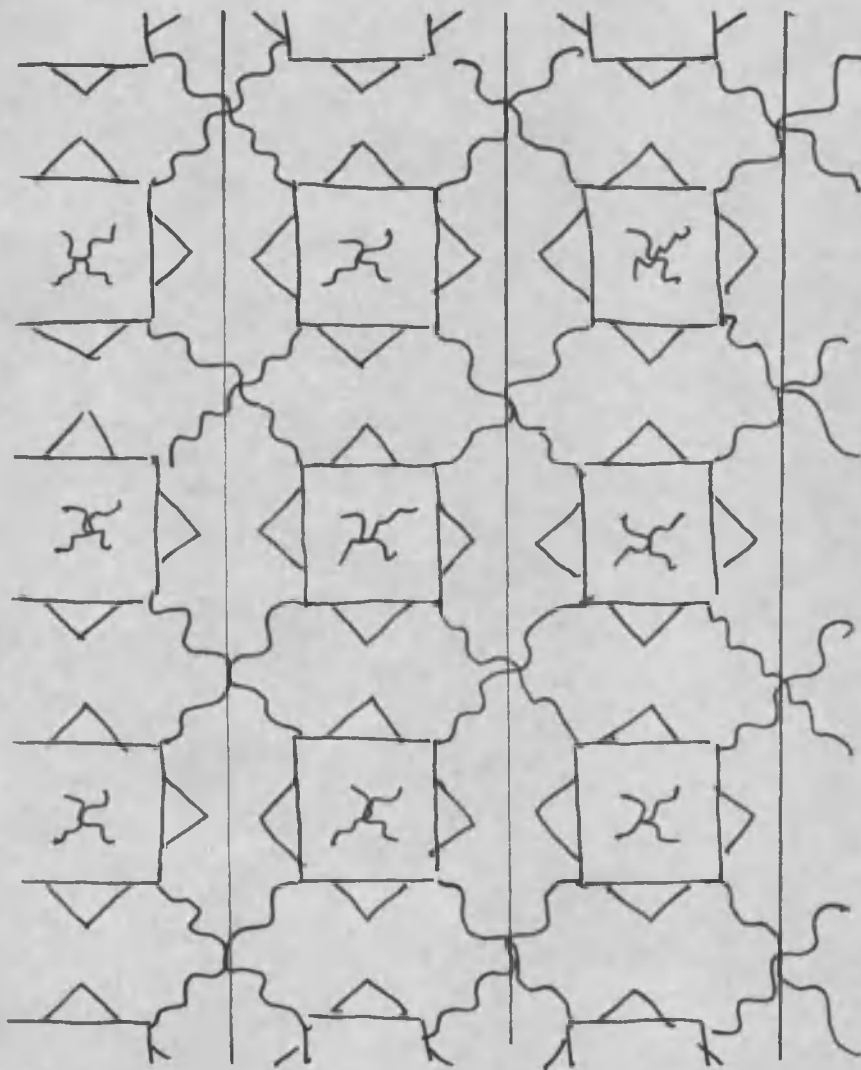


FIGURE 7
MOSQUE DETAIL
ACT 1 SCENE 3

0° 2' 40"
SOUTHMOBTH 00°
WACEWGE BOWD

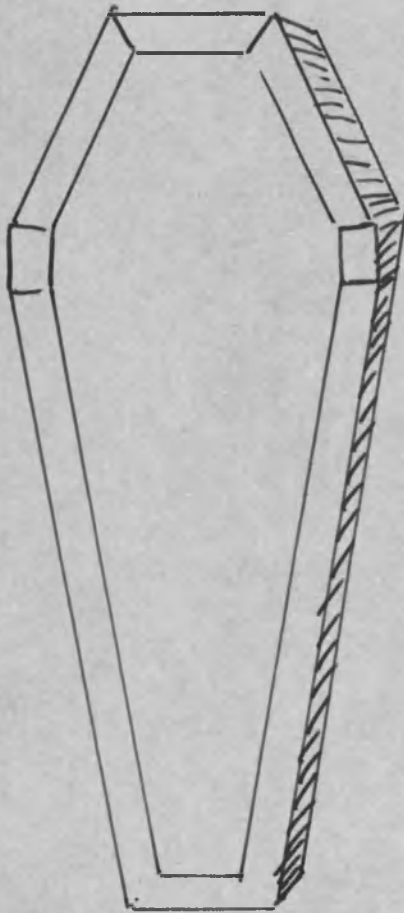


FIGURE 8
COFFIN
ACT 1 SCENES 3-4-5

ACT I. SCENE 4.: India. The interior of a Buddhist temple dominated by the huge bronze figure of a Buddha seated on a pedestal.¹²

The golden alcove is framed by an intricately patterned arch.¹³ At the foot of the statue is a simple throne on a small raised platform. The detail of this throne can be seen in Figure 9.

The side plugs are arches patterned after the center arch.

¹²Otto Fischer, Die Kunst Indiens, Chinas Und Japans (Berlin: Im Propylaen-Verlag, 1928), p. 177.

¹³Lands and Peoples, p. 30.

ACT I. SCENE IV.
PLATE V.





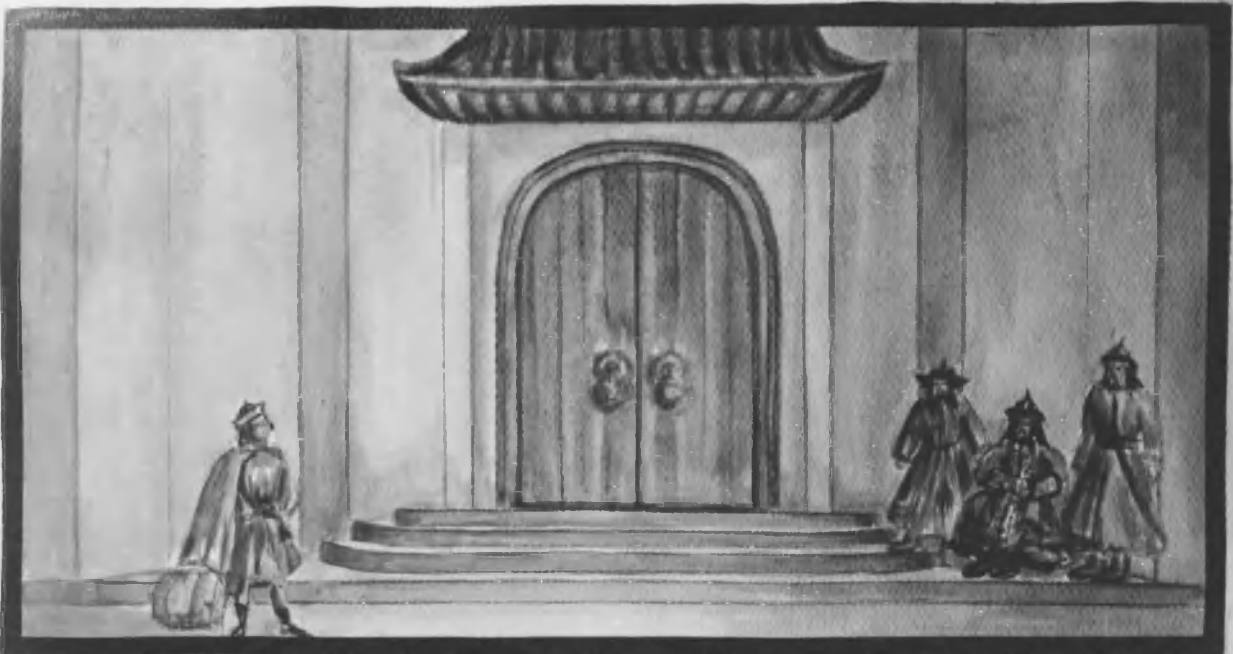
FIGURE 9
INDIAN THRONE
ACT 1 SCENE 4

ACT I. SCENE 5.: Mongolia. In the center is a section of the Great Wall of China revealing a large closed wooden gate.¹⁴

Above the gate is a small roof styled after the typical Oriental pagoda roof.

The Mongolian Ruler is seated upon a crude throne pictured in Figure 10.

¹⁴Ibid., p. 259.



R. K. H. G. E.

ACT I. SCENE V.
PLATE VI.

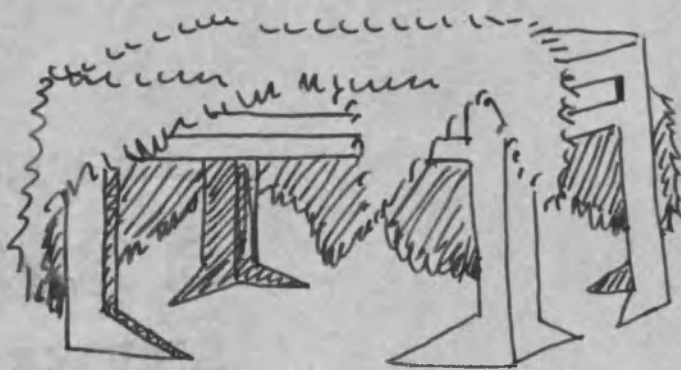


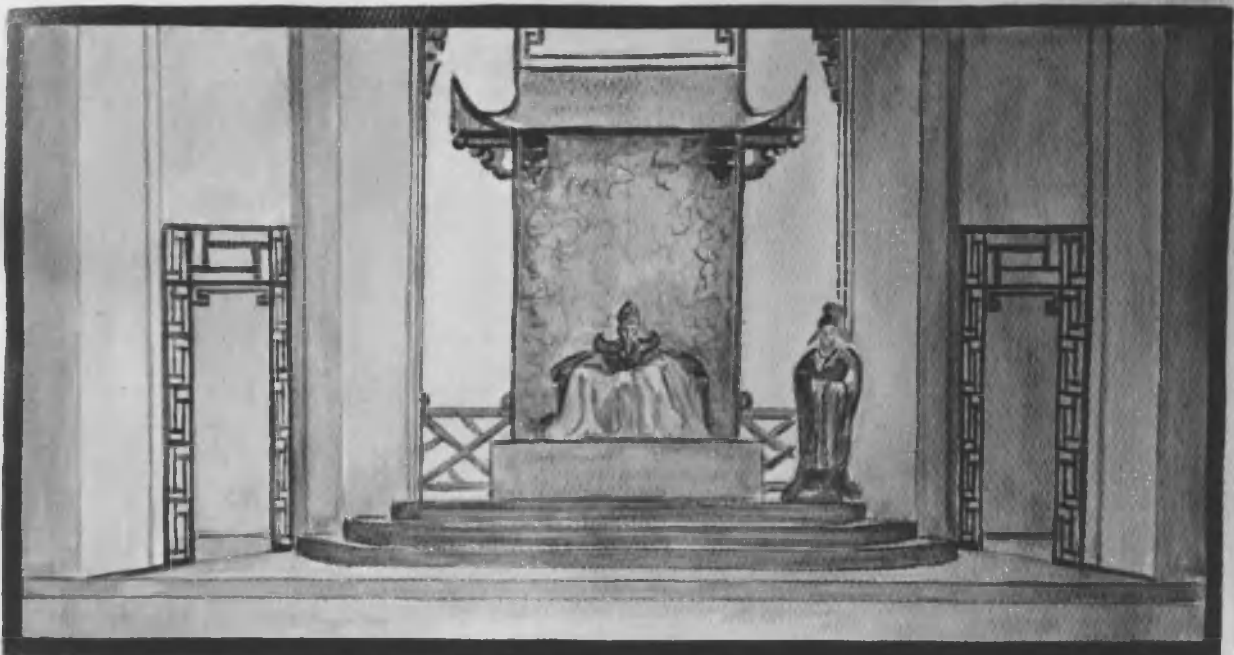
FIGURE 10
MONGOLIAN THRONE
ACT 1 SCENE 5

ACT I. SCENE 6.: Cathay. The grand throne room in the palace of Kublai, the great Kaan, in the city of Cambaluc.

In the center wall within a deep recess is the throne of Kublai Kaan. The throne, as shown in Figure 11, is surrounded by golden cushions and placed on a raised dais. This dais is the same unit used in Act I. Scene 3. Behind the throne is a railing.

The two side plugs are geometrically patterned openings.¹⁵

¹⁵Ernest F. Fenollosa, Epochs of Chinese and Japanese Art (New York: Frederick A. Stokes Co., 1921), p. 59.



F. K. K. K.

ACT I. SCENE VI.
ACT III. SCENE I.
ACT III. SCENE II.
PLATE VII.



FIGURE II
THRONE
ACT 1 SCENE 6

ACT II. SCENE 1.: Cathay. The little throne room in the bamboo summer palace of the Kaan at Xanadu.

In the center back wall is a large window revealing a backdrop, which depicts the typical delicate Oriental landscape. The window frame is made of an opaque paper with intricate wooden detail.

The two side plugs are also constructed of opaque paper outlined in a simple wood design.¹⁶

Upstage right is a low carved stool surrounded by pillows of blue, gold, and coral. The stool is shown in detail in Figure 12.

¹⁶Ibid., p. 26.



ACT II. SCENE I.
PLATE VIII.

EXEMPT

NITERS BUTS

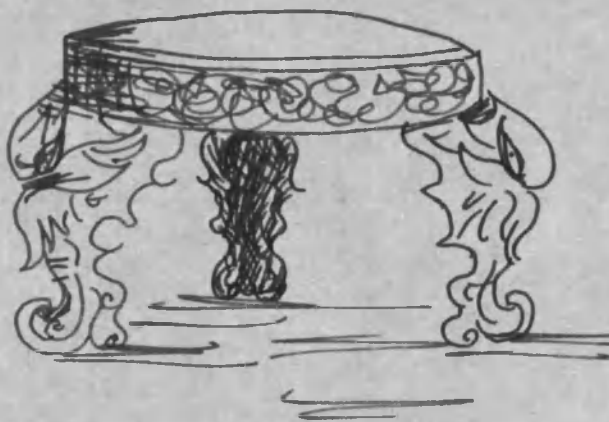


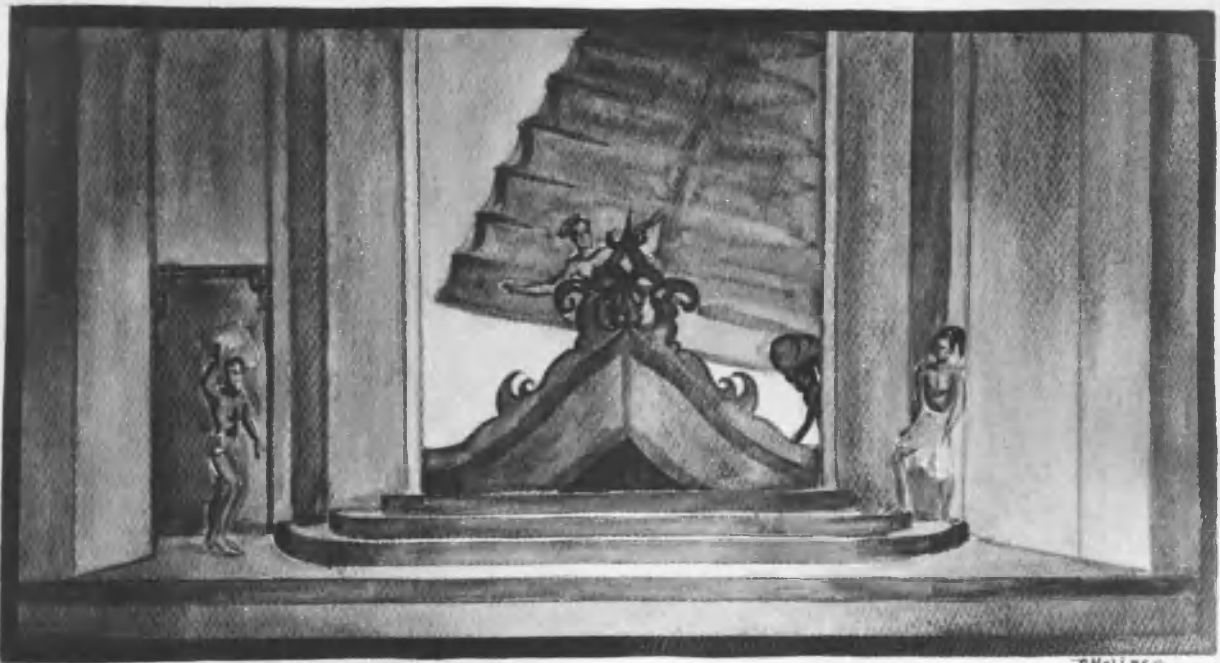
FIGURE 12
STOOL
ACT 2 SCENE 1

ACT II. SCENE 2.: Cathay. The wharves of the Imperial Fleet at the seaport of Zayton.

In the center back opening, pictured against a dark blue sky, is the silhouette of the bow and sail of an Imperial Junk.¹⁷ The stage right plug is an opening to a warehouse. The stage left plug forms a solid wall.

Several burlap bundles are carried by the cargo loaders.

¹⁷Manuel Komroff, ed., The Travels of Marco Polo (New York: Random House, 1926), p. 257.



ACT II. SCENE II.
ACT II. SCENE III.
PLATE IX.

WCEBACE BOARD

ACT II. SCENE 3.: Persia. The poop deck of the royal junk.

The center back wall reveals the same bulkhead as seen in Act II, Scene 2. The sail has been removed. The stage right plug forms a solid wall.

An ornate throne is placed on the dais at center. It is the same throne as that used in Act I, Scene 6, draped with silver lame. An incense burner is placed at each side of the throne. (See Figure 13.)¹⁸

¹⁸Speltz, p. 317.



FIGURE 13
THRONE
ACT 2 SCENE 3

ACT III. SCENE 1.: Cathay. The Grand Throne Room in the Imperial palace at Cambaluc.

The setting is the same as that of Act I, Scene 6. The only addition in props is a large crystal ball.

In the flashback to Venice, the only change is in props. A large banquet table, bedecked with food, and two plain wooden benches are placed onstage during the blackout.

¹⁹Ibid., pp. 289, 315.

ACT III. SCENE 2.: Cathay. The Grand Throne Room in the Imperial palace at Cambaluc.

The setting remains the same as in the previous scene.

In the center of the stage a catafalque draped in heavy white silk has been placed. The two incense burners used in Act II, Scene 3 are seen at either side of the catafalque.

C. GENERAL FLOOR PLAN

This is purely a design project; therefore, complete detail of construction has not been attempted. It was not planned for any specific theatre; however, as a basis from which to work, the new theatre plant for the University of Arizona was kept in mind.

The floor plan remains the same throughout the play. Changes are effected by the use of plugs at the side and center. In the Prologue a backdrop is employed in front of the levels for the first scene.

II. COSTUME DESIGNS

A. HISTORICAL BACKGROUND

The costumes for Marco Millions are original. Research on the paintings and sculpture of the periods provided the historical basis for the designs. The designer then selected the significant details and silhouettes which she felt best reflected the spirit of the times. Thus, the designer's imagination, combined with the historical background, gives the desired dramatic effect.

The costumes of the countries in which the action takes place were characterized by beautiful curves and graceful folds. "They expressed the romance of the new Western nations, as well as that of the ancient Orient..."²⁰

The general styles of the latter half of the thirteenth century indicated the predominance of long, flowing garments having straight lines. Coats were generally opened down the front; the coat and sleeves were cut in one piece. The tunic was opened at the neck and could have sleeves or not. A general use of trousers, circular and rectangular mantles, caps, hoods, and veils was also characteristic of the period. Most of the garments were made of rich brocades and other materials developed in the Orient.

The exceptions to these basic silhouettes were the clothes worn by the Mongolians. Because of their climatic conditions and their nomadic tendencies there was a bulkiness to their silhouette, caused

²⁰Fairfax Proudfit Walkup, Dressing the Part (New York: Appleton-Century-Crofts, Inc., 1950), p. 93.

by the wearing of furs, skins, and coarsely woven materials for warmth.

During this period, a wide choice of materials was available. Among these were linen and its varieties, moleskin and damask; wool and its varieties, serge, homespun, and cameline. Cotton was introduced in the twelfth century and was extensively used. Silks were in high favor; variations included cendal, similar to our modern taffeta, and samite, a thick closely woven silk of Chinese origin. Magnificent brocades of many different patterns, colors, and weaves enjoyed extensive popularity and were accented by fine, filmy silks such as sarcenet, frise, and crepe silk. Furs and leather were used as accessories and trim as well as for warmth.

Since the basic shade of the scene designs for this play is a neutral beige, colors have been used extensively in the costume designs. Costume colors included deep blues, light blues, rich reds, greens, purples, browns, greys, yellows, black, white, silver, and gold.

For the most part, men's under garments consisted of a short, light-weight tunic and long drawers or short loincloths. Women's under garments basically resembled the men's. They were longer in line, with long or short sleeves depending on the climatic conditions. Knee-length drawers, similar to those worn by men, were also used. Occasionally women added a tight band across the breast.

The tunic was the main basic garment used by both men and women. The sleeves were cut with the body of the gown. The neck could be round or square and opened slightly down the front. The gown was usu-

ally belted at the waist. The skirt of the tunic was moderately wide, floor length, and often had a train. In addition to the tunic, the Persian coat with set-in sleeves was extremely popular. Skirts and trousers were also worn in various combinations with the above tunics and coats. Capes were close fitting or very full. Both men and women wore a variety of caps, hoods, and veils. The men of Central Asia generally wore turbans. Jeweled headdresses were favored by Oriental women. Gold and silver jewelry, varying from the heavy barbaric types to delicate filigree, was extensively used. The jewelry was studded with precious stones.

There was a certain amount of variation in hair styles and beards. Women wore their hair long. Men's hair was either bobbed or worn long. In Italy, beards of various styles were worn by the elders, while the young men were usually clean shaven. In Central Asia, full beards were popular with young and old alike. In the Far East, the men sported goatees and long drooping mustaches which started at the far corners of the mouth.

The peasants wore adaptations of the popular dress of the day. The materials were coarsely woven and the colors were dull. Costumes were devoid of ornamentation.

Military dress usually consisted of the same basic garments. The Europeans wore chain mail hauberks (tunics) and camails (hoods). Chain mail chausses (tights with pointed shoes) were also prevalent. The surcoat, usually white, was worn over the hauberk. They carried swords,

daggers, lances, spears, and shields. The Asiatic warriors wore coats of mail made of scales, bands, or rings. The coats could also be made of leather plates or woven leather thongs. They carried lances, daggers, bows, javelins, and shields.

In Europe, "the clergy standardized their vestments in the twelfth century. The general type of robe was the long dalmatica with full long sleeves over an alb or tunic. A hood, or capuchin, pointed at the back, was attached to the robe, and could be thrust down on the neck when not in use. The head was tonsured or shaved on top....Often a circular cape or pelerine was worn over the shoulders....Mendicant Orders arose in the thirteenth century."²¹ The Dominican Order is the only one with which Marco Millions is concerned. They wore white woolen dalmaticas, white and black mantles or cloaks with black hoods or capuchins. According to Lucy Barton's Historic Costumes for the Stage, the red hat and the custom of dressing Cardinals entirely in red was first adopted about the year 1245.²² The Asiatic religious costume consisted of the particular dress of the country and period, but was usually characterized by symbolic colors or patterns.

B. COSTUME PLATES AND DESCRIPTION

The costume plates are arranged in order of appearance. In some cases, minor characters wear the same basic costume with only slight variations. In these cases, all the variations are listed with the original description. Where the plates include several costumes worn by one character, they are listed accordingly.

²¹Ibid., pp. 100, 101.

²²Lucy Barton, Historic Costumes for the Stage (Boston: H. Baker Co., 1935), p. 137.

Christian Merchant - Prologue

Plate X

Articles of CostumeColor and Suggested Material

Open coat

Faded maroon corduroy

Tunic

Forest green muslin

Hood

Forest green muslin

Hose

Black jersey

Accessories

Boots

Dark brown felt

Cap

Maroon and forest green
corduroy over buckram

Crowd - Act III Scene 1

Articles of CostumeColor and Suggested Material

Variations of above

Greyed colors, denim, corduroy,
muslin

Paulo Lorendano - Act III Scene 1

Articles of CostumeColor and Suggested Material

Robe

Brown brocade

Tunic

Dull yellow broadcloth

Hose

Brown jersey tights

Accessories

Boots

Dark brown

Cap

Yellow with brown trim



CHRISTIAN MERCHANT

Magian Merchant - Prologue

Plate XI

Articles of Costume

Long gown

Color and Suggested MaterialStriped (tan, olive green,
dull yellow) denimAccessories

Turban

Buff percale

Shoes

Tan felt

Moslem Priest - Act III Scene 2

Articles of Costume

Long gown

Color and Suggested Material

Heavy dark grey jersey

Accessories

Turban

Off-white jersey

Shoes

Brown felt



MAGIAN

PLATE XI.

Buddhist Merchant - Prologue

Plate XII

Articles of Costume

Under tunic

Tunic

Diagonal

Cote

Color and Suggested Material

Soft yellow percale

Tan percale

Yellow percale

Brown denim

Accessories

Belt

Turban

Shoes

Brown leather

Buff percale

Brown felt



PLATE XII.

Slave - Prologue

Plate XIII

Articles of Costume

Loin cloth

Color and Suggested Material

Grey muslin

Accessories

Turban

Grey muslin

Chinese Sailors and Slaves - Act II Scenes 2,3

Articles of Costume

Loin cloth (longer)

Color and Suggested Material

Tan, off-white, grey muslin

Accessories

Hair tied in que

Dull red muslin



SLAVE

PLATE XIII.

Persian Captain - Prologue

Plate XIV

Articles of Costume

Cote with shoulder trim

Color and Suggested Material

Multi-colored (red, gold, and blue) corduroy lined with muslin

Short tunic

Blue polished cotton

Trousers

Red polished cotton lined with blue

Accessories

Helmet

Metallic-grey buckram

Decor on helmet

Red and yellow cotton

Collar

Blue and gold cotton lined with muslin

Boots

Olive, white, and rust felt

Belt

Brown leather

Sword

Metal

Scabbard

Brown leather

Persian Warrior - Act I Scene 3

Same



PERSIAN CAPTAIN

PLATE XIV.

Marco - Act I Scene 1

Plate XV

Articles of Costume

Short tunic

Hood

Hose

Accessories

Jeweled belt

Purse

Shoes

Color and Suggested Material

Ruby-red corduroy

Gold jersey

Gold jersey

Brown leather

Brown leather

Ruby-red corduroy



PLATE XV.

Donata - Act I Scene 1

Plate XVI

Articles of CostumeColor and Suggested Material

Under tunic

Apple green cotton jersey
trimmed in gold

Loose sleeveless gown

Green brocade

Accessories

Jeweled girdle

Multi-colored and gold jersey
covered belting

Shoes

Green felt



DONATA

Tedaldo - Act I Scene 2

Plate XVII

Articles of Costume

Chasuble

Cape

Color and Suggested Material

Cardinal red corduroy

Cardinal red corduroy

Accessories

Biretta (hat)

Rosary

Shoes

Cardinal red corduroy and
buckram

Black wood

Black felt



PLATE XVII.

SOUTHWORTH CO.

U.S.A.

Dominican Monk - Act I Scene 2

Plate XVIII

Articles of CostumeColor and Suggested Material

Dalmatica

White wool

Cloak with hood

Heavy black muslin

Accessories

Cord

Black cord

Shoes

Black felt

Rosary

Black wood or clay



PLATE XVIII.

Knight Crusader - Act I Scene 2

Plate XIX

Articles of Costume

Surcoat with Red Cross
of the Knight Templar

Chausses (with feet)

Color and Suggested Material

White and red muslin with
heavy grey knitted cord

Heavy grey knitted cord

Accessories

Camail

Heavy grey knitted cord

Belt

Brown leather

Sword

Metal

Scabbard

Brown leather

Spurs

Metal

Sentry - Act I Scene 2

Articles of Costume

Same as above

Color and Suggested Material

Same as above

Accessories

Same as above

Spear



KNIGHT - CRUSADER

Marco - Act I Scenes 2,3,4

Plate XX

Articles of CostumeColor and Suggested Material

Short tunic

Ruby-red heavy wool jersey

Tights

Gold cotton

Cape

Gold brocade and peacock blue
cottonAccessories

Jeweled belt

Brown leather

Pouch

Brown leather

Boots

Black felt

Jeweled cap

Red cotton with peacock blue
buckram base

Marco - Act I Scene 5

Change to cape of brown monks cloth.



PLATE XX.

Maffeo - Act I Scenes 2,3,4

Plate XXI

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Surcoat	Rust velvet
Tunic	Olive green wool jersey
Hose	Brown tights
<u>Accessories</u>	
Boots	Brown felt
Hood	Olive green wool jersey
Pouch	Brown muslin

Maffeo - Act I Scene 6

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Cape	Brown monks cloth



MAFFEO

PLATE XXI.

Nicolo - Act I Scenes 2,3,4

Plate XXIII

Articles of Costume

Surcoat

Tunic

Hose

Color and Suggested Material

Deep blue corduroy

Mustard yellow broadcloth

Black tights

Accessories

Hood

Mustard yellow broadcloth

Boots

Black felt

Pouch

Black muslin

Nicolo - Act I Scene 6

Articles of Costume

Cape

Color and Suggested Material

Dark grey monks cloth

Crowd - Act III Scene 1

Articles of Costume

Same as above

Color and Suggested MaterialDark greens, greys, browns, in
muslin



PLATE XXII.

Persian Ruler - Act I Scene 3

Plate XXIII

Articles of Costume

Embroidered cloak

Short tunic

Draped trousers

Under shirt

Color and Suggested Material

Blue velvet

Cherry-red silk jersey

Blue-red percale

White percale

Accessories

Belt

Black velvet with gold trim

Boots

Black felt with rust trim

Crown

Gold jeweled buckram

Soldier - Act I Scene 3

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Short tunic	Light maroon silk jersey
Draped trousers	Light maroon jersey
Draped under trousers	Peach percale
Shirt	Peach percale
<u>Accessories</u>	
Turban	White percale
Belt	Black leather
Sword	Black metal
Scabbard	Black leather
Boots	Dark brown felt

Woman - Act I Scene 3

Articles of CostumeColor and Suggested Material

Long open tunic

Light green percale

Under tunic

Beige percale

Shirt

Pale yellow percale

Accessories

Veil (to floor)

Rust chiffon

Shoes

Brown felt

Cord at waist

Dark green cord



PERSIAN - MAN -

RULER

WOMAN

Persian Boy - Act I Scene 3

PLATE XXIV

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Short tunic	Deep wine percale
Full trousers	Wine percale
Under shirt	Rust percale
<u>Accessories</u>	
Boots	Green felt
Cap	Brown and grey percale over buckram

Persian Girl - Act I Scene 3

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Long open tunic	Blue print percale
Tunic	Orange percale with blue trim
<u>Accessories</u>	
Shoes	Black felt
Veil	Orange chiffon
Belt	Blue cotton cord

Persian Mother - Act I Scene 3

Articles of Costume

Long open tunic

Tunic

Accessories

Shoes

Veil wimple

Belt

Color and Suggested Material

Brown print percale

Dull red percale

Black ballet

Tan percale

Blue percale



PERSIAN

PLATE XXIV.

Persian Woman - Act I Scene 3

Plate XXV

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Open tunic	Dark rust percale
Tunic	Dark tan percale
<u>Accessories</u>	
Shoes	Brown felt
Veil	Light tan percale
Sash	Dark tan percale

Persian Man - Act I Scene 3

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Open tunic	Grey striped denim
Tunic	Raw sienna percale
<u>Accessories</u>	
Shoes	Brown felt
Turban	Medium tan percale

Older Couples - Act I Scene 3

Same as above	Grey and grey blue percales, and denims
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PERSIAN COUPLE

PLATE XXV.

Whirling Dervish - Act I Scene 3

Plate XXVI

Articles of CostumeColor and Suggested Material

Full gathered skirt

Off-white rayon jersey

Shirt

Off-white rayon jersey

Accessories

Bolero

Rust heavy muslin

Sash

Rust heavy muslin

Hat

Rust heavy muslin over buckram



WHIRLING DERVISH

PLATE XXVI.

Univ. of Arizona Library

Tartar Prostitute - Act I Scene 5

Articles of CostumeColor and Suggested Material

Embroidered coat

Red-orange felt

Brief tunic

Deep maroon voile

Accessories

Boots

Reddish orange felt

Hat

Gold felt over buckram

Trim

Black fur



PLATE XXVII.

First Indian Merchant - Act I Scene 4

Plate XXVIII

Articles of Costume

Long tunic

Color and Suggested MaterialCream and light blue striped
denimAccessories

Turban

Light blue percale

Second Merchant - Act I Scene 4

Articles of Costume

Long tunic

Color and Suggested Material

Light olive green denim

Accessories

Turban

Tan percale

Snake Charmer - Act I Scene 4

Articles of Costume

Wrap-around tunic

Light brown (dirty) percale

Accessories

Turban

Light brown (dirty) percale



INDIAN - MERCHANT

SNAKE CHARMER

Indian Ruler-Act I Scene 4

Plate XXIX

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Mantle	Deep rust jersey
Short tunic	Yellow ochre jersey
Trousers, (straight)	Off-white percale
<u>Accessories</u>	
Shoes	Rust velvet
Turban with jewels with feather trim	Rust jersey
Jewelry	Gold and emeralds
bracelets	"
earrings	"
necklaces	"

Indian-Warrior Act I Scene 4

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Short tunic	Off-white broadcloth
Trousers	Off-white broadcloth
<u>Accessories</u>	
Turban	Off-white broadcloth
Sash	Brown broadcloth
Mantle	Green and brown striped denim
Sword	Metal
Scabbard	Black Leather

Indian Woman - Act I Scene 4

Articles of Costume

Long tunic

Trousers

Accessories

Mantle

Jewelry

Necklace

Bracelets

Earrings

Color and Suggested Material

Apple green voile

Off-white voile

Terra cotta jersey

Gold, turquoise, pearl

" " "

Indian Women - Act I Scene 4

Articles of Costume

Same as above

Color and Suggested MaterialLight browns, blues, beiges,
siennas of voile and jersey



PLATE XXIX.

Buddhist Priest - Act I Scene 4

Plate XXX

Articles of CostumeColor and Suggested Material

Draped tunic

Off-white jersey

Accessories

Diagonal across chest

Gold jersey



BUDDHIST PRIEST

PLATE XXX.

Indian Boy - Act I Scene 4

Plate XXXI

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Short tunic	Off-white percale
Trousers	Mauve percale
<u>Accessories</u>	
Turban	Mauve percale
Sash	Rust percale

Indian Girl - Act I Scene 4

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Short tunic and trim	Ivory yellow percale
Trousers	Off-white percale
<u>Accessories</u>	
Mantle	Light blue voile
Sash	Yellow percale
Jewelry	Gold

Indian Mother - Act I Scene 4

Articles of CostumeColor and Suggested Material

Long tunic

Gun-metal trimmed with rust percale

Trousers

Off-white percale

Accessories

Mantle

Rust voile

Jewelry

Gold and pearl

Earrings

"

Necklace

"



INDIAN - MOTHER - CHILDREN

PLATE XXXI.

Mongol Ruler - Act I Scene 5

Plate XXXII

Articles of Costume

Tunic and embroidered trim

Color and Suggested Material

Plum, tan, green and ochre felt

Accessories

Boots

Brown felt

Cap and trim

Gold with black fur

Belt

Brown wool



MONGOL RULER

PLATE XXXII.

Mongol Sorcerer - Act I Scene 5

Plate XXXIII

Articles of CostumeColor and Suggested Material

Short fringed tunic

Tan felt

Trim

Grey fur

Long tunic

Dark grey felt

Accessories

Boots

Dark grey felt

Hat

Brown felt

Fur trim

Grey fur



MONGOL SORCERER

PLATE XXXIII.

Mongol Man - Act I Scene 5

Plate XXXIV

Articles of Costume

Tunic

Color and Suggested Material

Light brown felt

Accessories

Boots

Brown felt

Cap and trim

Brown felt and fur

Belt

Dark brown leather

Sword

Metal

Scabbard

Brown leather

Mongol Woman - Act I Scene 5

Articles of Costume

Open tunic

Medium brown felt

Short tunic

Plum (low value) muslin

Blue grey muslin

Accessories

Boots

Grey felt

Cap with embroidered trim

Grey, red, gold, and black felt and
percale

Other Mongol Men - Act I Scene 5

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Tunic	Greens, rusts, and tans felt
<u>Accessories</u>	
Boots	Brown felt
Cap and trim	Brown felt and fur
Belt	Dark brown leather
Sword	Metal
Scabbard	Brown leather

Other Mongol Women - Act I Scene 5

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Open tunic	Shades of browns, grey, blues felt
Short tunic	Shades of browns, grey, blues muslin
Tunic	Shades of browns, grey, blues muslin
<u>Accessories</u>	
Boots	Grey felt
Cap with embroidered trim	Grey, red, gold, black, green felt and percale

Mongol Solider - Act I Scene 5

Articles of Costume

Tunic

Color and Suggested Material

Dark grey felt

Accessories

Cap and trim

Red-orange felt and fur

Boots

Black felt

Belt

Black leather

Javelin

Metal

Dagger

Metal

Sheath

Brown leather



PLATE XXXIV.

Kaan Act I Scene 6

Plate XXXV

Articles of CostumeColor and Suggested Material

Long robe

Gold silk brocade

First overskirt

Ochre satin

Second overskirt

Gold lame

Basic tunic

Yellow brocade

Accessories

Shoes

Gold felt

Crown (jeweled)

Gold Celastic

Collar (jeweled)

Gold satin over buckram

Girdle

Gold pattern lame

Jewelry

Gold and jade



KAAN

PLATE XXXV.

RACERASE BOND
SOUTHWORTH CO.
U.S.A.

Chu Yin - Act I Scene 6
 Act II Scene 1-2
 Act III Scene 1-2

Plate XXXVI.

Articles of Costume

Robe and trim

Color and Suggested Material

Black and russet jersey

Accessories

Shoes

Black felt

Hat (with ear flaps)

Black jersey over buckram

Inner-sleeves

Cream chiffon

Belt

Russet jersey

Crowd Men and Women - Act I Scene 6
 Act II Scene 2
 Act III Scene 1-2

Articles of Costume

Variations of above

Color and Suggested Material

Pastels of percale, jersey, and
 broadcloth

Accessories

No inner-sleeves

Shoes

Black felt

Hat (no ear flaps)

Black jersey over buckram

Belt

Pastels of percales and broadcloths



CHU-YIN

Noble Act I Scene 6
Act III Scene 1-2

Plate XXXVII

Articles of Costume

Robe and trim

Tunic

Color and Suggested Material

Greyed plum jersey with ochre braid

Nile green percale

Accessories

Boots

Plum and black felt and cord

Hat

Plum and ochre jersey and percale

Sash

Ochre jersey

Collar

Ochre jersey over buckram

Other Nobles Act I Scene 6
Act III Scene 1-2

Articles of Costume

Variations of above

Color and Suggested Material

Pastel blue, green, purple, brown,
and pink jersey, crepe, broad-
cloth

Noble's Wife - Act I Scene 6
Act III Scene 1-2

Articles of Costume

Robe

Overskirt

Color and Suggested Material

Powder blue tissue faille

Peach chiffon

Accessories

Shoes

Headdress (jeweled)

Collar

Sash and ribbons

Peach ballet

Powder blue, peach and jade tissue
faille, chiffon and beads over
wirePeach and powder blue tissue faille
over buckram

Peach tissue faille

Other Nobles' Wives - Act I Scene 6
Act III Scene 1-2

Articles of Costume

Variations of above

Color and Suggested MaterialPastel colors of tissue faille,
crepe, chiffon and voileAccessoriesSame as above with
variations in designPastel colors with same materials as
above



PLATE XXXVII.

Kukachin - Act II Scene 1

Plate XXXVIII

Articles of Costume

Robe and trim

Overskirt

Accessories

Shoes

Jeweled headdress

Jeweled Collar

Jewelry

Necklace

Earrings

Girdle

Sash and ribbons

Over drape

Color and Suggested Material

Turquoise silk crepe

Pale turquoise chiffon

Turquoise and coral ballet

Mauve and pearl beads, silk crepe,
chiffon, and buckram over wire

Same as above

Pearl and coral

"

"

Mauve chiffon

Turquoise chiffon



KUKACHIN

Kaan - Act II Scene 1-2

Plate XXXIX

Articles of Costume

Mantle and trim

Robe and trim

Tunic

Overskirt

Accessories

Shoes

Hat

Sash and ribbons

Color and Suggested Material

Deep gold brocade and yellow satin

Gold silk brocade, green satin

Gold rayon silk

Gold chiffon

Gold felt

Black satin over buckram

Nile green chiffon and satin



KAAN

PLATE XXXIX.

Marco - Act II Scene 1

Plate XL

Articles of CostumeColor and Suggested Material

Robe

Red satin

Tunic and trim

Orange satin and red, orange, yellow,
green and white satin

Overskirt and trim

Gold satin and red satin

Accessories

Boots

Orange, red, and yellow, green felt
with cork soles

Hat and trim

Gold lace over wire and red, orange,
yellow, green, jade satin and beads
and yellow bird of paradise feathers

Double collar (jeweled)

Red, yellow, orange, gold, and jade
green satin over wired buckram

Belt (jeweled)

Gold, red, jade, and beads over buck-
ram

Diagonal sash

White satin

Ribbon

Emerald green satin

Over sleeves

Red, orange, yellow satin lined in
muslin

Nicolo and Maffeo - Act II Scene 1

Articles of Costume

Same as Marco with less
trim and detail

Color and Suggested Material

Same as Marco

Accessories

Single collar

Same as Marco

Hat (less ornate)

Same as Marco



MARCO

Kukuchin - Act II Scene 2

Plate XLI

Articles of Costume

Robe

Overskirt

Narrow mantle

Color and Suggested Material

Deep rose heavy silk crepe

Cream chiffon

Cream chiffon

Accessories

Shoes

Deep rose ballet

Headdress (jeweled)

Gold, jade, pink pearls over wired
buckram

Sash

Lime green chiffon

Stand-up collar

Deep rose heavy silk crepe, lime
green and cream chiffon, beaded
with pink pearls over wired buckramJewelry

Necklace

Gold, pink pearls, and jade

Earrings

"

Heavy brooch

"



KUKACHIN

PLATE XLI.

Marco - Act II Scene 2

Plate XLIII

Articles of CostumeColor and Suggested Material

Short tunic

Gold satin lined with muslin

First skirt

Orange satin

Second skirt and trim

Gold satin and purple and yellow
satin

Under tunic

Red-orange satin

Accessories

Boots

Red-orange, gold, yellow and purple
felt, satin, corkCap-shaped headdress
trimmed with ribbons
and jewelsGold satin over wired buckram with
red and gold trim

Feather

Multi-colored bird of paradise

Collar

Red-orange, yellow, gold, and purple
satin over wired cotton batting and
buckram

Bolero and trim

Gold satin with red-orange, yellow,
purple satin trim over cotton batting

Girdle

Purple satin



PLATE XLII.

Nicolo - Act II Scene 2

Plate XLIII

Articles of Costume

Short coat tunic

Short tunic

Under tunic

Accessories

Shoes

Hat (jeweled)

Sash and trim

Collar and trim

Pouch

Color and Suggested MaterialDull green satin lined with
copper satin

Patterned green, copper brocade

Dull green satin

Copper, green, emerald green felt
and corkCopper, gold, green satin beaded with
emeralds over wired buckram

Copper, green satin

Copper, yellow, green satin

Dull green satin

Generals - Act I Scene 6
Act III Scene 1-2Articles of Costume

Variations of above

Accessories

Variations of above

Color and Suggested MaterialBright reds, blues, greens, russets,
and brown, satin

Same



NICOLO

PLATE XLIII.

Maffeo - Act II Scene 2

Plate XLIV

Articles of CostumeColor and Suggested Material

Short tunic and trim

Burgundy satin with blue grey,
lime green satin trim

Under tunic and trim

Burgundy satin with blue grey,
lime green satin trimAccessories

Boots

Blue grey, orange, lime green
felt and cork

Hat

Blue grey, orange, lime green
satin over wired buckram

Collar

Blue grey, lime green satin over
wired buckram

Heavy jewelry

Gold, jade

Six Princes - Act III Scene 2

Articles of CostumeColor and Suggested MaterialVariations of above
without trim

Black satin

AccessoriesSame as above without
trim

Black felt



MAFFEO

Kukachin - Act II Scene 2

Plate XLV

Articles of CostumeColor and Suggested Material

Robe

Gold lame

Overskirt (jeweled)

Gold, jade satin, silk brocade

Cloak with jeweled collar

Gold, jade, silk brocade

Accessories

Shoes

Gold ballet

Crown (jeweled)

Gold, pearls, jade satin over
wired buckram

Sash (jeweled)

Nile green, silk chiffon, jade

Jewelry

Necklace

Pearls and jade

Earrings

"



KUKACHIN

Donata - Act III Scene 2

Plate XLVI

Articles of Costume

Tight sleeved under tunic
and trim

Loose sleeved over tunic
and jeweled trim collar

Color and Suggested Material

Apple green brocade with gold
braid trim

Deep green velvet with gold
braid trim

Accessories

Shoes

Deep green felt

Gorget

Pale green chiffon

Jewelry - rings

Gold



PLATE XLVI.

Marco - Maffeo - Nicolo - Act III Scene 2

Plate XLVII

Articles of CostumeColor and Suggested Material

Peligon

Red, gold brocade lined with
black fur

Open tunic and trim

Bright blue brocade with silver
and gold braid trimAccessories

Boots

Black felt

Cap (jeweled)

Blue and red felt over buckram
with gold braid trim



MARCO

PLATE XLVII.

Marco - Maffeo - Nicolo - Act III Scene 1

Plate XLVIII

Articles of CostumeColor and Suggested Material

Tunic (with jewels sewed in
to lining for use in scene)

Marco

Maffeo

Nicolo

Faded russet muslin

Faded olive green muslin

Faded tan muslin

Accessories

Boots

Black felt

Belt

Brown leather

Pouch

Brown leather



MARCO

Venetian Peasant Man - Act III Scene 1

Plate XLIX

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Tunic	Blue grey muslin
Hose	Brown tights
<u>Accessories</u>	
Shoes	Brown felt
Coif	Blue grey muslin
Belt	Brown leather

Other Peasant Men - Act III Scene 1

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Variations of above	Dull browns, greens, rusts, muslin monks cloth, broadcloth

Venetian Peasant Woman - Act III Scene 1

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Tunic	Dull green muslin
Under tunic	Brown percale
<u>Accessories</u>	
Shoes	Brown felt
Wimple	Tan muslin
Belt	Brown felt

Other Peasant Women - Act III Scene 1

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Variations of above	Dull blues, greys, mauves, muslin percale, monks cloth



VENETIAN PEASANTS

PLATE XLIX.

Kaan - Act III Scene 2

Plate L

Articles of CostumeColor and Suggested Material

Robe

White velvet

Accessories

Shoes

Gold felt

Oriental turban

White silk crepe

Sash

Ivory satin



PLATE L.

Taoist - Act III Scene 2

Plate LI

Articles of Costume

Robe

Color and Suggested Material

Plaid - pale tan and brown jersey

Accessories

Shoes

Brown felt

Inner sleeves

White chiffon

Shoulder diagonal

Tan jersey

Clasp

White wood

Confucian - Act III Scene 2

Articles of Costume

Robe

Dark grey percale

Tunic

Dark ochre percale

Accessories

Shoes

Brown felt



PLATE LI.

Men and Women Mourners - Act III Scene 2

Plate LII

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Robe with trim	Black and white heavy rayon silk
<u>Accessories</u>	
Shoes	Black felt
Inner-sleeves	White chiffon
Masks	Black and white celastic
Sash	Black rayon

Musicians - Act III Scene 2

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Robe with trim	Red and white heavy rayon
<u>Accessories</u>	
Shoes	Red felt
Inner-sleeves	White chiffon
Sash	White rayon

Young girls and boys - Act III Scene 2

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Robe with trim	White and black rayon
<u>Accessories</u>	
Shoes	Black felt
Inner sleeves	White chiffon
Sash	Black rayon

Mongol Chronicler - Act III Scene 2

<u>Articles of Costume</u>	<u>Color and Suggested Material</u>
Robe with trim	Black satin with Gold satin trim
<u>Accessories</u>	
Shoes	Black felt
Inner sleeves	Gold chiffon
Sash	Gold satin
Pointed collar (added)	Gold satin over wired buckram



MOURNERS

PLATE LII.

RACERASE BOND

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