INFLUENCING FACTORS IN FILM COSTUME DESIGN:

THE FILMS OF CLEOPATRA

by

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Thesis submitted to the Faculty of the

Virginia Polytechnic Institute and State University

in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

in

Theatre Arts

APPROVED:

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September, 1984

Blacksburg, Virginia
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(ABSTRACT)

This thesis examines the multiple factors which have influenced costume design in film history by observing the various representations of the historical figure Cleopatra in motion pictures. Beginning with a brief history of the changing role of the costume designer in film, and a brief history of both the historical and legendary Cleopatra, this paper then analyzes the factors that have influenced costume design in four specific films about Cleopatra: Cleopatra (1917), Cleopatra (1934), Caesar and Cleopatra (1946) and Cleopatra (1963).

Criteria for examination of costume design in these films includes previous precedents and contemporary screen conventions, the background and style of both the director and costume designer, the ramifications of the Motion Picture Association Code, studio influence and trends of contemporary fashion.

Transcribed drawings of the various costumes which appear in the aforementioned films of Cleopatra, and still photographs from these films are included to supplement written observations.
Acknowledgements

I wish to acknowledge the following people and organizations for their assistance in the preparation of this thesis: Library of Congress Film Archives Staff, The Museum of Modern Art Film Stills Archives, Bettman Archives, San Francisco Chronicle, Custom Video of Blacksburg, Joanne Eustis at the Virginia Tech Library, and especially Felice Proctor, for her steadfast guidance and support with this project.

I would like to recognize Shari Malone, Lisa and John Saari, and Denise Warner, all very special people who have unselfishly offered their time, moral support, babysitting services and, most of all, their continuing friendship through my two years of graduate school at Virginia Tech.

A big thanks to Margaret Dellapina for loving and caring for our son, Terry, as her own, and to Jean O'Neal for her typing skills on such a mammoth undertaking.

I wish to thank my parents, Mr. and Mrs. Dale Jones, for their financial and moral support throughout my three years in graduate school.

The biggest and best thank you goes to my husband, David, and our small son, Terry. They have stoically borne the frenzy of a new mother trying to finish graduate school. A big hug goes to Terry, who, in and out of the womb, went through graduate school
with me and managed to keep his sweet disposition and bright smile even when I was losing mine. Most of all, a very special thanks goes to David, who served diligently as editor, proofreader, photographer, morale booster, and a wonderful and caring husband and dad who certainly did his share of babysitting in the last few months. For three years, he has been committed in his efforts to put me through graduate school, and without his help, I would not have made it. For this, this thesis is dedicated to him.
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Introduction

This thesis examines the multiple factors which have influenced costume design in film history by observing the various representations of the historical figure Cleopatra in motion pictures.

The screen heroine Cleopatra was chosen for several reasons. First, Cleopatra has been portrayed in as many as thirty-six motion pictures throughout film history which represent a span of several decades. Such a situation allows an excellent opportunity to examine the factors which have influenced film costume design by analyzing how each of several versions of films about Cleopatra have been approached by their respective designers.

Second, Cleopatra, as a historical figure, is from a time far removed from our own and carries with her almost two thousand years of legend as the Queen of Egypt. While Napoleon, for example, has been portrayed in many more films than Cleopatra, his place in history is relatively new, less than two hundred years ago. We know from numerous paintings, etchings, chronicled histories and actual garments worn by him exactly what Napoleon looked like in the early nineteenth century. Cleopatra, on the other hand, has been subject to much more imaginative treatment as what we know about her has been gleaned from passages written by poets such as Plutarch and archeological fragments such as a stylized wall relief and a few badly worn coins. This lack of historical information has allowed
writers and artists throughout the ages to enjoy freedom of interpretation of how Queen Cleopatra might have looked like or what sort of person she was.

Presumably, the costume designers of the films about Cleopatra have had the same access to the same sparse but available resource material about the life and times of Cleopatra plus the additional embellishments to the Queen's story that have occurred through the ages by various writers, historians and artists.

This paper is primarily concerned with how these designers interpreted the information they had, along with a variety of given boundaries and circumstances—the factors that influenced their design choices—to create the screen image of Cleopatra, Queen of the Nile.
Chapter 1.
A History of Costume Design in Film

Motion pictures or "movies" began in the early 1890's with the introduction of Thomas Edison's primitive hand cranked machine called a Kinetoscope which ran short film strips photographed by a Kinetograph camera. ¹ By turning a crank and peering through an eyepiece in one of the new "peepshow" devices, a viewer could see flickering images of humans and animals in motion. ² Then, in 1895, in Paris, the French Lumière brothers, Louis and Auguste, introduced a simple film projector known as cinématographe that could handle two-reel films for exhibition to large audiences. ³ French artist-director, Georges Méliès, began to make films using techniques of trick photography in 1896. ⁴ Filmmakers in Britain, France and Italy were very innovative and prolific with film production at the turn of the century, but, on the eve of World War I, the U.S. would soon become the primary source for commercial film production.

In 1902, Adolph Zukor, an emigrant from Hungary, converted a loft space in New York into the Crystal Hall, a "movie house" to show moving pictures using the Lumière projector. Soon these movie houses began to multiply throughout the city. Showmen immediately began to form production companies. D.W. Griffith, a U.S. director who was responsible for many innovations in this new medium, founded Vitagraph in 1909. ⁵ In 1912, Cecil B. DeMille, a New York
theatrical producer, entered into a partnership with Jesse L. Lasky and Sam Goldfish (later Goldwyn) to form the Jesse L. Lasky Feature Play Company. 6

During the early years of film making, most production companies were located in the New York area. Actors in these early days were asked to supply their own wardrobes or clothes were bought at local department stores or from Broadway costume rental houses. 7 Costume pictures, at least, in the beginning, had been filmed directly from stage productions—the costumes were those used on stage. 8 Most films at the time required only one or two ensembles for each actor, perhaps with changes of accessories and costume jewelry. The point was to "make do" when it came to dressing for a film, so many films were hodgepoodles of apparel. 9 As quite a lot of filming was done in the East Coast studios, couture houses such as Lucile, Ltd. and Madame Frances often supplies dresses for the starts of feature films, although they did not, as a general rule, get any kind of screen credit. 10

In 1912, the pioneer producer, Adolph Zukor, managed to successfully elevate the film medium to new respectability by famous name to the screen in a famous play. 11 Zukor purchased the rights to exhibit Sarah Bernhardt in QUEEN ELIZABETH. In this 4-reel French-produced film version of QUEEN ELIZABETH, the star, Mme. Sarah Bernhardt wore costumes she had commissioned from Paul Poiret, the leading couturier in Paris at the time. 12 With his daring design, love of fantasy, and unbridled use of extravagant
materials, Poiret created garments that were more often costumes than haute couture. The fabrics Poiret made fashionable—embroidered Chinese silk, crepe georgette, patterned metallic lame, satin handpainted with exotic designs, soft leathers cut and punched out to imitate lace, thread-of-gold and silver appliqued motifs—would help create the mystique of luxe surrounding movie star during the twenties and thirties.  

Migration by the film industry from the East to the Los Angeles area had begun in 1910 and by the mid-twenties, most of the important film companies had either moved to Hollywood or had originated there. Film costume design and crafts began to blossom with the creation of Hollywood. Western Costume Company, a costume rental house founded in 1912, originally serviced westerns but subsequently moved into other areas of costume rental. For the more elaborate productions of D.W. Griffith and Cecil B. DeMille that required period costuming, garments were quickly made for the stars and principals, and the supporting cast and extras were garbed with either rented clothes or hastily assembled odds and ends of circus or masquerade paraphernalia. The art directors might coordinate the disparate elements of the costume designer, set designer, set decorator, and cameraman, but it was a matter of luck and professionalism if those elements merged into a unified artistic vision.  

The first movie with custom-made costumes was D.W. Griffith's Judith of Bethulia (1913). The costumes are described as looking
like "glorified sheets and bathrobes," but nonetheless the film was pioneer in establishing the practice of costume design in film.\textsuperscript{18}

In 1914, D.W. Griffith had to order Civil War costumes made for his film \textit{Birth of a Nation} (1915) from Western Costume Company. Bent on authenticity, Griffith had planned to use original uniforms, but discovered that progress in nutrition over the intervening fifty years had made the average actor of 1914 too large to fit the average soldier's uniform of the 1860's.\textsuperscript{19} Another Griffith film, \textit{Intolerance} (1916) was the first American movie to have lavish sets built and period costumes made for thousands of extras.\textsuperscript{20}

The development of costume design departments in the Hollywood studios was the result of two major factors—there were few fashion sources to draw on in California, and special costumes were needed for the epics, period stories, musicals, and Westerns that became staples of the industry. Western Costume Company in Hollywood, rented to the studios from their large stock of period and folk costumes, but this proved in time to be an expensive and often imperfect way of dressing a film.\textsuperscript{21} Studios had wardrobe departments, which in the early days were rather inadequate but nonetheless important to the making of films. There costumes were hastily assembled, and extras lined up to receive their "disguises" each morning and return their borrowed outfits when the workday ended. Each wardrobe department had a head of wardrobe and a small staff of workers. Although alterations and repairs were made to the meager collections of costumes assembled from downtown Los Angeles
bargain racks, no attempt to design costumes from a sketch was made in the early days of the studios.\textsuperscript{22}

Cecil B. DeMille was one of the first film directors, along with D.W. Griffith, to realize the importance of talented scenic and costume designers. Claire West, one of the first to design costumes specifically for film, designed Griffith's \textit{Intolerance} and also worked with DeMille on many films. DeMille was also responsible for bringing artist-designer Paul Iribe from France to create the sets and costume his leading lady, Gloria Swanson, in \textit{Male and Female} (1919). Iribe, a former assistant of Poiret's would have wide influence on the future of motion picture set and costume design.\textsuperscript{23}

By the end of World War I, Hollywood costume crafts had assumed a structure that would endure for almost thirty years.\textsuperscript{24} Shops or wardrobe departments closely followed that of a Broadway costume shop. W. Robert LaVine wrote in \textit{In a Glamorous Fashion}:

\begin{quote}
Clothes were turned out in assembly-line fashion. Once a muslin pattern was perfected, cutters shaped the cloth, seamstresses basted it together, and fitters worked on it—first on dress dummies, and then fitting it to the actress's body; the designer personally often did the final fittings. As they grew in size, these departments also became stratified, each with a chief designer, head of wardrobe, several junior designers, sketchers, and period researchers.
\end{quote}
Resident studio designers were provided with well-appointed working quarters located in the costume department building, decorated to the individual's liking at company expense. Chief designers were responsible for dressing both star actors and actresses in a film, although men's costumes often were delegated to assistants. By 1925, fashion had become absolutely essential to the movies and the mystique of Hollywood. Some films capitalized on the designer's name. During the twenties and thirties, the most visible and important movie costumers were, in a sense, disciples of French couturier Paul Poiret. Film designers, Natacha Rambova, Howard Greer, and Adrian all either worked or studied in Paris when Poiret was still an important fashion influence, and both Travis Banton and Orry-Kelly have acknowledged their admiration of his work and his influence on them. Poiret never designed for American studios, but his influence on motion picture costume design has been inestimable. In 1925-26, Russian-born designer and illustrator Erte had a brief sojourn in Hollywood as costume designer for MGM. He left at the peak of the Jazz age period that F. Scott Fitzgerald described as "the biggest, gaudiest spree in history." Other couture designers designed for the screen, mainly for the leading star in a picture. French designer, Coco Chanel was signed by Sam Goldwyn in an effort to overcome the problem of shifting waistlines and hemlines that occurred in the 20's and 30's. Chanel travelled to Hollywood in 1931. After her first attempt at film costume design with _Palmy Days_ where she designed one dress for the star, Barbara Weeks, she went on to design dresses in plain white silk
for *The Greeks Had a Word For Them*. Paris designer Schiaparelli had her hand in designing several British films in the 1930's and also did costumes for Mae West.\textsuperscript{30} British fashion designer Norman Hartnell steadily supplied clothes for British films for about forty-five years.\textsuperscript{31} Many studio designers had come from couture houses. Studio designers such as Howard Greer and Travis Banton, both had worked at the house of Lucile, Ltd.\textsuperscript{32} By the mid-1920's, the studio film designer began to emerge in his own right as a specialist in the problems and special considerations to be confronted when designing for film. Now, at the end of the decade and the coming of talking pictures, every studio had at least one designer, many sketch artists, wardrobe men and women, and seamstresses.\textsuperscript{33}

By the 1930's, Hollywood assumed more "surreal elegance," along with more influence on the American movie going public.\textsuperscript{34} For the small price of a movie ticket, Hollywood provided the Depression-weary public with a fairy tale view of wealth, fantasy and love. Fashionable costume design was largely responsible for creating this veneer of glamour and elegance of the stars. A star was not born, but made. They were considered raw material worked on by technicians: the makeup artist and lighting cameraman would mold the face, the costume designer molded and decorated the body.\textsuperscript{35} The costume designer did not have to worry about budgets during these great and best days of Hollywood.\textsuperscript{36} Labor was cheap in the thirties--there were no unions--and studios often made duplicates and triplicates of even the most expensive costumes in a major
movie. 37

The development of sound movies in the 1930's brought added problems to movie costumers. "Particular fabrics were discovered to be impossible to use; the rustle of taffeta and certain satins was picked up by a sensitive microphone. Jewelry had to be carefully chosen, or the clanking of heavy earrings might drown out the words of love whispered by a star to her leading man in a close-up." 38

The costume designer was more affected by the advent of Technicolor than all of the other innovations in the film-making industry during the thirties. W. Robert LaVine wrote in _In a Glamorous Fashion:_

Accustomed to working in the colorless world of black-and-white film, Hollywood designers thought, sketched their ideas, and saw the results of their creations in a neutral-colored atmosphere. When color was used, it was applied to costume sketches to dramatize a designer's idea and make it easier to receive a director's or star's approval. Thus it often happened that costumes made for black-and-white films were executed in bizarre, even hideous, color combinations: lavender and orange, olive green and mustard, magenta and lemon yellow. It was the way a color photographed that mattered; what tone of gray it produced on film was the sole determinant of its use." 39

Trained color experts were hired by the studios to assist designers in coping with this new problem. For several years, the Technicolor consultants restricted costume designers and art directors to the dullest possible colors, especially avoiding red. 40 Most designers who had begun their film careers designing in black-and-white never
satisfactorily adjusted to the new innovation, and both Adrian and Banton expressed their preference for working in the achromatic medium.\footnote{41}

The entry of the U.S. into World War II marked the beginning of a more serious decade of film making. The war years signaled the fade-out of Hollywood's most glittering era and brought more austerity and restraint to the screen. Expert costume workroom personnel, whom designers had depended on to execute their involved designs, turned now to urgent war work that offered them better salaries. The most serious problem faced by a studio designer, however, was the sudden scarcity of luxurious materials need for the execution of movie costumes.\footnote{42} One directive from Washington, known as L85, forbid designers the use of such fabric-consuming trimmings as patch pockets and cuffs on trousers, while another order set a $5000 ceiling on new materials for each film. While this was not very strictly adhered to, there were virtually no fine fabrics available.\footnote{43} In fact, fabrics of all kinds became almost impossible to find and by 1942, the reserved stocks of fabrics had almost been depleted, and studio workrooms were running under make-do conditions. Beads, indispensable in creating dazzling gowns, were the first to disappear as supplies from German-occupied Czechoslovakia were cut off even before America entered the war. Consequently, caches of beads were carefully hoarded at the studio costume shops. Trimmings were used over and over again. Used costumes that had been exiled to wardrobe storage racks were now
remodeled or taken apart and reused. Later, most of the designers would agree that the restrictions and economies enforced in studio wardrobe departments during the war years greatly affected the future of costume design in film. Never again would a film budget tolerate the extravagance of the twenties and thirties. 44

The emergence of a new kind of costume design for films was seen in movies such as John Ford's Grapes of Wrath (1940) with faded overalls and hand-me-down calico dresses. This type of realistic film was very popular during the war years as was the fantasy-escapism movie, seen in films such as Arabian Nights (1942) and Cobra Woman (1944). Extravagant costumes in movies such as Lady in the Dark (1944), starring Ginger Rodgers, and Gilda (1946), starring Rita Hayworth, were rare exceptions to the frugality and austerity of the war years. More representative of the times were serious films put together as quickly as possible on modest budgets. 45

After the war, films that were in demand were those dealing with serious social problems like alcoholism, anti-Semitism and mental illness, subjects that had formerly been taboo in movies. With the newsreel look that became popular in postwar films, costuming necessarily had to appear as untheatrical as possible, and designers found themselves now asked to "dress her down" when working with a star. Hollywood continued to produce new movie stars after the war years, but they were a different breed, less dependent on fabricated allure. 46
The forties brought proper recognition for movie costume designers when, in 1948, the Motion Picture Academy announced it would henceforth present an Oscar for costume design. But, along with this recognition and the appearance of television, the late forties saw the demise of the Hollywood empire. Many film historians cite 1950 as the end of the golden age of Hollywood which coincided with the release date of *Sunset Boulevard*, a film about the tragedy of a deranged movie star caught in the web of her past glory. The film, which starred Gloria Swanson, revealed for the first time the peculiar contents of the film industry's carefully guarded closets.

In the 1950's, studios produced films with spectacle of epic proportions, 3-D and wide screen cinema in order to draw audiences away from the T.V. sets and back to the movie theatres, but with not much success. Despite the decrease in film production caused by television, most costume designers continued to be active because the introduction of such wide screen processes as Cinemascope, Vistavision and Todd-AO, the increasingly frequent use of color and the proliferation of epic tales all made production details such as costumes more important than ever.

The 1960's saw the rise of the independents, in all aspects of film making, including the costume designer. More and more, movies were being independently produced. Production staffs were frequently hired on a free-lance basis. The ending of the great Hollywood studios marked the demise of the studio costume designer.
Interestingly, the rise and fall of the studio costume designer paralleled that of the star system. Eventually, the resident costume designer disappeared from movie studios.
Chapter 2.
The Development of the Historical Epic Film

Epic literature, primarily in poetic or narrative form, is one of the first kinds of recorded history of man. As the epic appears as the first literacy genre in the cultural history of the world, it is not surprising that the first films of any real substance and length used this epic form. The literary epic, chiefly designed to enlighten in a morally uplifting and instructive manner, transfers the accomplishments of the past into an inspirational entertainment. As popular national ballads, epics celebrate heroic passages in the history of a people. Though they often contain moralistic and religious underpinnings, epics focus on action rather than philosophy; their stage is the public arena and their man is a man of affairs.

When the early pioneers in the cinema looked for filmable subjects and themes, the epic form was an obvious choice, especially epics of the ancient world. In learning to stretch their new medium to its limits, filmmakers began to produce large-scale works quite early. With its broad movements through time and space, and its emphasis on action and external characterization, early filmmakers found the epic form ideally suited to the film medium. More fully than any other visual medium, film could accommodate the multiplicity and physicality that the epic form required. Film
offered visual equivalents for the verbal grandeur of literary epics. 56

Spectacular films, inordinately long films, heroic films, war films or costume films, all, at one time or another, have been dubbed "epics." However, Derek Eiley, in his book, The Epic Film, attempts to redefine the word "epic" for cinematic use. He narrows the definition of the term "epic form" in cinema specifically to those films dealing with periods up to the end of the Dark Ages, a time when the literary epic form is at its greatest. 57 Subject material appropriate for the film epic has come from such courses as the Greek epic poems, the Iliad, Odyssey and the Aeneid. Stories from the Bible have always provided a great bulk of raw material for filmmakers to shape into visual form. The Roman histories, particularly those dealing with the Imperial Rome, have also been popular as subject material. Granted, many other films, both post-medieval and contemporary, also possess epic qualities. Films such as Gone With the Wind (1939) and Giant (1955) are done in the style of the epic form, emulating the huge scope, size and spectacle typical of epics. But in a pure sense, they are not truly epics because their subject matter does not come from true epic form.

The main inspiration for later Hollywood epic films came from Italian spectacles rather than from native film and theatre sources. The Italian film industry had produced costume films as early as 1903, though these spectacles did not receive international
attention until Quo Vadis (1912) and Cabiria (1914) were released to wild acclaim.\textsuperscript{58} Italian culture has a consistent tradition of operatic grandeur, and this taste, along with the rich architectural heritage of Italian cities--classical buildings still standing and available for filming--made it inevitable that Italy would produce the first film spectacles.\textsuperscript{59} After the success of Cabiria, the costume movie flourished in Italy.

Abroad, the Italian epics were acclaimed, admired and studied.\textsuperscript{60} The influence that these early Italian "ancient" films had on the American film industry is immeasurable.\textsuperscript{61} Inspired by the scale of the Italian epics, D.W. Griffith quickly surpassed them not only in scope but in style and substance as well.\textsuperscript{62} Griffith espoused the American idea of doing it bigger, better and more expensively. It is significant that the first full-length film in the American repertory is Griffith's Judith of Bethulia (1913), a Biblical epic.

For all of Griffith's artistic success with his subsequent epic films such as Birth of a Nation (1915) and Intolerance (1916), it is Cecil B. DeMille, however, that influenced the tone of the Hollywood blockbuster.\textsuperscript{63} DeMille claimed his magic formula for successful epic films to be "sex, sets and costumes."\textsuperscript{64}

The standard Hollywood spectacle displays visual amplitude and an elegant mise en scène, but even the most conscientious ones have problems with dialogue.\textsuperscript{65} It is not surprising, therefore that epic films enjoyed their greatest critical acclaim in the silent period.
The two great epic cycles in American films occurred during the silent period, from 1915 to 1927, and the postwar period, from 1949 to 1965. In both periods, epics were produced as self-conscious demonstrations of possibilities of film. Epic scope served as a display of cinematic virtuosity.  

Why the particular attraction to the ancient world in film? Approximately four hundred feature films set in or about the ancient world have made familiar to many hundred millions of modern people an alluring and exotic world. Ancient warfare with its charging horsemen, clashing chariots, and hand-to-hand combat provides colorful and magnificent spectacle and so do triumphal processions, columned temples and fiery pagan rites. The ancient world provides the right ingredients, including massive and exotic settings, powerful heroic figures from mythology, epic narratives and the Bible, mixed with a twist of romance and adventure, in the formula for popular film entertainment. Besides these visual and psychological reasons for antiquity's popularity in the cinema, there are also historical and cultural reasons. One, the ancient world, never really released its cultural grasp on modern man. Another reason why the young cinema immediately adopted antiquity as one of its initially favorite subjects was simply the popularity of antiquity as subject matter in the theatrical, literary, and educational worlds at the turn of the century.  

The Hollywood epic presents a conservative view of the ancient world. Its sense of the past is based on visual conventions borrowed
from Victorian paintings, nineteenth-century stage design, the décor in the early Italian epics and in the pioneering work of Griffith and DeMille. Epic films rely heavily on visual clichés, but this is not to say that historical exactitude or period detail are alien to the film epic. Many of the greatest film epics take the greatest liberties with history, while many equally great ones manage to reconcile the two sides. The chief feature of the historical epic film is not imitation, but reinterpretation. With their action scenes and monumental décor, the earliest epic movies exploited the late nineteenth-century theatrical vogue for spectacle. Spectacle is the genre's most characteristic trademark.

Characters in epics are observed as icons seen typically in long shot rather than close-up; they are larger-than-life figures who participate in ceremonies and who create legends. The star-system, one of cinema's most maligned virtues, also provides invaluable shorthand in epic characterization. An actor may not necessarily resemble his historical counterpart, but the charisma he brings to a role is a powerful asset.

Historical epics that have neither a religious nor a nationalist theme are a problematic genre. To interest audiences, these films must have some aim beyond their recreation of an ancient world. Their lavish sets, their pageantry, their exotic appeal, their use of history, must be purposeful; the films' raison d'être the definition of heroism or the underlining of a pertinent historical idea.
After the great silent period of epic films, few epics were made in Hollywood in the 1930's, but DeMille almost single-handedly continued the tradition with lavish historical recreations such as *Sign of the Cross* (1932) and *Cleopatra* (1934). The second epic phase in American films was prompted by a similar motive as the first: to prove that films were superior to a rival medium. In this case, the rival was television. The studios tried to lure audiences back with the large screen process.

"How did they ever do it?" and "How much did it cost?" are questions that run through the audience's mind when viewing an epic film. The visible extravagance and spectacle in the Hollywood epic has become, as Michael Wood has noted in *America in the Movies*, something of a metaphor for American ambition, vulgarity and worship of materialism. But whoever the director, and whatever the story, the aim is always the same: to overwhelm the public with unheard of marvels and extravagant sets and costumes that no theatrical stage or television could match.
Chapter 3.
The Mystique of Cleopatra: History and Legend

Historical fact mingled with centuries of legend have created the mystique of Cleopatra. Whether immortalized by ancient poets and writers, or portrayed in lush nineteenth-century romantic paintings, Cleopatra has become the cliche for a sensuous woman ruled by lust and emotions. In his Inferno, Dante banishes her to Circle II of Hell, the place for lustful souls which are tossed forever upon a howling wind: "Lo! toss on the blast, Voluptuous Cleopatra, whom love slew." In Shakespeare's Antony and Cleopatra, Cleopatra is referred to as an "Egyptian dish." In actuality, it is doubtful that Cleopatra possessed even one drop of Egyptian blood. She was, in fact, the descendant of several generations of the Ptolemies who were of Macedonian extraction.

Most of the myth and legend about Cleopatra was acquired centuries after her death in 30 BC. Through the ages, writers and artists have felt compelled to further embellish the persona of such a powerful and intriguing woman. The morals of the moment were placed next to her so that she and her actions were often seen out of context to her time and place in history. She was seen as a tragic and noble figure in Shakespeare's day, a romantic voluptuary in the nineteenth-century and a vamp during Prohibition. Ernle Bradford writes in his biography about Cleopatra, "The reputation
that she has commonly had in later centuries—of the archseductress, the guileful and sensual woman—is almost entirely a product of Roman propaganda against her." He goes on to explain that the biased accounts we possess were written by the conquering Romans, that "it was natural that they should portray the woman who had tried to prevent Rome from dominating the Mediterrranean as evil, treacherous, and given to sexual excess." 84

When Cleopatra was born at the end of 70 or the beginning of 69 BC, Egypt had already been a united nation, under its Pharaohs, for over three thousand years. The Macedonian, Greek-speaking dynasty of the Ptolemies to which Cleopatra belonged, had been ruling Egypt since the death of Alexander the Great in 323. 85 When Alexander died and his empire divided up, the "successor state" of Egypt was seized and secured by Ptolemy I, Alexander's staff-officer, general and historian. 86 Ptolemy I and the long line of Ptolemies to follow were successful in sustaining a Greek-styled monarchy centered in the capital city of Alexandria while still maintaining the facade of the dynastic grandeur of former Pharaohs. Among the trappings of the Pharaohs whom they had succeeded, the Ptolemies had adopted the ancient dynastic practice of incest in the Royal Court. 87 They also preserved the ceremony of the Egyptian coronations where the priests invested them with the royal crook, sceptre and whip, and crowned them with the double Pharoanic crown: the red cobra crown of Lower Egypt and the white, conical, bulbous-tipped vulture crown of Upper Egypt. 88 The preservation of these
customs was politically advantageous to the Ptolemies, for the Egyptians still saw their rulers, foreign though they were, as a continuation of the Pharaohs who had been their indispensable links with the gods.  

Six other Cleopatras preceded the famous one, Queen Cleopatra VII, who was the product of the probable union between her father, Ptolemy Auletes and his first wife and sister, Cleopatra V Tryphaena, although historical accounts are still unclear to whether Cleopatra VII was born of Auletes' first or second wife. While Cleopatra was still a young child, Egypt came to the forefront of Roman politics; for, to power-seeking Romans, the temptation to annex such a wealthy country had now become irresistible. By 59 BC, Rome fell under the absolute domination of the most powerful and intelligent leader it had ever produced, Julius Caesar. 

In 51 BC, after her father Auletes' death, Cleopatra took the throne of Egypt along with her younger half-brother, Ptolemy XIII. By 49 BC, Rome found itself in the middle of a civil war. After Pompey was defeated by Caesar at Pharsalia, he fled from the country to Egypt, presumably to safety and possible aid. But the monarchy of Egypt was unstable with the recent deposition of Cleopatra by her brother Ptolemy, led by his chief eunuch, Pothinus, and Pompey was murdered as soon as he came ashore.

Caesar arrived in the Alexandria harbor only four days after the murder of Pompey. He was greeted by Ptolemy's tutor and lord-chamberlain, Theodotus, who offered Caesar not only Pompey's signet
ring, but his severed head as well, in hopes of appeasing Caesar.\textsuperscript{94} Caesar, in need of Egypt's wealth, used the will of the late Ptolemy Auletes which granted Rome protective custody of Egypt upon his death, to manipulate the Royal court situation to his own political advantage. Cleopatra, who had been driven out across the eastern border of Egypt, had managed to make her way back to Alexandria via the Great Harbour. Her landing is immortalized by Plutarch's account, which may well be true, that a Sicilian merchant named Apollodorus smuggled her past the coastguards in a carpet or a roll of bedding. As the legendary story continues, she made her way by secret passages in the guarded palace to appear in Caesar's presence. Then, as the world knows, the twenty-one-year-old Cleopatra rapidly captivated the experienced womanizer, Caesar, who was fifty-two, and they embarked on a love affair in the palace.\textsuperscript{95}

Caesar was apparently fascinated by the young queen who belonged to the most royal of the world's royal houses. Plutarch wrote of Cleopatra,

\begin{quote}
Her own beauty, so we are told, was not of that incomparable kind which instantly captivates the beholder. But the charm of her presence was irresistible, and there was an attractiveness in her person and talk, together with the peculiar force of character which pervaded her every word and action, and laid all who associated with her under its spell. It was a delight merely to hear the sound of her voice \ldots.\textsuperscript{96}
\end{quote}

Unfortunately, little is known of Cleopatra's appearance except from coins and descriptions of ancient writers, for no portrait busts
that can be fully authenticated have yet been discovered, although one or two have been ascribed to Cleopatra VII. The several portraits of her upon existing coins are in the Greek style (see Figure 1). They show her wearing a metal head-band, elaborately tied by a ribbon at the back, probably reminiscent of the circlets worn by earlier Ptolemaic queens and kings. Cleopatra's hair style at this time shows three of the large artificial waves which became a feature of Hellenistic fashion, pulled back in a rather substantial chignon low down behind her head, with a few curls allowed to escape in front of her ears, and behind them. The portraits on the coins suggest an Eastern Mediterranean type, and it would be reasonable to infer that Cleopatra had a fairly dark complexion, or at least no blonde hair, although Macedonians were known to have blonde hair and blue eyes. Dark, she probably was, as Shakespeare noted, for this is what he means when one of his characters calls her "a gypsy." It was from her father, Ptolemy XII Auletes, that she derived her hooked nose.

Cleopatra's makeup was probably elaborate, as complicated cosmetics were an ancient Egyptian custom. Antimony (replacing malachite) and lampblack were applied to the eyebrows and eyelids with round-ended rods, ochre was applied to the lips with a brush, and the nails, soles of the feet, and palms of the hands were dyed orange red with henna. White lead, too, was rubbed into the skin
to make it seem fairer; plants, seaweeds and mulberry juice were all used to produce different shades of rouge. 104

Like the Ptolemies before her, she made much of state events by wearing ceremonial garb resembling that of the Pharaohs of earlier Egyptian Dynasties. In the privacy of the royal court, however, Cleopatra probably wore the fashions of the Macedonian Greeks. 105 Greek was the language of the Ptolemic royal court. No doubt Caesar conducted the love-making in his excellent Greek since Latin is not mentioned among Cleopatra's numerous languages. 106

The overall impression one gets from her portraits on ancient coins is of a good-looking, but not pretty, woman. The eyes, the height of the brow, the clarity of the features, the nose and chin, all suggest a woman of intellect and power. 107 She was a woman of powerful intelligence, wit and considerable political ability. 108 Along with her talent for languages, including Egyptian which none of the previous Ptolemies had bothered to learn, she seems to have had considerable interest in the arts and sciences. 109 All this must have appealed to Caesar along with her great vitality for life. 110

Amidst his intimate relationship with Cleopatra, Caesar also pursued his original mission as arbitrator and enforced a brief reconciliation on the royal brother and sister, but their peace was hollow. 111 Soon the Egyptian army commander, Achillas, entrusted by Pothinus, Ptolemy's chief eunuch, began to wage war against Caesar. In the Battle of the Moon-Gate, Caesar, with only two
legions, moved to the attack in the Great Harbour and succeeded in
capturing the entire Egyptian fleet, then proceeded to burn every
one of the ships in the Harbour. Caesar's small forces were
finally joined by the armies of Mithridates, and together they took
the city of Alexandria by storm. The boy-king, Ptolemy, apparently
drowned in his frantic attempts to escape the forces of Caesar.

Cleopatra was retained as queen, but in accordance to Aulete's
will, Caesar arranged for her surviving younger half-brother, aged
twelve, to rule, joining with her as Ptolemy XIV. As part of
ancient tradition, they were married, but their joint rule was
hardly taken seriously by Cleopatra who never placed his head on
coinage, but continued to portray her own head alone.

In early 47 BC, as Caesar accompanied Cleopatra on a cruise up
the Nile, it was apparent that Cleopatra was pregnant with Caesar's
child. When their son was born in the summer of 47 BC, the
people of Alexandria facetiously called him Caesarion or Little
Caesar. Soon after Caesarion's birth, Caesar bid farewell to
Cleopatra and marched out of Egypt with his small forces. Me-
andering through the Mediterranean to secure more territories, it
took Caesar almost a year to make his way back to Rome.

Cleopatra came to Rome herself in 46 BC, accompanied by the
thirteen-year-old Ptolemy XIV and an imposing entourage. With her
also, was her infant son Caesarion, so that she could emphasize her
claim that his father was Caesar. During this visit, she wished
to reaffirm the treaty of alliance and friendship between Egypt and
Rome. The main purpose of Cleopatra's visit, however, was to continue her close personal relations with Caesar, since it was on him, treaty or no treaty, that her whole position depended. 120

Ever increasing unrest in the Roman Senate caused by Caesar's growing power cumulated in his assassination on the Ides of March, 44 BC, by a group of conspiring Senators led by Brutus and Cassius. 121 Two days after Caesar's death, his will was read out, and not surprisingly, Cleopatra and Caesarion were not mentioned in its contents. 122 Octavian, Caesar's nephew, was named as his heir. With the Roman empire still shaken by Caesar's assassination, a Triumvirate was created by Octavian, Mark Antony and Lepidus. Cleopatra, having lost her lover, patron and friend, returned to Egypt.

Meanwhile, Mark Antony sought out Caesar's assassins. He confronted their troops at Phillipi and won an overwhelming victory while Brutus and Cassius lost their lives. The Triumvirate now had almost the whole Roman world to themselves. Antony, himself, had assumed control of all the provinces on the far side of the Adriatic Sea. 123

By 41 BC, Antony, in need of the wealth of Egypt in order to pay his armies and thus secure his position in the East, found that he could not postpone a meeting with Cleopatra any longer. With negotiations, it was arranged that they would meet in Tarsus. 124

In Plutarch's elaborate description of the historic meeting between Cleopatra and Antony in his Life With Antony, one cannot suppose that every detail is authentic or unexaggerated, since the
dramatic tale had already passed into legend. The Queen's arrival at Tarsus created such an impression that over two thousand years later it still lingers in human memory. Shakespeare, in transcribing Sir Thomas North's translation of Plutarch's account almost word for word, immortalized the occasion:

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion--cloth-of-gold-of-tissue--
O'er picturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did. 

The royal barge, followed by its attendant escorts and supply ships, sailed up the river Cydnus until it reached the lake on which Tarsus stood. Although Cleopatra already knew Antony well from her previous visit to Rome, she thought it befitting to regally impress him with dazzling feasts and entertainment. And so Cleopatra, captivating Antony by her personal attractions and royal glamour, became his mistress.

There must have been not only all the legendary feasting and love-making at Tarsus, but also a good deal of unromantic negotiation. The meeting was a political conference, too, designed to
cement together two complexes of power. After the festivities at Tarsus, Antony journeyed to Alexandria with Cleopatra and spent the winter of 41 BC with her. When confronted, though, with news of a Parthian invasion of the east and an unsuccessful revolt against Octavian by his wife Fulvia and brother Lucius Antonius, Antony found it imperative to set sail immediately to settle these disastrous events, leaving Egypt and Cleopatra, who was now pregnant, behind. From this time onwards, they were parted for no less than three and a half years.

During the autumn of 40 BC, Cleopatra gave birth to Antony's twins, whom she named Alexander Helios and Cleopatra Selene. Back in Rome, after a period of tension and some fighting, Antony and Octavian managed to reconcile their differences and their agreement was incorporated in the Treaty of Brundusium. The treaty was sealed by Antony's remarriage to Octavian's own sister, Octavia, who had been recently widowed. Soon after the wedding, Antony and Octavia took up residence in Athens, which Antony made his capital.

In 37 BC, Antony's continuing problems with the Parthians and no sign of Octavian's promised four legions made the thought of returning to Octavia less attractive and made the presence of Cleopatra seem increasingly desirable. So Antony sent Octavia back to Italy and he rejoined Cleopatra at Antioch. After this reunion, Antony began granting Cleopatra large extensions of territory and revenue. With this, Cleopatra attempted to revive her ancestral
kingdom playing upon her association with the ancient goddess Isis (see Figure 2.).

While Antony was off at war with the Pharsians, Cleopatra gave birth to their third child, Ptolemy Philadelphus. 135 In Rome, Octavian had ended the civil war in Sicily and forced Lepidus out of the Triumvirate. 136

In the autumn of 34 BC, Antony staged a triumphal procession in Alexandria to celebrate his victory in Armenia. 137 There was also an elaborate ceremony to honor Cleopatra as the new Isis and to confer a series of titles and territories upon Cleopatra and her children. 138 Cleopatra celebrated the event by coinage with inscriptions showing Cleopatra as "Queen of Kings and of her Sons that are Kings." 139

It was at this time that a propaganda war started between supporters of Octavian, and of Antony and Cleopatra. This was the period when hostile Roman gossip and criticism about Antony and Cleopatra and the ostentatious display of Egyptian wealth and debauchery was at its height. 140 Cleopatra's enemies circulated stories that she was nothing more than a harlot and that Egypt was a country full of orgies and drunkards. 141 As it was stated earlier, Roman propaganda from this time laid the foundation for the majority of untruths about Cleopatra.

In 32 BC, Cleopatra's influence over Antony achieved one of its greatest successes, for he announced that he was divorcing Octavia. 142 Upon the news of this, Octavian seized Antony's will
from the Vestal Virgins in Rome and published its alleged contents to the Senate, emphasizing the clause concerning Antony's insistence upon burial in Egypt. After this play aroused maximum hostility in Rome, Octavian then declared war on Cleopatra.

After amassing warships, money and supplies, Antony and Cleopatra moved to Actium in 31 BC, to establish new headquarters there. But time was no longer on Antony's side. Desertions became common among his troops who were suffering from illness and bad morale. The deterioration of Antony's naval position caused Antony's principal commander, Canidius, to urge withdrawal of their army to the north and go with a land battle instead. But Cleopatra was adamant that the decision be sought at sea. Antony complied with her wishes but had no illusion about a sea fight; the very most that he could hope for was to extricate himself and his fleet from an intolerable position, so that he could then continue the fight elsewhere.

When the now famous Battle of Actium dawned, as expected, Octavian's smaller, but faster and more numerous, ships led in the attack. Antony managed to fight his way through Octavian's fleet and escape with sixty ships, out of the original two hundred and thirty, intact. The battle was lost, but not necessarily the war, which could be renewed in other lands or waters.

Antony had fought the battle not to win, but to escape with Cleopatra. But a number of myths were spread by the victors about the outcome of the battle. Probably the most famous myth about
Actium was written by the Augustan poet, Propertius, and tells how Antony deserted his troops and seamen and fled after Cleopatra, because he was so hopelessly infatuated:

How infamous a love was she
Who bade him turn his ships and flee
On earth's remotest bounds to live
Defeated and a fugitive!\(^{149}\)

Cleopatra and Antony made their eventual return to Alexandria, but they were not safe for Octavian was in pursuit of Cleopatra's ancestral treasure.\(^{150}\)

Octavian's forces were now closing in on Egypt.\(^{151}\) In August, 30 BC, Antony's fleet sailed eastwards out of Alexandria to confront Octavian's ships. But Antony's fleet surrendered without a fight, along with his cavalry and then his infantry force.\(^{152}\) Cleopatra, meanwhile, had fled inside her mausoleum and barricaded herself with her treasure, accompanied only by her two handmaidens, Iras and Charmion, and a eunuch.\(^{153}\)

In his final hour of defeat and disappointment, believing that Cleopatra was dead, Antony committed suicide with his own sword. As he lay dying, he was told that Cleopatra was still alive, and that she wanted him to come to her. Two slaves carried him to the mausoleum where he was hoisted through a window in the uncompleted upper story of the building. With much difficulty, Cleopatra and her attendants brought him in. Soon afterwards, he died.\(^{154}\) On word of Antony's death, Octavian's staff soon broke into the mausoleum and took Cleopatra prisoner.\(^{155}\)

Octavian's anxieties were at an end, for he had gained possession not only of the queen, but of her treasure. With his
authorization, Cleopatra left the mausoleum in order to arrange for Antony's body to be embalmed with appropriate rites. But his death and her own capture had shattered her spirit, and she fell ill, so Octavian had her moved to the palace. 156 Legend has it that he wanted to keep her alive for his Triumph at Rome, but this is unlikely to be true because such an appearance might be interpreted as an insult to the memory of Caesar. It would, therefore, be better if she died, but he did not want to seem responsible for her death. 157

For Cleopatra, the end had come. Legend has it that Cleopatra died from the poisonous bite on her breast of an asp which was smuggled into her quarters in an unsuspected basket of figs. At the right moment, she dispatched a messenger to Octavian bearing a sealed letter which contained a request that she should be buried beside Antony. 158 Octavian sent men to the palace, and there they found her lying upon a golden couch, dressed in her royal robes. She was already dead, and Iras lay dying at her feet. Charmion, also dying, was trying to adjust the diadem on the brow of her mistress. As Plutarch writes, one of the guards cried out, "Charmion, was this right?" And Charmion answered, "It is entirely right and fitting for a queen descended from so many kings." 159

In the aftermath of events, Cleopatra, the last Ptolemaic Queen, passed into legend. For a generation after her death, she was still spoken of as the queen. In Rome, a statue of her erected by Julius Caesar was still standing in third century AD, and the
cult of Cleopatra Aphrodite remained alive more than one hundred years after. In the centuries following, history has managed to malign her as a *femme fatale*, given to sexual excess and capable of every kind of deception. Few historians have appreciated the story of Cleopatra from a factual point of view. Myths about Cleopatra created the impression that the predominant element in her character was sexuality which meant that reports of romance, glamour, sentiment and lust surrounded her amorous relations with Caesar and Antony and thus prevented other aspects of her character from being seen. Especially with the relationship between Cleopatra and Antony, the story of the lovers offers such tantalizing opportunity for romantic sentiment that attention has constantly been distracted from historical fact.

In the two thousand years since her death, Cleopatra has acquired a variety of interpretations from biographers, dramatists, artists and actresses. The years between 1540 and 1905 witnessed no less than 127 dramatic productions concerned with Cleopatra: 77 plays, 45 operas and 5 ballets. She has been depicted in works by artists such as Michaelangelo, Rembrandt, Cagnacci and Tiepolo. She was a favorite subject of the lesser known Victorian academic painters of the late nineteenth century (see Figures 3 and 4). In theatre, she has been portrayed by such famous actresses as Sarah Bernhardt, Helen Hayes and Tallulah Bankhead. Listed in the *Guinness Book of Film Facts and Feats* among historical characters most often represented on screen, Cleopatra scores with 36 film
portrayals. 165

Even now, it is difficult to separate the historical reality of Cleopatra from the legend. Our knowledge of her has been colored by centuries of collected myth. And, as the case with legends, the true story may be known, but the myth is always remembered.
Figure 1. Coin bearing Cleopatra VII's head, 33/34 BC, Berlin Staatliche Museum.

Figure 2. Ancient stone relief of Head of Isis, also called Head of Cleopatra, London Museum.

(From "Cleopatra Souvenir Program Book," by Twentieth-Century Fox Corp., 1963.)
Figure 3. "Cleopatra Before Julius Caesar": engraving from the original painting by Jean Leon Gerome (1824 - 1904).
Figure 4. "Cleopatra during the Battle of Actium": early line drawing by H. Vogel (1855 - 1934).
Chapter 4.
Evaluating Costume Design in Film

The purpose of this section is to explain the materials and methods used for analysis which, in turn, supports the stated topic of this thesis.

The films about Cleopatra selected for observation and analysis in this thesis are Cleopatra (1917), Cleopatra (1934), Caesar and Cleopatra (1946) and Cleopatra (1963). These films were selected for three reasons; one, their availability for viewing (all but Cleopatra [1917] which is presumed lost), two, their production dates which represent four distinct periods of history, and three, their range in the variety of style. Together these reasons provide a broad base of comparison in the chronological progression of costume design in film history.

Each of the above mentioned films, with the exception of Cleopatra (1917), was viewed in its entirety. The film of Cleopatra (1917), even though it is lost, is included in the overall analysis because of its importance in film history and its style which established a base for the films to come about Cleopatra. Fortunately, preservation of still publicity photographs from the film and existing written documentation about the film allows at least enough reconstruction of the film's original presence and style for analysis in this thesis.
The films of *Cleopatra* (1934) and *Caesar and Cleopatra* (1946) were viewed on a Moviola at the Film Archives of the Library of Congress, Washington, D.C. *Cleopatra* (1963) was viewed on a television using a videodisc player.

As each of the films was viewed, each individual costume worn by Cleopatra was transcribed on paper in the form of a small, simple line drawing. The drawings were done in a clear and direct fashion in order to convey essential information about each costume, such as line, color, form and texture. A list at the side of each costume drawing indicates the sequence in which the costume appeared in the film, the scene it appeared in, a brief description of the costume and any additional comments or special notations. Because the film *Cleopatra* (1917) is no longer available for viewing, costume transcriptions were done from available still publicity photographs. It should be noted, though, that because of the limited availability of photographs from the film, only ten representations of the reported fifty costumes of Cleopatra were available for transcription. Proper documentation on the order of appearance of these transcribed costumes is not available, hence the accurate sequencing is nearly impossible. The transcriptions were sorted and numbered based on careful examination of the costumes in context with scenes depicted in the still photographs. As there is no way to know how accurate this method of sequencing is, the number order should be regarded primarily for reference identification rather than order of appearance.
Analysis of costumes and possible areas of influence in their design from each of the four films will be treated in separate chapters, using the following format. After a brief introduction of the film and the costume designer responsible for the costumes of Cleopatra, these costumes will be analyzed according to the elements of design—line, color, mass and texture. The costumes will also be assessed for their contribution to characterization, the world of the film, and whether they were successful as a whole unit within the film.

The next selection will examine the potential areas of influence on the costume design for the film. The first of these areas to be discussed will be that of the costume designer—his or her involvement in the production scheme, interpretation of historical resource material available to them and inclination toward influence by current trends in fashion in their design work for the film.

The second area will examine precedents, events and restrictions in filmmaking that may have affected the costume design. This will include previous films, technical developments in film, current events and restrictions such as censorship that may have affected the outcome of the costume design.

The third area will explore the influence of management on the costume design process. This would involve examination of the backgrounds of individuals primary to the production of the film, such as the director and producer, and their contribution in the
design decision-making during the production.

Conclusions from the results of the examination and analysis of possible areas influencing film costume design will be presented in the final chapter.
Chapter 5.
Analysis of Cleopatra (1917)

Based on the play **ANTHONY AND CLEOPATRA** by Shakespeare, Cleopatre by Sardou, and other historical sources, the film Cleopatra (1917) starred Theda Bara as Cleopatra, Fritz Leiber as Julius Caesar and Thurston Hall as Mark Antony. The film, produced by William Fox, founder of Fox Film Corporation, was directed by J. Gordon Edwards, grandfather of writer-director-producer, Blake Edwards. The costume designer of the film is unknown.

The film, unfortunately, is no longer extant, probably due to the unstable nature of the highly flammable cellulose nitrate film stock that films were made from until the introduction of safety film in 1951.\(^{166}\) The unavailability of Cleopatra puts obvious limitations in how much analysis of any kind can be done on the film. Contemporary criticism and reviews give us some clues to what the film was like. Still photographs provide visual information, although it must be remembered that since the photographs were shot mainly for publicity purposes, they may not give us a totally accurate representation of the scenes in the film. From these existing photographs, ten of the reported fifty costumes worn by Theda Bara as Cleopatra, have been identified. These ten costumes represented in the stills have been transcribed into small
drawings for purposes of analysis and reference, and can be found in Appendix A. Discussion and analysis of the costumes of Cleopatra in this film have been based primarily on the information gleaned from these ten available representations of costumes.

As for the general appearance of these costumes, Anne Hollander, in her article "Movie Clothes" for the New York Times, gives an apt description of the essence of any one of Theda Bara's costumes in Cleopatra:

One inspired and enduring invention from Hollywood's earliest days was a kind of Basic Exotic Vamp suit, a costume probably first perfected in 1917, when Theda Bara wore several versions to play Cleopatra. This outfit, which had hardly changed for 50 years, consists essentially of a jeweled brassiere, more or less revealing, and a jeweled, beltlike arrangement with a centrally placed flap, patch or medalion on the stomach, gathering some tight drapery around the hips. This drapery may be transparent or metallic or whatever and it may fall over the legs in panels or with a slit. The whole thing is usually embellished by festoons of pearls, chains or jewels over the arms, hips or midriff, and it is worn either with a fantastic headdress or long, sexy hair.

This vaguely belly dancerish costume, although it resembles nothing specific in history, is an all-purpose Hollywood device, used over and over, decade after decade, to signal unscrupulous sex in a barbaric setting. It will do for ancient Egypt, Babylon, Greece or Rome..."167

As noted in Hollander's description, the fact that the "Basic Exotic Vamp suits" made famous by Theda Bara in Cleopatra would probably suffice for a sultry female in not only ancient Egypt, but in Babylon, Greece or Rome, too, points out a lack of specific historical commitment on the part of the designer and the studio.
Most of Bara's costumes appear to be a melange of design elements borrowed from a variety of ancient cultures, fused with a bit of contemporary fashion if 1917. In the rush of studio-generated publicity, the fifty costumes to be worn by Bara in the film were claimed to have been inspired by actual modes of fashion or [ancient Egypt]. While it is true that design elements of Egyptian origin are present in the majority of Bara's costumes, most are isolated examples and sometimes seem inappropriate in conjunction with other design elements in the costume.

For the basic silhouette of the costumes for Cleopatra, the designer chose a linear, semi-fitted line. Two varieties of this silhouette appear. The first had a sleeveless empire-line bodice with an attached tube skirt that fell to the ankles, as see in Figure 5 and costume #9 in Appendix A. The second variety is more like the "Basic Exotic Vamp suit" described by Hollander—a two-piece affair with a brassiere top and a jeweled, beaded or fabric girdle with an attached skirt, as seen in costumes #1 and 3, Appendix A. Of the ten transcribed costumes in Appendix A, the two-piece version is the most common. It could be said that the long, sheath-like silhouette chosen by the designer resembles the "kalasiris" tunic worn by ancient Egyptian women, but more likely, it was probably influenced by the contemporary silhouette of the period which was introduced by Paul Poiret in 1908. At that time, Poiret swept the fashion world off its feet by banishing the S-shaped corsets of the Belle Epoque and introducing a slim figured, high-waisted,
pencil-thin silhouette.

As Hollander points out in her description, the costumes are merely variations on a basic theme. Although, modification of the interior or style line is achieved with different patterns of beading or textures of fabrics, the basic silhouette of the costumes remains virtually unchanged. Thus the designer depends heavily on the use of these different motifs and fabrics to achieve visual variety in these costumes. Egyptian motifs that most often appear in the costumes are the symbols for the lily or lotus blossom, papyrus or reed stem, the winged globe and the uraeus, also known as the royal snake or asp. The lotus symbol, for example, is used as a center motif at the bosom of costume #7. The same symbol is carried through to the skirt in the form of appliqued design. The uraeus or royal snake is by far the most common of the Egyptian motifs. On costume #4, Figure 5, a pair of stylized appliqued snakes entwine themselves around the skirt portion of the costume. A coiled snake in the form of jewelry adorns the left arm of costume #8 and the right ankles of costumes #7 and 10. The most interesting use of the snake motif, though, is seen in costume #6. Seen more clearly in Figure 6, a metallic snake is cleverly coiled, in a very Art Noveau fashion, into a sort of "cage" which is attached to each breast, the jeweled head of the asp appropriately centered over the nipple. This ensemble is completed with a large coiled cobra headress and a smaller snake around the left upper arm.

Other aspects of Egyptian dress are used in these costumes,
however stylized. Of the ten transcribed costumes, costume #2 is the sole example of ceremonial Egyptian dress with the double crown of the Pharaohs, sometimes called a "pschent." Versions of the "shendot," an ornamental tab or apron hung from the girdle, are seen in costumes #1, #3 and probably #6. In costume #1, the "shendot" is actually hung from the heavy ornamentation at the center of the bodice. In costume #3, the "shendot" is hung more correctly from the waist of the skirt. Costume #6, judging from other design elements in the costume, probably has a "shendot" hung at the waist of the ornamental girdle, too, although it is unfortunately not visible in the Figure 2 photograph. The flat, round Egyptian collar worn around the neck and shoulders is seen in costumes #3 and #4. One of the most consistent uses of Egyptian dress is seen in the braided wig. This is best viewed in costumes #1, #4, #4 and #9, although in several instances, the headdress worn over the wig does not seem to be of Egyptian origin, as in costume #1. In fact, the mixing of historical motifs in these costumes is quite common.

Another motif that is not related to ancient Egyptian culture, but appears frequently in the costumes, is a stylized daisy flower. It appears in three of the transcribed costumes, #2, #4 and #7. In both costumes #4 and #7, two large daisy flower motifs cover the breasts. It is also seen in a more stylized and enlarged version on the draped mantle worn in costume #2. Use of this particular motif appears to be influenced by the wide use of stylized floral motifs in Art Déco fashion from 1908 to 1925. Indeed, the
fondness for ornate beadwork and ropes of pearls during the Art Déco period by couture designers undoubtedly spawned the inspiration for the designer to include cascades of them in his/her designs for Cleopatra. Beadwork is best seen in costumes #3 and #4. The use of pearls with the bodice of this costume literally created from strands and strands of pearls. Festoons of pearls also made up the girdle. Even the "shendot" is festooned with ropes of pearls.

As for the design element of color, even though Cleopatra was filmed in black and white, the variety of contrast and value can still be discussed. Of the ten transcribed costumes, the majority have an overall high value with dark, contrasting trim lines or motifs. The high value gives these costumes the heightened visibility necessary for them to be seen against a very cluttered and crowded set. The two dark value exceptions are the peacock feather dress with cape seen in costume #8 and the ceremonial garb of costume #2. Even these costumes use high contrast white in order to reveal more form of the garment.

The costumes worn by Cleopatra are fairly substantial in form. Despite some of the sheer fabrics used and the general lack of covering on the body, there is still an overall feeling of weight in the costumes. Much of this heaviness may be caused by the over-embellishment of pearls, jewels and the rather voluptuous figure of Miss Bara herself.

The costumes of Cleopatra illustrate a variety of textures from smooth, hard pearl drapery to diaphanous skirt drapery to a cape
made of peacock feathers. In these costumes, it appears that fabrics such as satin, sheer silk and patterned metallic lamé seem to be favored. Again there seems to be yet another influence of Paul Poiret as he was the couturier to make such rich and exotic fabrics popular in the contemporary fashion of the day.

Without complete documentation of the sequence of the appearance of Cleopatra's costumes, it is difficult to evaluate her character development through the costuming for the film. But by examination of the costumes in the few still photographs available, it appears that the costumes contributed little to the characterization of Cleopatra. Outside of the superficial, stereotypical appearance of the Queen of the Nile, Miss Bara was probably only required to look as sultry, sexy and exotic as possible. This lack of character development or regard to the scene appears in one particular still which records the death of Antony. In the still, Antony, already lying dead on the floor, is looked upon by Cleopatra, barely clad in what resembles a follies-showgirl costume with beaded girdle and a mantle of patterned metallic lamé fabric carelessly draped over one shoulder. For a scene that should command seriousness and respect, Cleopatra has the undignified look of a person just stepped from the shower, half wrapped in a towel.

Another apparent design flaw stems from the lack of collaboration between the designers on the film. The costumes must visually compete with the set of the film which looks as if it were decorated by a Victorian matron back from travels (and souvenir shopping)
in Egypt. The walls are hung with cheap looking lame fabric. The floor is covered by a patchwork of many Persian carpets. The remainder of the room is filled with the clutter of Egyptian-style furniture, bric-a-brac and what-nots. In some still photographs, it is difficult to find the actors among the jumble of the set.

As mentioned earlier, the designer or designers of the costumes in Cleopatra are unfortunately unknown. As was typical in the early years of filmmaking, there were no film costume designers, per se, but even if there had been, like actors in those early years of film, they were not given billing. Usually, the actress herself was responsible for coordinating her wardrobe for the film. Considering Theda Bara's fame by the time Cleopatra was being filmed, she or the studio probably employed the services of a fashion designer for her reported fifty costumes in the movie. Close examination of Bara's costumes in the publicity still photographs does suggest that one designer or at least, a head designer, was responsible for all of her costumes because of the consistent use of certain elements and motifs in the designs.

Unfortunately, nothing is known about the construction of the costumes for Cleopatra. Based on costuming practices in the early days of film, costumes for the male leads like Caesar and Antony, and for the minor characters and thousands of extras were possibly rented from a costume rental house like Western Costume Company or even a Broadway rental house. It is not entirely inconceivable that some of these costumes in the movie could have come from a
previous stage production of Cleopatra or even the opera, Aida. As for the star, if we previously conjectured that Theda Bara's costumes were designed by a fashion designer, it is probably safe to surmise that the fashion house with whom the designer was affiliated constructed the costumes.

Cleopatra was made in the middle of a period of rapid change and expansion in fashion and the world of haute couture which occurred in the first twenty-five years of the new century. 171 Apparent in almost every aspect of design of Cleopatra, especially silhouette, motifs and texture, the designer of Cleopatra was undoubtedly influenced by the leaders of this rapid change in the fashion world, such as Paul Poiret and Leon Bakst. Bakst, the designer of sets and costumes for Diaghilev's Ballet Russes, was renowned for his exotic fantasy and eastern flair in his designs. It was this exoticism of the Ballet Russes style that probably influenced Paul Poiret, the foremost designer of the period, to create his mode orientale. 172 By 1906, Poiret had developed a more fluid style of dress which fell in a straight tubular manner from the bust. 173 By 1912, he had succeeded in liberating the woman's body from stiff corsetting by inventing the brassiere. This landmark in women's fashion allowed for a new eroticism in dress. 174 Also in 1912, Poiret's foreign fashion tour of the major European capitals, and a tour of America in the following year proved to be enormously successful in promoting a wider acceptance of the new Art Deco style which combined the luxury of beautiful materials with
an artistic excellence. More than fashion innovations, Poiret's creations were often controversial apparel inventions, sweeping away the remaining fragments of faded belle époque and setting the stage for the defiant fashion revolution of the approaching twenties. Poiret was best known for his exotic turbans, short minaret-shaped tunics, the lampshade dress and harem pantaloons. He favored luxurious fabrics such as silk brocades, crêpe de Chine, soft silk crépon, lamé and tulle along with beading, embroidery and appliqué.

After analysis of the costumes in Cleopatra, it does appear that Poiret, along with other French designers and the Art Déco movement were undoubtedly a major influence in the background and style of the costume designer for Cleopatra (1917).

As a whole, the overall design of costumes for Cleopatra appear to be the product of fantasy design, inspired by stereotypical Egyptian motifs, Poiret's mode orientale fashions of the decade and the ever-persistent Victorian portrayal of Cleopatra as the sultry and exotic femme fatale.

These lavish costumes were intended to showcase the studio-manufactured legend of Theda Bara as "The Vamp," which was, in part, created by the producer of Cleopatra, William Fox, following the overnight success of Bara's first film, A Fool There Was (1915). Press releases unabashedly fabricated her background: "Theda Bara was born in 1891 in Egypt—in the shadow of the Sphinx. She was the daughter of a French painter and an Arabian princess,
who had eloped to an oasis in the Sahara." Privately, Theda Bara was a demure young lady named Theodosia Goodman, daughter of a respectable tailor from Cincinnati, Ohio, but to movie-goers, she was "The Vamp" with her death-white face, snaky black hair and sensuous, heavy-lidded eyes. 178

At the time that Cleopatra was made, the United States had just entered World War I in April, 1917. The social upheaval known as the Jazz Age had not yet begun, but many women's suffrage, temperance and reform groups of this period made great efforts to impose some sort of censorship on films with licentious subject material. Theda Bara's fabricated image as a *femme fatale* was a particular target for attacks from these groups, who felt that Bara and her films were the embodiment of sin and that no adult, much less a child, should be allowed to view them. 179 But, interestingly, their well-meant attempts at film censorship only boosted the ticket sales of the allegedly unwholesome film. Previous efforts to censor certain films were as unproductive. In 1909, New York City Mayor McClellan ordered all picture houses closed in the city. A group of public-spirited citizens attached to the People's Institute offered to inspect and judge all films before they were shown in the city. That arrangement was agreeable to the mayor and the movie producers, and the National Board of Censorship, as it was then called, went to work devising rigid standards and ordering deletions and changes. But, by 1915, it had become apparent that even such friendly censorship as this was impractical. There was
no uniformity of opinion on what constituted censorable matter. So the board became the National Board of Review of Motion Pictures. Among its functions was the classification of films according to their "audience suitability" and the circulation of lists of classified films among socially minded persons. Not until 1922, when Will Hays became director of the Motion Picture Producers and Distributors of America, more popularly known as the Hays Office, would the film industry have real success with the establishment of censorship guidelines.

Part of the movie censorship uproar was, no doubt, caused by some of the skimpy costumes worn by screen actresses which appeared to be transparent or practically nonexistent. Even in this time of the emerging "emancipated woman," the baring of a woman's ankle or shedding of the corset was considered bold. In light of the later film censorship policies of the conservative Hays Office and Legion of Decency in the 1930's, much of the costuming in silent pictures does seem risqué. In the years prior to the famous Hays Office censorship, though, it is probably safe to assume that film censorship or regulation did not affect the costumer designer's work, although, in a general sense, standard rules of decorum in women's dress of the time probably were followed. Of course, Bara's scantily clad portrayal of Cleopatra obviously did not conform to the standards of decent dress for the average woman of 1917. This fact did not go unnoticed though, and the costumes, which displayed more of Bara's shoulder than the film censors appreciated caused
yet another Bara furor. When the film was released, local women's
decency groups in midwestern cities such as Omaha and Kansas made
noble attempts to boycott the showing of such a "wicked and sug-
gestive film," usually to no avail. 182

To direct his film, producer Fox selected J. Gordon Edwards,
grandfather of writer-director-producer, Blake Edwards. When Fox
was first embarking on film production of his own, he sent Edwards,
already a stage director, to study methods of film production in
Europe. On his return to New York, Edwards was appointed supervisi-
sing director on all future Fox Films. 183

Even so, William Fox, a wary and suspicious individual, most
likely had much more influence on the way Cleopatra looked than
did his director, Edwards. But, as was typical then, the producer,
not the director, most often determined the look of the movie.
Costumes and sets were frequently underway before a director and
stars had been assigned to a production. 184 While hardly in-
terested in bringing an authentic Shakespearean play to the screen,
Fox, nevertheless, strove for authenticity as well as spectacle.
His screen writer, Adrian Johnson, relied more upon Victorian Sar-
dou's melodramatic play, Cleopatré, than Shakespeare's tragedy,
Anthony and Cleopatra, for inspiration.

The Fox press department had a field day in marketing their
film. It boasted that fifty costumes would be worn by Bara in the
film, all inspired by actual modes of fashion of the day; and on
the posters advertising the film, the press department wrote:
Produced at an approximate cost of $500,000 and with a cast of about thirty thousand men and women, this photodrama resurrects the life and love of Cleopatra, Antony and Caesar and in striking fidelity to antiquity shows how one woman changed the destinies of the world.\textsuperscript{186}

In an interview about the film, Bara would explain:

I believe that Cleopatra was little different from the usual girl of today. I believe that the story of her tragic life, if placed in modern setting, with its heroine a girl of the working class, would be found almost commonplace. There would be little to distinguish it from the cases of a thousand girls of our own day.

William Fox, though, decidedly favored a more exotic Theda Bara.

"The coming of Theda Bara was prophesied by the ancient Egyptians!" the press story headlines read.\textsuperscript{187} The press stretched the story to extremes, suggesting that Theda Bara was, in an earlier life, the daughter of Seti, high priest of the Pharaohs. In another release, she was called the twentieth-century reincarnation of the renowned Egyptian queen. Later, after completing the film, Bara echoed:

I felt the blood of the Ptolemies coursing through my veins. I know that I actually am a reincarnation of Cleopatra. It is not mere theory in my mind. I have positive knowledge that such is the case. I live Cleopatra, I breathe Cleopatra, I am Cleopatra!

The elaborate build-up paid off for the studio as an estimated five million people flocked to the showings within a year, often paying the $1 maximum ticket price.\textsuperscript{188} When the film was released in
October, 1917, it did remarkably well at the box office, being shown as a roadshow production, with a symphony orchestra on hand to enhance the opulence of the film's lavish settings. Typical of the press compliments heaped on Theda was that of the New York Review: "Proud, defiant, willful, emotion insinuous by turns, Miss Bara makes a representation the most auspiciously successful of her career." An uncommonly fine picture," wrote the New York Times. "Miss Bara contributes a thoroughly successful portrait of the Serpent of the Nile. It is the finest sort of film fare . . . and fans are certain to flock to it." The New York Tribune, "completely overwhelmed," said the spectacle "simply beggars description and Theda Bara has never before looked so regally beautiful." Although many critics felt that Theda had never been better than as the imperious Egyptian temptress, the rare dissenters included the Brooklyn Eagle, which liked everything in the film save the star. "She made a burlesque of the Serpent of the Nile and is never for one moment convincing," said the Eagle's critic. "She could never tempt a man to be late for dinner, much less to give up the throne of Rome. When she was not repulsive, she was funny."
Figure 5. Theda Bara as Cleopatra [Transcribed costume #4]
(Still photograph courtesy of The Museum of Modern Art)
Figure 6. Theda Bara as Cleopatra [Transcribed costume #6]

(Still photograph courtesy of The Museum of Modern Art)
Chapter 6.
Analysis of *Cleopatra* (1934)

*Cleopatra*, a classic Cecil B. DeMille epic, produced and directed by DeMille, was released by Paramount Studios in October of 1934, a time when the world was in the middle of the Great Depression. The black and white film starred Claudette Colbert as Cleopatra with Warren William as Caesar and Henry Wilcoxon as Antony.

Of the several costume designers that worked on *Cleopatra*, Travis Banton was the designer responsible for creating the costumes for Claudette Colbert as Cleopatra. Born in 1894 in Waco, Texas, Banton was taken to New York at the age of two. As a teenager, he began to paint and draw with facility, but received little encouragement from his parents who envisioned a business career for their son. When he was sixteen, he was enrolled in a course of academic studies at Columbia University. It was soon obvious that he was unsuited for academic life and was allowed to transfer to the Arts Student League, where he took classes in drawing and painting. His preference for fashion illustration soon became apparent and at the urging of his teachers, Banton began classes in fashion design. He later apprenticed to Mme. Francis, a successful couture dressmaker with a clientele of New York society women and popular actresses of the Broadway theatre. After serving briefly in the Navy during World War I, Banton returned to New York where he worked for a
number of custom apparel houses and later designed a number of spectacle costumes for the Ziegfeld Follies. ¹⁹¹

When chief costume designer, Howard Greer, left Paramount, the studio replaced him with Travis Banton. Producer Walter Wanger had discovered Banton and brought him to the studio on a one-picture deal to costume The Dressmaker from Paris (1925). Banton's designs were so successful that the head of Paramount, Adolph Zukor, signed him as chief designer and he was given Greer's former sketch artist, Edith Head, as his assistant. ¹⁹²

Aesthetically, Travis Banton had few rivals. He produced clothes of timeless beauty that were remarkable for their cut, exquisite fabric and understated elegance. His deceptively simple designs elevated motion picture costumes to the status of high fashion. Dresses that clung to the body in a soft bias cut became a particular Banton trademark. His innate understanding of the bias cut originated earlier by the French couturière Madeleine Vionnet and his sense of balance in a garment perfectly captured the new sophistication that arrived with the thirties. A Banton gown, with a softness and sultriness that followed a woman's body, was considered Hollywood design at its most sublime.¹⁹³

In this version of Cleopatra, which had the running time of 101 minutes, Claudette Colbert had fifteen changes of costumes. For the basic silhouette of the costumes for Cleopatra, Banton chose a fitted line which clings to the body following the natural curves of the female figure. The costume is smooth and fitted to
just below the knee where it suddenly flairs out into a trained skirt. Banton would frequently augment this basic line with a cape treatment, the line of which would usually stop at hip line, as seen in costumes #4, #5 (also Figure 8), #8, #9, #11 and #13. In a few examples, as seen in costumes #3, #12 and #14, the cape treatment cascades down to the floor. Although there are examples of Egyptian statuary that show body hugging versions of the "kalasiris," the influence of the sleek fashion silhouette of the 1930's is all too evident in these costumes. But Banton's use of popular fashion devices such as the suspended halter at the bust and bias-cut treatment at the hips clearly confirms the effect of thirties high fashion. Even the cape treatment which could be attributed to the Egyptian royal "haike" cape is more a design device from the thirties. The silhouette that Banton uses has a historical basis, but it is the interior or trim line that makes these costumes truly a product of the fashion trends of the 1930's.

Banton's prediliction for the bias cut which creates the motion of the diagonal line within the silhouette of the costume is what gives these costumes such visual interest. Banton makes the fabric magically curve around the body in the most clever and graceful fashion, creating interesting shapes within the line of the costume. Especially good examples of this technique are seen in costumes #1 and #6, and in Figure 7. But if Banton ignores historical Egyptian dress with his bias-cut gowns, he makes up for it in other ways using typical Egyptian motifs like the flat round collar necklace
or the many styles of headdresses. Jeweled Egyptian-style collars are worn in costumes #3, #6, #10 and #15. Banton employed borrowed motifs from Egyptian ceremonial headdresses to create his own versions. In several of the costumes, he uses a simple fillet around a shoulder-length black wig styled in the Egyptian manner. Other headdresses, as in costumes #3 and #10, are comprised of delicate beadwork on a thin wire frame. For ceremonial scenes, such as costume #4, Figure 9, worn in Cleopatra's entrance into Rome, or Cleopatra's death scene, costume #15, the headdresses become appropriately more elaborate. Banton also uses Egyptian motifs in the necklace and arm bracelet jewelry worn with the costumes. His restraint in the use of jewelry makes its appearance even more effective and tasteful.

As Cleopatra is filmed in black and white, the design element of color will be discussed in terms of value and contrast. Overall, most of the costumes worn by Cleopatra in this film fall into the high end of the value scale. The main reason for this is to give the star maximum focus against the usually dark background of the sets. Several of the costumes made of gold lamé or other highly reflective material, seen in costumes #8 and #12, read as high values in black and white film. But there are also a few costumes, #2, #13 and #15, which reside on the dark end of the scale. Interestingly, the value of Cleopatra's costumes in this film ranges at either the high or low end of the value scale, but seldom in the middle. There are costumes though, which juxtapose the two
value extremes as seen in the black and white striped gown in costume #14 or Figure 7. Another striking contrast in values is seen in costume #11, with a stylized black vulture appliqued onto a white cape which is worn over a very dark sheath dress. Banton makes the most of contrast with his application of trim on the costumes. He offsets the very dark gowns with highly reflective gold jewelry or headdresses, and likewise, trims the gowns in the high value range with dark, contrasting lines.

In regard to the design element of form in these costumes, Banton has been wise not to burden his slim silhouette with gaudy accessories. He has managed to keep the headdresses close to the head and has kept decorative jewelry to a tasteful minimum. In his use of a restrained line and careful proportion, he has created a sleek and lean form in Colbert's costumes. The costumes have substance and dignity without losing their grace and elegance.

It is Banton's expert use of texture which gives these costumes the most emphasis in an otherwise simple design. In many of the costumes, #15 for example, the texture of the fabric alone is nearly enough to make the statement of the garment. The varied textures of the costumes of Cleopatra compliment the sleek and streamlined silhouette with luxurious clinging fabrics such as sheer silk crepe, shiny satin and metallic lamé. These fabrics are not found in ancient Egyptian clothing, but rather were staples of couture designers such as Madeleine Vionnet and Norman Hartnell in the thirties. By use of such fabrics, Banton was able to communicate to movie audiences the idea of Cleopatra's wealth, glamour and sex appeal
audiences the idea of Cleopatra's wealth, glamour and sex appeal along with a feeling of exotic luxury without overloading the designs with garrish details.

The producer and director of Cleopatra, Cecil B. DeMille, was born in 1881, the son of a theatrical playreader who also practiced lay preaching. Along with D.W. Griffith, DeMille is considered one of the pioneers of filmmaking, primarily remembered for his production and direction of lavish epic scale films on religious subjects, such as The Ten Commandments (1923) and (1956) and Samson and Delilah (1949). To this day, "DeMille" is a kind of synonym for the Hollywood-style epic.\textsuperscript{195}

One of the last directors to affect the picturesque and now stereotypical garb of riding breeches and boots, along with a megaphone, DeMille was one of those directors who became directly involved in the costuming of his pictures. This practice gave his films a remarkable sense of style. He prided himself on extremely detailed research for his historically-based films. By this time, most of the major studios, like Paramount, had superb studio research libraries. These resources had been vital to producers, directors, writers, and technicians as well as to designers and craftsmen. Shelf after shelf had held bound volumes of American and European fashion publications, files of photographs, folios of original drawings of apparel, catalogues and illustrated trade pamphlets, and hundreds of books relating to historic periods and manner of dress, all of which were carefully catalogued and super-
vised by professional librarians. During pre-production planning on *Cleopatra*, DeMille had twelve persons working for nine months on research in museums and historical libraries. Of his design team for *Cleopatra*, he demanded 20-100 sketches of each set, prop and costume before selecting a final design. But when DeMille was ready to start directing, all the research and documentation were put aside as liberal cinematic license, justified by his now famous formula, "sex, sets and costumes!," altered dates, sequences, characters and names to suit his needs. Whether from ancient Egypt or Rome, his leading ladies could all be seen wearing high heels with fashionable "thirties" ankle straps, zippers on the sides of their costumes, and the nature-aiding uplift bras. DeMille was one of the first directors to realize the commercial value of highly exaggerated modes. "I want clothes that will make people gasp when they see them," he would tell the wardrobe department, "Don't design anything anybody could possibly buy in a store."

DeMille had always brought in outside designers for his films which relied heavily on splendid costumes for the "DeMille" look. For design work and art direction in his earlier films, DeMille had depended on Michael Leisen, who began his Hollywood film career designing costumes and sets for DeMille’s film extravaganzas. After designing costumes and sets for DeMille's *The Sign of the Cross* (1932), Leisen broke away to begin his own career in film direction. For *Cleopatra*, DeMille wanted Leisen to be head costume designer of
the film because he felt that the staff of designers needed someone
tougher than Travis Banton, the chief studio designer, to guide the
overall effort. One story has it that Leisen refused to come back
to work for DeMille, another source says that Paramount Studio made
it clear to DeMille that they did not want Leisen involved in the
movie at all. In any case, Leisen agreed to help DeMille find some-
body else to do the costumes. Leisen had been working with Natalie
Visart and so persuaded DeMille to take her on as an apprentice.
Other designers, Vicki Visart, Shannon Rogers and Ralph Jester, were
gathered up to design various aspects of the film. In the end,
Travis Banton designed Claudette Colbert's costumes, but there was
still nobody in charge of the overall look of the total wardrobe for
Cleopatra.201

Although historical costume pictures were not Banton's special-
ty, he was able to give DeMille the kind of look he demanded for his
leading ladies. Banton had dressed many other Paramount actresses
of the thirties with beauty, taste and restraint, the most famous
being Carole Lombard and Marlene Dietrich.202 What set Banton apart
from the other top designers of the period was his concentration on
the female body which he draped in a simple manner that fully accen-
tuated all of its natural beauty.203

But like other studio designers, Banton was frequently con-
fronted with the prima donna star actresses who would make unreas-
sonable demands of the designer. After becoming chief studio de-
signer at Paramount, though, Banton gained much more power with the
help of a new contract signed in 1929 which gave him absolute authority over actresses who now had no choice but to wear what he gave them. In an interview with movie columnist Ninon for the San Francisco Chronicle, Banton explained that he did not believe, as some still did, that an actress should indulge in "movie license" in dressing because the public expected it or because it filmed better. "I always stood out for my idea that an actress should be dressed like a smart woman of the world as long as the part called for it—and not bizarrely." Banton had minor skirmishes with Claudette Colbert, though, because she had acquired a knowledge of the cinematic craft and, with it, very certain ideas of how she should be dressed and photographed. She had arranged her own wardrobes for her early films herself, and when she met Banton, she did not want to give him any more freedom than she gave her cameraman, and issued him with a long list of materials and styles she would not wear.

Although Banton came to consider Colbert a close personal friend, they continued to fight over his designs. A less-often-told nugget of gossip suggests that a conflict developed between Banton and Claudette Colbert, ordinarily one of his staunchest supporters, over the costumes he designed for her in Cleopatra. Although the modern clothes he had created for her to wear both on and off the screen had met with her enthusiastic approval, his sketches of her gowns for this movie set her off to heights of rage she rarely displayed. Patiently, Banton redesigned her costumes,
but his second set of sketches was returned scrawled with her frank opinion that they were unflattering and vulgar. Accustomed to being treated with the greatest respect and having his designs accepted without question, he found Miss Colbert's second rejection unbearable. After a heated exchange of words between the two, Banton shouted that he would send one more set of designs to Miss Colbert; if they did not meet her requirements, he suggested she cut her wrists, for he would not paint any further sketches.

Banton returned to his office and, without a word, went directly to his private office and locked himself in. Around midnight, he reappeared and wearily tossed a new set of sketches onto a table, instructing an assistant to see that they were delivered to Colbert first thing the next morning.

The following day, Banton nervously awaited the star's reaction to his new designs. It was late afternoon before a messenger returned with them. Banton quickly opened the portfolio, shrieked, and held up the drawings to his staff as he cursed the actress. The sketches were stained with what was obviously dried blood! Only later did Banton learn that Colbert, still not pleased with his conception of her as the Queen of the Nile, had deliberately cut her finger on a sharp edge of the thick paper of the sketches and smeared them with her blood. Banton fled the studio again. Three days later, a phone call from Zukor, assuring the wounded designer that everything had been worked out with Colbert satisfactorily, brought Banton back to the studio. This story illustrates the
continuing predominance of the studio star system which was developed and maintained by the film studios. The studio's top box office draws were especially powerful in obtaining their demands. With Banton, Colbert insisted that her waist and hips were too thick. Banton thought her figure was perfect, but humored her and drew attention upward by baring her bosom in the Cleopatra costumes. Unfortunately, the Hays Office's new anti-cleavage rules of 1934 put a sudden stop to this. Previous to this time, in the late twenties and early thirties, daring décolletages caused little complaint among the censors, even with the Motion Picture Production Code in effect since 1930. As Edith Head related, "Our only rule in those days was, will it stay on? If dresses fell off, we just shot again." It was the creation of the Legion of Decency, in April, 1934, that influenced the Hays Office to increase enforcement of their code restrictions. Thus Banton was faced with revamping some of Colbert's designs. So Banton kept the eye up with an invention which became known in the business as the Colbert collar. Since Colbert thought her neck was too short, and, for this reason, seldom wore shoulder length hair, Banton never closed her collar right at the base of her neck, but extended it down an inch or two while making the sides of the collar very wide, taking them to her shoulders in Cleopatra, as seen in costume #15.

Despite their disagreements, Banton's costumes managed to give Colbert both dignity and sensuality to her character of Cleopatra. The slinking drape of the bias-cut gowns, the jeweled collars,
sandals, and spangled headdresses are all directly traceable to the high fashion of the period. Banton interjected a few "authentic" Egyptian motifs here and there, always selecting those that he could adapt to suit his needs for the overall look of the garment. The success of his costumes, in this case, must be measured in terms of what DeMille, as director, expected and received for his leading lady. As was common with historically-based films, particularly DeMille's epics, the costumes and makeup were often adjusted to the period when the film was made, so that, in 1934, beneath the elaborate headdresses and jeweled collars, Claudette Colbert's Cleopatra looks like a contemporary party girl. It must be remembered, though, that the contemporary chic exuded by Colbert in these so-called historically correct costumes was not only accepted but expected by Depression-weary audiences who craved the escapist glamour of movie stars and their films.
FASHION INSPIRATION FROM THE NILE

Costume designed by Travis Banton (below), Paramount fashion expert, for Claudette Colbert in Cecil B. DeMille's "Cleopatra."

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Figure 7: Costume sketch by Travis Banton for Claudette Colbert in Cleopatra (1934).
Figure 8. Claudette Colbert as Cleopatra [Transcribed costume #5]

(Still photograph courtesy of The Museum of Modern Art)
Figure 9. Claudette Colbert as Cleopatra [Transcribed costume #4]

(Still photograph courtesy of The Museum of Modern Art)
Chapter 7.

Analysis of Caesar and Cleopatra (1946)

Caesar and Cleopatra, produced and directed by Gabriel Pascal, in conjunction with Arthur Rank, Limited, was based on the witty and satirical play by Bernard Shaw, who also wrote the screenplay for the film. The film was released by United Artists in December, 1945, in London, and January, 1946, in New York, at a time when both Britain and the United States were trying to recover from World War II. Produced in Britain during wartime, this expensive and extravagant film, shot in Technicolor, was nonetheless considered an important part of the war effort, serving as a morale booster to the war-weary British people. The lovely and talented Vivien Leigh of Gone With the Wind fame played the young Cleopatra to Claude Rains older and wiser Caesar.

All of the costumes in Caesar and Cleopatra were designed by Oliver Messel, a highly respected and accomplished artist and designer for the stage, opera, ballet and sporadically, for film. Messel was born in London in 1904. After studies at the Slade School of Art in London, Messel pursued a career in theatrical design, and first attracted attention with his masks and costumes for Cochran's revues in the late 1920's. He went on to design costumes and settings for the Pavillion and Old Vic Theatres, and then eventually to films such as The Private Lives of Don Juan (1934)
and *Romeo and Juliet* (1936). Although his film designs met with success, Messel preferred designing for the theatre and opera, particularly period plays such as those by Shakespeare and Sheridan. At the outset of World War II, Messel served as a Captain in the British Army, in charge of a camouflage unit. In 1944, he was released from military service specifically to design costumes and décor for the film, *Caesar and Cleopatra*.

In *Caesar and Cleopatra*, which runs for two hours and eighteen minutes, Vivien Leigh has nine different costumes. For the basic silhouette Messel chose the straight tubular line of the Egyptian kalasiris tunic which also coincides with the straight, no-nonsense "utility" fashion line of the 1940's. As with both Egyptian and 1940's fashion, the emphasis of this silhouette is mainly at the head and shoulders, tapering down to a natural waist and slim hips. Messel took full advantage of Vivien Leigh's slender figure, fitting almost all of the costumes very close to the body. The arms are essentially left bare aside from wrist and arm bracelet jewelry. And in all but the first three costumes, the neck area is left open with a low décolletage.

Within the basic silhouette of the costumes, Messel has given a most interesting treatment of interior line. In costumes #1, #2, and #6, Messel has applied the trim line in a very symmetrical fashion, but in all of the other costumes he maintains an assymmetrical element of movement, usually from shoulder to waist. Particularly in costumes #5, #7 and #8, the fitted bodice is cut lower
at one breast and built up at the opposite shoulder creating a diagonal line. Messel also uses softly gathered drapery at the hip, as seen in costume #7 and #9, which produces a diagonal flow.

Messel employs Egyptian motifs and trim lines in a manner that allows the costumes to appear authentic without looking like museum pieces. Costume #2 and #3 are elaborate examples of Egyptian ceremonial costume. Costume #2 is complete with a "claft" headdress, the royal "haike" cape and designs of the winged globe motif which criss-cross the kalasiris tunic. The crook and flail, the symbols of royalty, are held in the hands (see Figure 10, bottom). Costume #3 appears to have been modeled after depictions of King Tutankamen on furniture and chests retrieved from his tomb. Over a flowing white gauze tunic, a wide, round jeweled collar covers the shoulders. From a band at the waist, hangs a long, decorative "shendot" apron of royalty. But it is in the other costumes that Messel exhibits his most clever use of Egyptian motifs. In costume #5, Figure 12, Messel wraps a stylized snake around the bodice at the waist then up around the bosom and finally over the shoulder to serve as a strap. In costume #8, as seen in Figures 11, bottom and 13, the wing of a stylized vulture coyly cups the left breast while the stem of a papyrus motif coils around the bodice and waist, finally flowing down the skirt.

From the motifs and careful details incorporated in Cleopatra's costumes, it is clear that Messel's research of ancient Egypt for this film was quite extensive and thorough. Production
assistant on the film, Marjorie Deans, was quick to point out that "every last bird and bead and arabesque is the outcome of meticulous research combined with Messel's individual artistry." 216

But the exquisite design and craftsmanship of the elaborate headdresses for Cleopatra is where Messel truly excelled in his interpretation of ancient Egyptian fashion. From historical examples of the various kind of Egyptian ceremonial headdresses, Messel selected the ones most flattering to Vivien Leigh's finely-boned face. So that the headdresses did not appear distracting or overwhelming in size, Messel designed them close to the head, proportionate to Vivien Leigh's small stature. Even the larger headdresses seen in costume #2 and #8 (see Figure 10, top), appear graceful and elegant due to the flexible articulation in their design and construction. For this more intimate historical drama, Messel wisely stayed clear of the unyielding, helmet-type headdresses found in ancient Egyptian fashion such as the vulture cap, feather headdress and pheasant crown. Instead, he ornamented wigs or headdresses in the shape of the soft "claf" kerchief which is cut back around the face and behind the ears. For costume #6, Messel creates an unusual wig style by using a "Horus lock" or a plaisted section of hair tipped with a coiled metal ornament of gold on each side of the head.

Messei's particular emphasis on the headdresses of Cleopatra's costumes may reflect the influence of the hat craze during the war years. As one of the clothing items that was not
rationed during the war, a hat was an easy and inexpensive way to spruce up the severity of the "Utility" designed suit, becoming the "one bit of nonsense in your all-sense wardrobe. 217

Messel's utilization of a wide variety of textures with fabric and other materials provides a visual feast for the eyes. Textures range from the sheerness of cotton gauze used in costume #1 to the smooth, polished stone segments on the headdress worn with costume #8 to the heavy black-green crepe of costume #9. Messel effectively uses textures in every aspect of the costumes from the intricate ornamentation of the ceremonial costumes to the simplicity of the "wrinkle cloth" gauze tunic of costume #1.

Messel's theatrical use of high relief trim lines, texture and intricately detailed motifs, the quintessance of which is seen in costume #8, gives the costumes a rich, sculptural appeal. Vivien Leigh as Cleopatra takes on the depth and dimension of an actress on stage rather than the flat image on film. Messel's fine sense of proportion and size allow Cleopatra her girlish, energetic qualities required by playwright, Shaw, without losing the also necessary regal dignity of a queen.

_Caesar and Cleopatra_ was filmed in Technicolor, a three-strip color process using a dye system of magenta, cyan and yellow, which had been in commercial use for a decade. Even so, shooting a movie in color was an expensive and complicated process usually reserved for large budget films. Technicolor was
still undergoing further improvement as the hues and tints in 
these early color films were erratic and unstable—either pale as 
a faint wash or more commonly, too harsh and intense. A white 
costume surrounded by colored ones photographs as a blur of 
brightness and required softening by a bath of light grey dye, a 
process known as teccing. In an attempt to deal with garrish, 
brilliant hues, Technicolor consultants restricted costume de-
signers and art directors to the dullest possible colors, espe-
cially avoiding red, for several years. For a time, these re-
strictions severely limited the color palette of the film de-
signer, and made the selection of colors dependent on technicolor 
know-how and trial-and-error. No doubt, Oliver Messel tailored 
his choices of color to serve the inadequacies of the Technicolor 
medium.

Messel does, in fact, use red in his color palette for 
Cleopatra, along with green, blue-grey and amber yellow. He also 
uses considerable amounts of black and white. To maintain unity 
with these color choices, Messel has muted his palette using 
complementary mixing to achieve rich, deep colors such as the 
lush loden green in costumes #2 and #6, and the mysterious 
Payne's grey of costumes #1, #4 and #5. Even the red which 
Messel uses so sparingly in costume #6 has been muted by its 
complement, green, to achieve a rich burgundy color. In the 
costumes of gold, interpreted as an amber yellow color, Messel 
interjects a reflected color, such as the green-gold metallic
drape over the hips in costume #6. Even in his gowns of so-called black, as in costumes #7 and #9, the highlighted portions of fabric reflect a deep burgundy or forest green.

Although there are examples of very pale Payne's grey, as in costume #1, and even white, seen in costume #7, the value of the colors in Messel's palette range from the medium to dark end of the scale. Messel used value contrast in costume #3 with the dark collar and shendot against the white tunic and, again, in costume #7 with a pale blue veil and pink stole against the almost black gown. Overall, however, Messel tends to use hue contrast, exemplified in costume #2.

Even though Messel's color palette was restricted by the Technicolor process, he was able to use colors (with the exception of cornflower blue, still a Technicolor taboo) which were used in Egyptian wall paintings depicting royalty. By chance, some of those colors, especially forest green, cadmium red and muted grey blue, also reflected the popular fashion colors of the 1940's, which were no doubt, influenced by colors of military uniforms.

Probably the finest aspect of Messel's designs for Caesar and Cleopatra is his careful attention to the characterization of Cleopatra through costumes. In subtle yet concrete ways, he clues the audience in on the influence that Caesar has on Cleopatra, changing her from an innocent girl-child at the beginning of the film to a queen on the brink of womanhood, a bit more worldly and wiser. In the first scene when Caesar first encounters Cleopatra, she looks
incredibly vulnerable in a pale grey tunic of sheer gauze, the waist and high neckline adorned with delicate lotus blossom motifs. Later, when she is attempting to take the throne from her brother, she looks like a young girl playing "dress up" with the heavy and ornate ceremonial robes of costume #3. In time, with the influence of Caesar, she takes on a more mature look as in costume #7, appearing much like a stylish Roman matron of the times. For the dinner scene with Caesar, she wears a regal and seductive gown of gold, seen in costume #8. In the last scene of the film, when she is waving Caesar off, she is clad in a sober, almost black gown with a long heavy veil, which reveals her new found maturity and dignity as the Queen of Egypt.

Oliver Messel's unified design concept was no doubt influenced by the producer-director of Caesar and Cleopatra, Gabriel Pascal. Born in Romania, Pascal emigrated to Britain in the middle 1930's when Hitler came to power in Eastern Europe. Already well-known as a producer-director in Central Europe, Pascal was able to win the esteem of the almost legendary playwright, Bernard Shaw, who entrusted Pascal with the filming of several of his plays. Pascal first produced the film adaptation of Pygmalion in 1938. In 1940, he both produced and directed the film of Major Barbara. By this time, Pascal was a well-seasoned disciple of Shavian wisdom and fought with fierce conviction for the true and undiluted reproduction of Shaw's plays onto film. Shaw, himself, wrote the screenplay for Caesar and Cleopatra, insisting on complete fidelity to
the original play, with no cinematic liberties taken. During the filming of Caesar and Cleopatra, the close Pascal-Shaw collaboration continued. Pascal sought Shaw's advice in all kinds of matters, including makeup and costumes. Shaw was very specific, in some instances, adamant, about how a particular character should appear, as evidenced in the lengthy Pascal-Shaw correspondence concerning the character Britannus, which underwent at least five changes before Shaw approved.

Pascal's production and direction of such a film was considered a consciously ambitious, optimistic work coming at a time of economic and emotional exhaustion in Britain. Pascal started shooting Caesar and Cleopatra at Denham Studios on June 12, 1944, just six days after D-Day. Six days into production, the crews at the outdoor sets encountered the first of the attacks by the new German flying-bombs, which disrupted work on the film for weeks to come. As for the production of costumes, almost the whole of the essential dressmaking population disappeared from the London workrooms during the first week or two of the flying-bomb raids. The costumes had to be turned out somehow by the proprietors of the shops, aided by only a few overworked but indefatigable and dedicated members of their staffs. This was only one of the numerous problems during film production which affected the execution of Messel's costume designs.

During the war, the wardrobe departments of British film studios had great difficulty obtaining materials for costume
construction because of clothes rationing along with regulations dictating the number of pleats, seams, pockets and buttonholes. Embroidery and sequins were banned. Clothes rationing had been in effect in Britain since 1941, and by 1942, the allowed sixty clothing coupons per person per year had been reduced to forty-eight. By 1943, a woman's woolen dress required eleven coupons. It was the time of "make-do-and-mend" austerity. And regardless of rationing, there were shortages of every kind of fabric and decorative material. Some materials were simply not available at any price. But Oliver Messel came well-prepared for the job as Marjorie Deans wrote in her book, Meeting at the Sphinx:

His military experience as an officer in charge of a camouflage unit stood him in good stead. Since nothing he wanted for his designs was ever remotely obtainable, he had to make whatever he could get look quite unlike itself, which is the essence of camouflage. Authentic antique Egyptian jewelry was copied in thin wire, plastics, cellophane, bits of glass—anything Messel and his talented staff of assistantships could lay their hands on.

According to Deans, the oriental department at a London store was "ransacked," and Messel and his team of assistants contrived striking costumes out of Indian saris, or hangings and cotton bedspreads printed in excellent hand-blocked Egyptian and Persian designs.

With rationing and shortages, the least of Messel's troubles was film censorship. The British Board of Film Censors, unlike
their American counterpart, the Hays Office, seemed less worried about sex or a revealing décolletage than the portrayal of excessive gore or violence which they considered far more damaging to the morale of the British people in wartime. The Board was also now concerned with new "security censorship" which was added to their regular list of restrictions when the Board came under the aegis of the Ministry of Information at the outset of the war. 231

The effect of war fashion on Messel's designs appears to be minimal. With clothes rationing in effect, the Board of Trade attempted to play down the importance of fashion with the "Make-do-and-Mend" credo. 232 Although the 1940's style wedgie sandals worn by Cleopatra in costume #7 seem to be an anachronism, they are an isolated example which is really not inappropriate in Pascal's "deliberately anachronistic" version of Shaw's play. Too, Messel's background was not in couture fashion like many other film costume designers, especially those in Hollywood, but in fine arts and performing arts. Messel designed costumes for a film as he would for theatre, working from a central theme set up by the director. Working extensively with characterization, Messel designed clothing for the character of Cleopatra, and not for a "clothes-horse" film star image. Messel also had the advantage of a screenplay faithfully reproduced from a play which is famous for its depth and dimension of the historical characters of Caesar and Cleopatra. Because Messel was a designer for the
play rather than the actor or actress, he was not as prey to the influence of contemporary fashion of the day.

In spite of every deprivation and drawback caused by the inconvenience of the war, Messel's costumes for Cleopatra somehow achieved the rich visual detail and dimension required by both Shaw and Pascal. Partly because of Messel's attention to characterization with costuming, Vivien Leigh as Cleopatra was able to attain a level of credibility beyond the typical heroine-icon so often seen in historical epic films.

Critical reaction to the film was very mixed. Some maintained that Shaw did not make good cinema material, while others cited the movie's talky, static, slow-moving characteristic. Many felt that the film was nothing more than a gloriously appointed stage play, preserved on film. In most cases, though, the lush settings and costumes were noticed. Bosley Crowther of the New York Times remarked that Vivien Leigh looked "slim and elastic in rare costumes . . ." and that the costumes "have great exotic charm." But Edward Carrick, author of Art and Design in British Film felt that "the subtle charm of Messel's designs were not used with greater appreciation by the producers."
Figure 10: Detailed sketches by Oliver Messel for *Caesar and Cleopatra* (1946)

(Top) Detail of headdress for transcribed costume #8.

(Bottom) Detail of Egyptian crook and flail.

(From Meeting at the Sphinx by Marjorie Deans, London: MacDonald and Co., 1948)
Figure 11: (Top) Oliver Messel sketch for *Caesar and Cleopatra* (1946). See transcribed costume #6.

(Bottom) Oliver Messel sketch for *Caesar and Cleopatra* (1946) See transcribed costume #8.

(From Meeting at the Sphinx by Marjorie Deans, London: MacDonald and Co., 1948)
Figure 12. Vivien Leigh as Cleopatra [Transcribed costume #5]
(Still photograph courtesy of The Museum of Modern Art)
Figure 13. Vivien Leigh as Cleopatra [Transcribed costume #8]

(Still photograph courtesy of The Museum of Modern Art)
Chapter 8.
Analysis of Cleopatra (1963)

Cleopatra (1963) was the last of the spectacular epic films to dramatize the life and times of the Queen of the Nile. Produced at a cost of $63 million dollars by Twentieth Century Fox and Walter Wanger, the film was directed by Joseph L. Mankiewicz, who also wrote the screenplay along with Ranald MacDougall and Sidney Buchman. Based upon histories by Plutarch, Suetonius, Appian and other ancient sources and The Life and Times of Cleopatra by C.M. Franzero, the film starred Elizabeth Taylor as Cleopatra, Rex Harrison as Caesar and Richard Burton as Antony. Released in June, 1963, amidst a flurry of publicity, Cleopatra's gala New York opening was the culmination of a five-year saga of the most expensive motion picture made to date. Beset with every problem and complication imaginable from its star's near-fatal illness to production shut-downs, bad weather and studio politics, the film's final clincher was le scandale of the decade, the illicit love affair between its stars, Elizabeth Taylor and Richard Burton.

For such a large scale film, Cleopatra required the talents of three costume designers. Renie designed the women's costumes while Vittorio Nino Novarese designed for the men. Irene Sharaff designed Elizabeth Taylor's costumes, and designed some of Rex Harrison's as well, although she did not receive screen credit for them. The
long career of the Academy Award winning designer, Irene Sharaff began in 1928, when she was a teenaged art student in New York. Sharaff was hired by Eva Le Gallienne, founder and managing director of the Civic Repertory Theatre, to serve as an apprentice costume designer, scenic draftsman, prop assistant and occasional crowd-scene extra for the Civic's brilliant productions of the classics. By 1931, she had saved enough to spend a year in Paris -- an experience that had a profound influence on her work. She discovered the subtleties of French couture by Chanel and Schiaparelli. She immersed herself in the world of Paris Theatre, studying influential theatre designers of the day such as Christian Bérard, Pavel Tchelitchev and André Derain.236

On her return visit to New York, Sharaff continued to design for the Civic Repertory for productions such as Alice in Wonderland, which brought her the Donaldson Award for costumes and scenery.237 The Civic closed shortly after Alice in Wonderland and Sharaff would spend the remainder of the 1930's designing Broadway musicals and revues.238 Sharaff had her debut in motion picture costume design at MGM Studio with Madame Curie (1943). Soon after she designed turn-of-the-century costumes for the film musical Meet Me in St. Louis (1944), which marked the beginning of her long association with designing for musicals. She spent much of the 1950's criss-crossing from New York to Hollywood as she designed for both Broadway and film musicals. She is a rare designer, having designed costumes for both the Broadway original
production and the film as with The King and I and West Side Story. Sharaff has also designed costumes for other memorable movie musicals such as An American in Paris (1951), Guys and Dolls (1955) and Can-Can (1960).239

As one of the longest commercial films made, Cleopatra runs four hours and three minutes. The Guinness Book of Film Facts and Feats claims that the film also has the largest number of costume changes by one performer; a reported sixty-five made for Elizabeth Taylor, along with thirty wigs and 125 separate pieces of jewelry.240 In her own book, Broadway and Hollywood, Sharaff only claims sixty changes for Cleopatra.241 A meticulous count from the actual film, though, reveals only 40 "changes," and because two of the costumes are used in more than one scene, there are actually only 38 costumes total. No doubt many of the costumes never made it onto the screen because of cuts and editing. Regardless of the discrepancies in numbers, thirty-eight costumes for one character in a film is a sizable number for any designer to deal with in an intelligent and organized manner.

For the basic silhouette, Sharaff found it necessary to select a line that would most flatter Elizabeth Taylor's difficult proportions, as she was only five feet two with a high waistline, large bosom, short arms, and no behind, but wide hips.242 Sharaff found her clue to designing Cleopatra's costumes in a photograph of a small headless Egyptian statue in the Cairo Museum.243 The torso of the statue, which bore a striking resemblance to Miss
Taylor's voluptuous curves, was clad in a sleeveless body-hugging kalisiris with a low, square cut décolletage. Sharaff adapted this same look into a dress with a tight-fitting bodice with a long skirt which was smooth across the stomach, then softly gathered at the sides and back. This silhouette, while enhancing Taylor's wasp waist, also visually heightened her, by drawing interest up to her famous face. With very few exceptions, almost all of Taylor's costumes were based on this simple style, the best example of which is seen in her first costume of the film. For most of the costumes in Part I, which ends just after Caesar's death, Sharaff has kept the bodices sleeveless. She begins to add arm covering in Part II in the form of sheer over-robe which gradually changes to tightly fitted long sleeves near the end of the film.

Sharaff makes the most of her relatively simple silhouette by using four basic neckline treatments. A square neckline is best seen in costumes #8, #15 (see Figure 14) and #33. In a good many of the costumes, Sharaff has incorporated several versions of the V-neckline, which is one of the more authentic Egyptian neckline shapes. The V-necklines range from a relatively modest V-neck in costume #1 to the low, plunging V-cut to the waistline of costume #20. The higher bateau neckline can be found in costumes #19, #34 and #40. Sharaff also uses the Grecian off-the-shoulder look in costumes #5, #6 and #7. Except for the various neckline shapes, Sharaff has left the entire neck and upper bosom area devoid of
jewelry in order to create a fluid, unbroken line up to the face. Exceptions occur only with the ceremonial gowns and the stereotypical round, flat Egyptian collar. Sharaff created a wide Egyptian collar of "gold coins of Caesar" which Cleopatra wears "always," in memory of the dead leader. The collar is first worn following Caesar's death, in costume #21, and is subsequently worn in the next three costumes, finally to be torn off by Antony in the barge scene.

From the same photograph of the headless statue mentioned earlier, the tight fitting bodice of the torso showed fine lines of trapunto or, as it is now more commonly called, quilting. Sharaff uses this ancient form of decoration to create an interesting and rhythmic form of interior or trim line in at least five costumes. An excellent example of a bodice decorated with trapunto is shown in Figure 14. In many of the costumes, Sharaff also used gold embroidery to create various Egyptian motifs such as snakes, lotus blossoms and hieroglyphics, examples of which are seen in #8, #10 and #26. She employed the Egyptian wing motif ceremonial costumes in #16 (see Figure 15) and #21. But Sharaff's idea to use leopard skin on one of Taylor's costumes unfortunately backfires into a blatant example of 1960's fashion as seen in #34. Although whole leopard skins are commonly seen in ancient Egyptian ceremonial costumes, Sharaff uses it as the lining and lapels of a long, hooded tan wool coat which looks more like a fashionable Givenchy coat of the 1960's.
The fashion trends of the early 1960's also bleed into some of the wig styles of Cleopatra. The most obvious examples are the bouffant style in costume #24 or the teased shoulder-length wig of #27. The wig style seen in costume #4 is more a compromise between Egyptian fashion and contemporary fashion. But despite these examples of anachronistic inconsistency, overall, the wig styles impart an Egyptian look, especially those that are very plain in cut as in costume #1. Many of the wigs, such as those seen with costume #8, #14 and #15 (see Figure 15) are excellent examples of the elaborate braiding and bead trim used in Egyptian hair styling.

Sharaff reserved the elaborate Egyptian headdresses for the ceremonial costumes. In costume #9, the red wicker crown of Upper Egypt is an exquisite example of authenticity in craftsmanship. Sharaff based her design for the feather headdress of the processional dress seen in Figure 15 on a famous bas-relief of Cleopatra as Isis on the walls of a temple at Denderah.\(^\text{245}\) Other examples of ceremonial Egyptian headdresses are seen in costumes #21, #28 and #34.

In her designs, Sharaff tends to use textures which contribute to the idea of flowing drapery seen on Roman statues of the period. Although a modern fabric, Sharaff used silk jersey in many of Cleopatra's costumes because it drapes well when softly pleated.\(^\text{246}\) In other costumes, Sharaff used fine wool, sheer gauzes, and thin cottons.\(^\text{247}\) Sharaff maintained this draped
feeling by using delicate embroidery work to create designs on the
costumes rather than heavy appliqué. Even for the ceremonial
robes, she depended on the use of heavy embroidery. As discussed
earlier, the simple use of trapunto on several of the bodices
added much interest to the costume without the use of heavy orna-
mentation. Probably the most beautiful example of the use of
texture is seen in costume #16 (see Figure 15). The dress was made of
gold lame, with a shell pattern embroidered with gold bullion.
Pieces of thin gold kid, cut in the form of stylized feathers were
appliquéd to a course net which formed the wings of the Isis' cape. 248

*Cleopatra* was filmed in the wide-screen process of Todd-AO,
with color by Deluxe. The film color process had been consid-
erably improved, making the old three-strip process obsolete.
There were still certain restrictions in the use of certain colors
and white, but not with the number of problems of several years
before.

Sharaff's color palette for the costumes of *Cleopatra* is
basically comprised of muted blue, lavender, red, yellow and white.
Blue is by far the most predominant color with almost a third of
the total number of costumes in the form of dusky blue or corn-
flower blue. A soft lavender is used in several costumes, #10a,
#21 and #32, usually in conjunction with one of the blue costumes.
A deep, intense red is used sparingly, but strikingly, as exem-
plified by costume #1. Red is also used in costumes #29, #38 and
#40. A bright primrose yellow is used in costumes #18, #27 and #33, although it seems that its use is somewhat out of place with mostly cool blues and lavenders. White is used quite effectively in costumes #1, #5 and #40, but the isolated appearances of the color coral seen in costumes #15 and #34, like the yellow, seem out of place in the color scheme. The most isolated use of color, however, is the deep bottle green of costume #25. The tasteful understated design of the dress, along with its attractive color, makes it one of the most beautiful and flattering of Taylor's costumes. It is curious why this color was not used in other costumes, unless the green costumes were among those cut in the editing process.

The value of the colors in Sharaff's palette for Cleopatra's costumes stays mostly in the medium to dark range. The intensity of color varies, though, from very intense pure red seen in costume #1 to the pale, very muted lavender-grey chiffon of costumes #10 and #10A. Although Sharaff keeps the color contrast within a costume to a minimum in order to maintain the long line, she did make striking use of contrast in costume #1 with pleated white side skirt panels under a bright red overdress. In costume #19, she used a long red silk scarf tucked in the waist and draped over the head against a dusky blue dress, which helps create a long, graceful line.

With most of the color inspiration for Sharaff's palette for Cleopatra coming from Egyptian tomb paintings, it is obvious that
she collaborated with the Art Director, John DeCuir, to achieve a balanced and thematic color scheme.

For Cleopatra's characterization, Sharaff had the design challenge of revealing the subtle maturing of Cleopatra through the film from age seventeen to age thirty-nine. In her first appearance of the film, the carpet scene with Caesar, she wears probably the most attractive and effective costume in the film. Costume #1 is the essence of simplicity from her plain, unadorned black hair to the simple, but well-fitting sleeveless dress of brilliant red with contrasting white side skirt panels. The simplicity of the costume, unhampered by adornment aside from a dagger at the waist, is youthful and energetic looking. As her relationship with Caesar matures, Sharaff adds more draping robes and decoration, while still keeping the basic sleeveless fitted bodice. The dress she wears on the day of Caesar's death, costume #19, is suddenly more sober and mature with long, snuggly fitted sleeves and a long veil. By the time she falls in love with Antony, her costumes become more drapey with the use of over-robes of sheer fabric. Her arms are always covered now, either by a loose robe or tightly fitted sleeves of the dress. In the last scenes of the film, her hair is let down and worn long. For Antony's death scene, she wears a very simple white dress with a bateau neckline bodice which is not as tightly fitted as in earlier costumes. Over the dress, she wears a deep scarlet robe lined in black, the red color harkening back to her first costume
in the film. With her designs, Irene Sharaff is successful in taking Cleopatra from a firm and pert teenaged girl to a sad, world-weary woman.

Overall, Sharaff's costumes managed to give Elizabeth Taylor the regal bearing she required without overloading her form with heavy robes or jewelry. Sharaff's expert manipulation of silhouette and interior line helped to overcome Taylor's short stature while the flowing drapery, delicate embroidery and soft colors of the fabrics gave Taylor the grace and femininity of a queen. When Cleopatra was in its planning stages in 1959, Sharaff worked across the hall from Cleopatra's producer, Walter Wanger. When Wanger approached Sharaff about designing the costumes for his film, she burst out laughing and said that any film about Cleopatra could hardly avoid looking like a production of Aida. Wanger was not amused, nor did he appreciate that, "perhaps the way to design it would be to camp it, using the Victorian painters' interpretations of Romans and Egyptians." Oliver Messel was selected to design Elizabeth Taylor's costumes for the film which was being shot at London's Pinewood Studios. Meanwhile, the film turned out to be a fiasco because of bad weather, a poor script, the director Rouben Mamoulian's resignation, and, finally, Elizabeth Taylor's near-fatal bout with pneumonia which shut the production down with barely twelve minutes of footage shot.

At this time, Joseph L. Mankiewicz was hired to not only
salvage the script, but to also direct the monumental film; in short, to "save" the production. Mankiewicz, a serious and urbane film director who started his Hollywood career in 1929 as a titler at Paramount Studios writing titles for silent movies, immediately plunged into a massive rewrite of the script. The sets and Elizabeth Taylor's costumes were scrapped as the entire production was revamped, restaffed and recast, save the star.

Producer Wanger contacted Irene Sharaff again about designing Taylor's costumes, and this time she agreed. As Sharaff later wrote, "I was assured freedom in designing Cleopatra's clothes, but it was obvious that a direction had already been set. Costumes for some of the principals and the supporting cast, already made, had to serve in the new production. Settings had been decided on. They followed the stereotyped view of Egypt long before Cleopatra was born."²⁵¹ Not a part of the original design team, Sharaff found herself restricted to a predetermined art direction concerning color, style and period. Sharaff, partly because of her theatre background, strongly believed in integrating all costumes of a film into a coherent and unified look for the production as a whole.²⁵² Cleopatra was, in fact, one of the few films where she has been assigned to design only for an individual star. Otherwise, she always designed all the costumes in a production.²⁵³

When Sharaff started to design Elizabeth Taylor's costumes, there was neither a finished script nor a shooting schedule, only
a rough breakdown of the scenes in which she appeared. Sharaff explained how she tackled the job of dealing with so many costumes. She divided the costumes into three groups, and by the use of various styles of wigs which were made by Stanley Hall in London. In the first group were all the ceremonial costumes which were based on ancient Egyptian tomb paintings. The second group were clothes such as Roman women of the upper classes might have worn, and the last group made use of ʿdjellābah, an ancient Arabic robe.

After years of production problems and scandals, Cleopatra finally opened. It was so overpublicized and, for the most part, so unfairly reviewed, that few guessed that it was one of the more historically accurate films about the classical world. Whatever the criticism of the film, though, the sumptuousness of the costumes for Elizabeth Taylor was not ignored. Judith Crist, in her otherwise biting review, admits that "Miss Taylor's costumes are nothing short of sensational." Perhaps what makes Sharaff's work so distinctive is its intelligence and no-nonsense realism. Her costumes for Cleopatra are researched and functional, never overpowering or inhibiting, yet exquisitely crafted. The hard work on Cleopatra paid off for Irene Sharaff as she was awarded her fourth Academy Award Oscar for costume design (color) for the film, along with Vittorio Nino Navarese and Renie.
Figure 14. Elizabeth Taylor as Cleopatra [Transcribed costume #15]

(Still photograph courtesy of The Museum of Modern Art)
Figure 15. Elizabeth Taylor as Cleopatra [Transcribed costume #16]
(Still photograph courtesy of The Museum of Modern Art)
Conclusion

Through the examination of four different motion pictures about Cleopatra, the evolution of film costume design has been revealed. From the analysis of costume design in each of the four films, Cleopatra (1917), Cleopatra (1934), Caesar and Cleopatra (1946) and Cleopatra (1963), a list of basic influencing factors in costume design for film was compiled, and are as follows:

1. The basis and style of the screenplay.

2. Precedents, events and restrictions in filmmaking, which includes the Motion Picture Production Code (see Appendix H).

3. The background and style of the costume designer.

4. The designer's interpretation and use of historical resource material available.

5. The current trends in fashion which affect the designer's work for the film.

6. The director/producer influence on costume design in the film.

7. Motion picture studio influence which includes the "star system."

Although all of these factors have affected costume design in each of the four films about Cleopatra, we find that the degree of influence among the factors varies with the different periods and circumstances of each film. At the time that Cleopatra (1917) was made, silent filmmakers considered themselves fortunate to obtain exotic costumes at all. When Cleopatra (1934) was made, the
Hollywood "star factory" was a well-established force, churning out glamorous, fabulously-clad leading ladies. In designing costumes for Claudette Colbert, Travis Banton's main obligation as a studio designer was not to capture the essence of the famous Egyptian queen, but primarily to make sure that the audience did not forget that the Queen of Egypt was portrayed by the famous movie star, Claudette Colbert. For Caesar and Cleopatra (1946), the primary influence on the design process was World War II, which greatly affected every aspect of daily life in Britain. With Cleopatra (1963), Irene Sharaff's design work was greatly influenced by her historical research of ancient Egyptian tomb paintings, bas-reliefs and sculpture, although she was also obligated to dress the star, Elizabeth Taylor, in flattering costumes, regardless of historical authenticity.

With the trend of realism in movies of the last decade, the film designer has come from the sidelines to become an integral part of the production ensemble, respected for his or her insights to characterization and thematic content of the production as a whole through costume design. This more complete involvement of the film costume designer in the production process results from several decades of change and refinement of film costume design into a truly collaborative art.
Appendix A.

Costume Transcriptions from *Cleopatra* (1917)
Costume #: 1

Scene: With Caesar (?) possibly just from unrolled carpet

Description: Wing headdress of fabric and wire over braided wig. Swagged pearl brassiere, draped pearl girdle with attached chiffon skirt with train, decorated with black beaded "lines," center "shendot" of satin, festooned with ropes of pearls. Arm and leg jewelry, rings on fingers.

Comments: Barefoot

Use of daisy flower motif on train.

Photo Source: Pictorial History of the Silent Screen by Daniel Blum

CLEOPATRA (1917) Theda Bara
Costume #: 2

Scene: With Pharaohs on Sphinx Throne

Description: Egyptian Pharaoh "pschent" crown.
High necked "kalasiris," dark, heavy draped mantle with wide striped border.
Wide band arm jewelry.

Comments: Holding ceremonial staff

Photo Source: The Fox Girls by James Robert Parrish

CLEOPATRA (1917) Theda Bara
Costume #: 3

Scene: Playing harp

Description: Braided hair with diadem adorned with hanging lappets. Beaded Egyptian-style collar, medium value satin bandeau bodice, belt with attached satin "shendot" panel which is beaded. White, sheer skirt. Arm jewelry and rings on fingers. Decorated sandals.

Comments:

Photo Source: Pictorial History of the Silent Screen by Daniel Blum

CLEOPATRA (1917) Theda Bara
Costume #: 4

Scene: In Boudoir

Description: Braided wig with ornate headpiece. Large beaded Egyptian-style collar. Flower motif empire-style bodice with long, tube skirt, adorned with entwined snakes of sequins and beaded winged globe motif at bottom. Skirt is fringed on left side. Decorated sandals.

Comments:

Photo Source: Photo still, courtesy of The Museum of Modern Art Film Stills Archives

CLEOPATRA (1917) Theda Bara
Costume #: 5

Scene: Seated on throne


Comments:

Photo Source: Hollywood Costume: Glamour! Glitter! Romance! by Dale McConathy with Diana Vreeland

CLEOPATRA (1917) Theda Bara
Costume #: 6

Scene: (?)

Description: Coiled cobra headdress with striped lappets on either side. Coiled snake "cages" attached to breasts with linked shoulder chains. Heavily ornamented belt.

Comments: Photo shows only waist up

Photo Source: Photo still courtesy of The Museum of Modern Art Film Stills Archives

CLEOPATRA (1917) Theda Bara
Costume #: 7

Scene: With Antony on Barge(?)

Description: Headpiece with floral motifs over long, flowing black hair. Separate bodice with large daisy flower motifs. Separate skirt of sheer fabric, appliquéd with large daisy flower motifs and lotus blossoms. Closed sandal with Papyrus or reed.

Comments:

Photo Source: Pictorial History of the Silent Screen by Daniel Blum

CLEOPATRA (1917) Theda Bara
Costume #: 8

Scene: In boudoir

Description: Helmet-styled headdress with chin strap, no hair showing, feather plume. Bodice of feathers with thin straps on shoulder and attached to girdle of ornate fabric. Tight fitting skin is alternately striped with feathers and lamé fabric. Long, training cap of peacock feathers attached at shoulders. Dark leather strapped sandals. Carries peacock feather fan.

Photo Source: *In a Glamourous Fashion* by W. Robert LaVine

CLEOPATRA (1917) Theda Bara
Costume #: 9

Scene: Love scene with Antony

Description: Beaded headpiece which frames face, black wig.
Beaded empire-style bodice made of soufle. Attached skirt of soft, sheer fabric with wide, interwoven stripes, fringed at bottom.
Beaded arm jewelry.

Comments:

Photo Source: Sex Goddesses of the Silent Screen by Norman Zierold

CLEOPATRA (1917) Theda Bara
Costume #: 10

Scene: The death of Antony

Description: Hair brushed back and up with flower ornament.
Breast "pasties" of coiled beads and/or sequins.
Low slung beaded girdle using coil motif.
Patterned metallic lamé "toga" draped over right shoulder with ornament. Snake jewelry coiled around right ankle. Wrist bracelet on left arm. Holds a sheer length of fabric embroidered with flower motifs.

Comments:

Photo Source: Pictorial History of the Silent Screen by Daniel Blum

CLEOPATRA (1917) Theda Bara
Appendix B.

Costume Transcriptions from *Cleopatra* (1934)
Costume #: 1

Scene: On chariot in desert

Description: Shoulder-length natural hair cut in Egyptian style with bangs. Bandeau-style kalasiris of dark velvet.

Comments: A very brief scene; Colbert is only seen from waist up.

CLEOPATRA (1934) Claudette Colbert
Costume #:  2

Scene:  Cleopatra is presented to Caesar in a carpet

Description:  Same hair as in Costume #1. Bias-cut wrap-around gown of dark value lamé fabric with train. Slits in skirt at each leg, cut up to crotch. Midriff is bare. Arm bracelets worn on both wrists.

Comments:

CLEOPATRA (1934)  Claudette Colbert
Costume #: 3

Scene: Seducing Caesar

Description: Hair put up, bangs showing. Beaded wire headpiece with wing motif. Flat, round Egyptian-style beaded collar. Beaded brassiere bodice with V-cut. Bare midriff. Skirt with beaded, decorated belt, draped chiffon fabric over the hips, flaring at the bottom. Rhinestone swags around hips. Sheer overwrap attached under collar, flowing down.

Comments:

CLEOPATRA (1934) Claudette Colbert
Costume #:  4

Scene:  Cleopatra's entrance into Rome

Description:  Headdress with the horns and solar disc of Isis attached to gold fillet with long, ornate lappets.  Egyptian-style hair style underneath.  Heavy jewelry at neck.  Brassiere top made of rhinestone straps on souffle with beading.  Bare midriff.  Bias-cut, close-fitting skirt of lamé.  Hip length ceremonial cape with stiff panels decorated with lotus blossom motifs.

Comments:  

CLEOPATRA (1934)  Claudette Colbert
Costume #: 5

Scene: Cleopatra's toilette, the Ides of March

Description: Egyptian-style hairstyle with bangs. Dressing gown of slipper satin, halter neckline cut to wide waist band, tight fitting at hips, flaring at bottom. Waist length cape of satin.

Comments: See Figure 8.

CLEOPATRA (1934) Claudette Colbert
Costume #: 6

Scene: The Ides of March


Comments:

CLEOPATRA (1934) Claudette Colbert
Costume #: 7

Scene: Caesar's death

Description: Shaped metal headdress using stylized wing motif in the approximate shape of a ciaft kerchief, which completely covers hair. Dark velvet drape around neck and shoulders.

Comments: Costume only seen in chest-up shot.

CLEOPATRA (1934) Claudette Colbert
Costume #: 8

Scene: On Cleopatra's barge at Tarsus

Description: Egyptian-style shoulder length hair worn with fillet with cobra snake at center. Robes of pearls worn around neck and over shoulders, around wrists up to the elbows. Bias-cut gown is made of lamé, side slit in flared, training skirt.

Comments:

CLEOPATRA (1934) Claudette Colbert
Costume #: 9

Scene: In bed with Antony

Description: Egyptian-style hair with bangs. Dark print halter top, bare mid-driff, tight-fitting skirt of matching fabric. Light value cape cut hip length.

Comments:

CLEOPATRA (1934) Claudette Colbert
Costume #: 10

Scene: Scene with Herod

Description: Shaped metallic headdress using stylized wing motif flared out around head, cobra snake in center. Large Egyptian-style collar of large pearls. Full length gown of sheer soft fabric with satin stripes, tight fitting with halter-style bodice.

Comments:

CLEOPATRA (1934) Claudette Colbert
Costume #: 11

Scene: Testing poisons on criminals

Description: Fillet with oval jewels worn over Egyptian-style hair. Necklace of large oval jewels. Tight-fitting gown with wing motifs appliquéd in white. White, hip-length cape with large black vulture design appliquéd on.

Comments: Colbert only visible from the waist up in this scene.
Costume #: 12

Scene: With Antony

Description: Egyptian-style hair worn with fillet with a center jewel. Egyptian-style collar made of linked stones. Full length dress made of gold lamé fabric with halter top bodice and bias cut treatment around hips, fabric pulled up into center line made of linked stones, same as collar, and flares out at bottom. Long lamé cape is attached at shoulders.

Comments:

CLEOPATRA (1934) Claudette Colbert
Costume #: 13

Scene: With Antony

Description: Egyptian-style hair worn. Simple gold fillet worn with Egyptian-style hair. Strapless gown of dark value fabric fitted close to body. Short cape of light value.

Comments:

CLEOPATRA (1934) Claudette Colbert
Costume #: 14

Scene: The death of Antony

Description: Shoulder-length Egyptian-style hair fillet with jewel in center worn around head. Necklace of dark jewels worn. Full length bias-cut gown of alternating black and white fabric, tight fitting from heart-shaped bodice to knees where it flares out. Very sheer white over cape is attached at neck.

Comments:
Costume #: 15

Scene: The death of Cleopatra

Description: Shaped metal headdress using stylized wing motifs which flares out, cobra snake at center. Wide Egyptian-style collar, cut down in front with vulture wing motifs in metal. Gown, of dark value lame fabric, has low square cut neckline with center jeweled stripe to below crotch, where skirt flairs out into a voluminous train.

Comments:

CLEOPATRA (1934) Claudette Colbert
Appendix C.

Costume Transcriptions from *Caesar and Cleopatra* (1946)
Costume #: 1

Scene: Caesar and Cleopatra at the Sphinx

Description: Braided Egyptian-style hairstyle. Pale payne's grey softly gathered chiton tunic of sheer gauze "wrinkle cloth," lotus blossom ties at neckline and on stiff belt. Wedgie sandals.

Comments:

CAESAR AND CLEOPATRA (1946) Vivien Leigh
Costume #: 2

Scene: Cleopatra dressed in ceremonial robes for Caesar

Description: Gold cobra-crown headdress of joined wire segments over stuffed fabric base. Heavily jeweled collar over a small stiffly pleated capelet adorned with jewels. Silky loden green under-kalasiris with gold wing motifs criss-crossing the bodice and below the hips. Heavy arm bracelet jewelry. Carries a crook and flail (see Figure 10)

CAESAR AND CLEOPATRA (1946) Vivien Leigh
Costume #: 3

Scene: Court scene with Ptolemy and Pothinus

Description: Gold cobra-crown headdress of Payne's grey stone segments. Wide Egyptian collar with heavy metal and jewel ornamentation. Tunic of stiffly, starched sheer white gauze with appliquéd curving lines at bodice. Gold knotted belt with attached shendot panels of gold trim. Heavy gold metal arm bracelets. Jeweled sandals.

Comments: Very authentic attempt of an Egyptian ceremonial costume.
Costume #: 4

Scene: In bed and in boudoir/bath

Description: Gold swiggle ornaments in bangs of braided hairstyle. Pale grey, sheer chiffon chiton, sleeves formed with small ornamental beads at shoulders.

Comments:
Costume #: 5

Scene: With Caesar

Description: Braided hairstyle with ends of braids tipped in gold metal coils. A circlet of gold metal segments worn over hair. Full length dress of pale muted blue sheer fabric with patterned metallic embroidery and edging. A cobra snake comprised of gold wide trim circled around bodice forming shoulder strap on right shoulder which hooks to center bustline of bodice. Skirt fit snug over hips with slight gathering into center vertical trim. Extra fabric draped over left shoulder like cape and trains down on right side of skirt. Modest size wrist bracelets.

Comments: See Figure 12.

CAESAR AND CLEOPATRA (1946) Vivien Leigh
Costume #: 6

Scene: Cleopatra taken to Caesar in a carpet and Lighthouse scene

Description: Hair braided into two stiff plaits on either side of head, tipped in curved metal ornaments, a gold wreath circles top of head. Large rectangle pendant on heavy gold chain around neck. Tight-fitting bodice with deep cut V-neck of green silk and gold. Hip drape of greenish-gold lamé fabric and red belt with long, flowing ties.

Comments:

CAESAR AND CLEOPATRA (1946) Vivien Leigh
Costume #: 7

Scene: Palace scene with Pothinus and Ftatateeta

Description: Roman diadem-style headpiece with spread wing motif over long strands of hair. Pale old rose and blue veil attached to diadem, cascading down. Full length gown with fitted sleeveless bodice and snug fitting skirt of black/maroon heavy draped fabric. Thin gold belt with lotus blossom ornament at center. Large brooch pin attaches pale old rose and blue chiffon slightly off-center on bodice with fabric draping over shoulders and down back. Bracelets on both wrists. Dark Wedgie sandals.

Comments: Very Grecian in style, very sober and mature looking.

CAESAR AND CLEOPATRA (1946) Vivien Leigh
Costume #: 8

Scene: Dinner scene with Caesar

Description: Wig shaped headdress made of small cone shaped stones, Payne's grey in color, with a corona crown of gold spiked ornaments representing stylized feathers. Two smooth, shiny jewels on heavy chain around neck. Gown of gold fabric, with fitted bodice, appliquéd vulture with spread wings over left breast. Pleated gold drape over right shoulder. Papyrus motif ornament at right breast winds around waist and down skirt. Jeweled bracelets at both wrists. Stole of sheer gold lamé.

Comments: See Figure 13.

CAESAR AND CLEOPATRA (1946) Vivien Leigh
Costume #: 9

Scene: Seeing Caesar off to Rome

Description: Wavy, long hair covered with heavy veil which is tucked in the right side of the waist and cascades down the left side. Gown of heavy black-green crepe has simple sleeveless fitted bodice and snug fitting draped skirt.

Comments: Very simple and understated.

CAESAR AND CLEOPATRA (1946) Vivien Leigh
Appendix D.

Costume Transcriptions from *Cleopatra* (1963)
Costume #: 1

Scene: Rolled out of carpet (1st scene with Caesar)

Description: Plain black Egyptian-style wig. Bright red cotton fitted dress with white pleated side panels. Dagger worn on belt at waist. Wide golden arm bracelets.

Comments: Very simple—in line with Caesar's simple cuirass.

Video disc reference #: 19, side 1

CLEOPATRA (1963)  Elizabeth Taylor
Costume #:  2

Scene:  At vanity table

Description:  Same hairstyle as #1. White tight fitted bodice with deep v-cut decolletage. Straight skirt pleated softly at sides with flat front panel. Wide gold arm bracelets.

Comments:  Seated, visible from waist up only.

Video disc reference #:  28, side 1

CLEOPATRA (1963)  Elizabeth Taylor
Costume #: 3

Scene: In bed, thinking of Caesar

Description: Same hairstyle as #1 and #2. Drapey white silk gown with gold trimmed crossover.

Comments: In bed, visible from waist up only

Video disc reference #: 29, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 4

Scene: In court chambers

Description: Unadorned black hairstyle, shoulder length. Lotus blue silk caftan with side slit. Wrist bracelets.

Comments:

Video disc reference #: 29, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 5

Scene: Caesar visits Cleopatra's boudoir

Description: Same hairstyle as #4. Very sheer grey silk drape with blue and silver design woven in.

Comments:

Video disc reference #: 31, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 6

Scene: Library burning

Description: Same hairstyle as #4 and #5. Spangled eye makeup. Off-white jersey fabric draped somewhat like roman toga. Arm bracelet on left upper arm. Large earrings.

Comments:

Video disc reference #: 36, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 7

Scene: Lotus attempting to poison Cleopatra

Description: Plain Egyptian-style hair. Blue sheer silk caftan with glittery embroidery. Small wrist bracelets.

Comments:

Video disc reference #: 45, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 8

Scene: Trial of Pothinus

Description: Egyptian-style wig has gold braided "overlay" with beads. Cornflower blue bodice has "trupanto" decoration straight, softly pleated skirt. Pale blue overlay has lotus blossoms adorned with glitz, trimmed in white.

Comments:

Video disc reference #: 47, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 9

Scene: Caesar sets Cleopatra on throne of Egypt


Comments:

Video disc reference #: 53, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 10

Scene: In bedchamber with Caesar

Description: Plain black Egyptian-style hair. Pale blue chiffon figured with embroidered gold "overrobe" over nightgown #10A.

Comments:

Video disc reference #: 55, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 10A

Scene: In bed with Caesar

Description: Palest lavender-grey nightgown of chiffon. Gold embroidery around neck opening.

Comments: Worn under #10

Video disc reference #: 56, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 11

Scene: At Alexander's tomb, she tells him she is pregnant with Caesar.


Comments:

Video disc reference #: 59, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 12

Scene: At "sorceress" predicting birth of son

Description: Black veil of Isis on head over plain Egyptian-style hair. Dark muted blue silk dress with figured overrobe.

Comments:

Video disc reference #: 5, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 13

Scene: Having baby

Description: Simple "klaft" headscarf of beige linen. Simple tunic in beige linen.

Comments: In bed, visible from waist up only.

Video disc reference #: 6, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 14

Scene: Seeing Caesar off for Rome

Description: Wig has gold beaded trim on edges and bottom. Blue silk dress with fitted bodice and plunging neckline, tied at waist with cord. White silk over robe. Wide gold wrist bracelets.

Comments:

Video disc reference #: 11, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 15

Scene: Cleopatra is given news that Caesar has been made dictator for life

Description: Braided wig with gold spiral ornamentation and beading. Coral silk dress with fitted sleeveless bodice and straight skirt with slit panels—gold trim at bottom.

Comments: See Figure 14

Video disc reference #: 14, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 16

Scene: Cleopatra's entry into Rome

Description: Tall headdress of Isis with feather motif, solar disc and horns, cobra crown. Gold feather motif dress with fitted bodice of gold embroidery cape of gold stylized feather.

Comments: Also worn as last costume in film's death scene (See Figure 15)

Video disc reference #: 22, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 17

Scene: Caesar "coaching" Caesarian

Description: Braided wig adorned with gold bead. Fitted brown cotton sleeveless dress, in brown/burgundy color. Red and white scarf at waist sweeps around over right shoulder.

Comments: Also worn after #18 for Ides of March, when Cleopatra and Antony advise Caesar.

Video disc reference #: 27, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 18

Scene: Meeting with Caesar and Senator Antony

Description: Turban headdress of white glitz with gold trim. Primrose yellow silk dress with fitted sleeveless bodice. Pale yellow sheer silk drape. Asp bracelet on upper right arm.

Comments:

Video disc reference #: 27, side 2

CLEOPATRA (1963)  Elizabeth Taylor
Costume #: 19

Scene: Caesar leaves for Senate--Caesar's death

Description: Plain braided wig. Dusky blue dress of cotton with form fitting bodice, scoop neck and tight fitting sleeves, full skirt. Long red silk scarf tucked in belt at waist.

Comments:

Video disc reference #: 39, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 20

Scene: Cleopatra departs from Rome


Comments:

Video disc reference #: 47, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 21

Scene: Dedicating Caesar's statue

Description: Isis headdress is silver blue-grey color.  Ceremonial robes for dedication.  Over cape of bird wing motif is silver blue-grey.  Necklace of gold coins.

Comments:

Video disc reference #: 57, side 2

CLEOPATRA (1963)  Elizabeth Taylor
Costume #: 22

Scene: Bath scene with handmaidens and Rufio.

Description: Beige robe with brown motifs heaped on edge of tub behind Cleopatra.

Comments:

Video disc reference #: N/A

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 23

Scene: Coming in on her barge

Description: Wig is covered in "sparkle" netting. Blue dress with fitted bodice over caftan of light blue--adorned with sparkles, necklace of gold coins.

Comments:

Video disc reference #: 4, side 1

CLEOPATRA (1963)  Elizabeth Taylor
Costume #: 24

Scene: Tarsus banquet

Description: Bouffant hair style with large gold ornament. White underdress of white silk with cleavage neckline. Wide belt adorned with gold trim. Over-caftan in white glitter fabric. Large earrings. Asp wrist bracelets.

Comments:

Video disc reference #: 7, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 25

Scene: After banquet, in bed

Description: Hair is left down, long in back. Gold coin necklace over plain white silky nightgown.

Comments:

Video disc reference #: 16, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 26

Scene: Antony's bath scene--Cleopatra advises him on Rome politics

Description: Wig adorned with serpentine snake at top center and bead at ends of hair. Bottle green silk dress, fitted bodice done in trupanto, tight sleeves. Figured with coiling snakes of gold embroidery.

Comments:

Video disc reference #: 23, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 27

Scene: Cleopatra hears news of Antony's marriage to Octavia

Description: Hair is plain, but styled. Primrose yellow underdress of soft fabric. Bodice is blouson. Over caftan of sheer silk decorated with pelican or crane design and beaded squiggles down back.

Comments: Very 1960's hairstyle

Video disc reference #: 29, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 28

Scene: Throne room with Antony

Description: Red wicker crown with cobra. Ceremonial white kalasiris of white draping glitz fabric. Long vest robe of payne's grey worn over kalasiris, decorated with white trim and star motifs. Eagle gold necklace, wrist bracelets.

Comments:

Video disc reference #: 37, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 29

Scene: In tomb with Antony

Description: On top of wig, gold overpiece. Red cottony dress with fitted bodice, gold snake belt. Pale sheer purple caftan trimmed in gold.

Comments:

Video disc reference #: 40, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 30

Scene: In argument with Antony

Description: Wreath-like headdress on wig which has beads. White cotton dress with tight fitted sleeveless bodice. Sheer, gold trim silk overrobe.

Comments: Very briefly seen

Video disc reference #: 41, side 1

CLEOPATRA (1963)    Elizabeth Taylor
Costume #: 31

Scene: Politics with Antony

Description: Hair worn long.
White gown of jersey fabric, softly gathered at bodice and waist. Caftan robe of black chiffon decorated with appliquéd red and white squares and red and white entwined snakes.

Comments:

Video disc reference #: 41, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 32

Scene: Conference with Sosigenes

Description: Headdress of yellow and orange soft spikey things. Corn flower blue dress with trapunto bodice and straight pleated skirt. Medium purple over-drape using wing motif. Large necklace, earrings.

Comments:

Video disc reference #: 46, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 33

Scene: Antony dismisses Rufio as general

Description: Braided, shoulder length wig. Bright gamboge yellow cotton dress with tight-fitted bodice, straight skirt. Pale grey-blue silk head and shoulder scarf.

Comments:

Video disc reference #: 54, side 1

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 34

Scene: Battle of Actium

Description: Blue pschent headdress with gold cobra. Lapis lazuli blue dress of jersey fabric with fitted trapunto bodice, high necked. Hooded coat is tan wool with leopard skin fur trim on lapels and lining.

Comments: Coat looks very 1960's.

Video disc reference #: 1 & 4, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 35

Scene: Watches Antony brood in self-pity

Description: Large braids on wig. Orange jersey dress with fitted bodice and cut-away neckline. Embroidered gold squiggles decorate front of bodice. Silky grey-blue over cape appliquéd Egyptian motif wings on sleeves.

Comments: Tastelessly overdone!

Video disc reference #: 13, side 2

CLEOPATRA (1963)       Elizabeth Taylor
Costume #: 36

Scene: Pleases with Antony to speak

Description: Softly waved hair. Dusky blue dress with fitted bodice, long, tight sleeves. Right arm and shoulder, side, detailed with silver appliqué. Light, wispy grey silk drape with silver embroidery at bottom.

Comments:

Video disc reference #: 13, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 37

Scene: Meeting with Agrippa in throne room

Description: Blue cobra crown headdress with green "feather" wig. Long-sleeved fitted bodice of patterned metallic blue silk, with plain blue silk crepe skirt decorated at bottom with embroidered snake and three birds. Gold "grasshopper" necklace. Gold wrist bracelets. Holds crook and flail.

Comments:

Video disc reference #: 16, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 38

Scene: Confronts Antony in her tomb

Description: Shoulder length hair. Red jersey dress with fitted bodice and tight long sleeves. Brown burnoose with red lining that matches dress. Makes into a hood in the back when removed from head.

Comments: Beautifully simple!

Video disc reference #: 18, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 39

Scene: Sees Antony off, tells Apollo-dorus what to do for Octavian's invasion

Description: Hair is worn down.
Gown of silk--loose and drapey.
Assymetrical trim of silver sequins.
Robe of powder blue nubby weave with white trim and lotus blossom appliqués on sleeves and back. Lined in yellow.

Comments:

Video disc reference #: 24, side 2

CLEOPATRA (1963) Elizabeth Taylor
Costume #: 40

Scene: Sends off Caesarian, death of Antony

Description: Hair worn down long. White silk dress with looser fit bodice, long sleeves. Scarlet robe lined in black, gold embroidery on right side. Dagger worn at waist.

Comments:

Video disc reference #: 28, 40, 43, side 2

CLEOPATRA (1963) Elizabeth Taylor
Appendix E.
Selected Filmography Depicting Cleopatra

1896
Le Mystère de Memphis ou la Résurrection de Cléopatre/or Mystery at Memphis or Cleopatra's Resurrection
Trick Photography Film or Special Effects Film by Georges Méliès

1899
Cléopatre/Robbing Cleopatra's Tomb
Trick Photography Film or Special Effects Film by Georges Méliès
2 minutes/130 ft.

1908
Antony and Cleopatra
Director: Charles Kent
Leading players: Paul Panzer
Maurice Costello

1909
Cleopatra, or A Night of Enchantment, or Cleopatra's Lover
Production company: Vitagraph
Leading players: Charles Chapman as Antony
Thomas Ince
Running length: 860 feet.
Release date: 30 January, 1909

1910
Cleopatra
Production company: Film 'd Art
Screenplay based on: Shakespeare's Antony and Cleopatra
Running length: 8 scenes

1910
Antony and Cleopatra
Production company: Pathé
Screenplay based on: non-Shakespearean source
1911  
**Aida**  
Production company: Edison  
Screenplay based on: Verdi's Aida  
Leading players: Miriam Nesbitt  
Marc MacDermott  
Mary Fuller  

1913  
**Cleopatra**  
Production company: Helen Gardner for U.S. Film Co.  
Director: Charles L. Gaskill  
Screenplay based on: Charles L. Gaskill's adaptation of *Cleopatre* by Victorien Sardou  
Leading players: Helen Gardner as Cleopatra  
Robert Gaillord  
Harley Knowles  
Running length: 58 minutes (6 reels)  
Release date: 4 January, 1913  

1913  
**Cleopatra**  
Production company: Cines  
Director: Enrico Guazzoni  
Leading players: Giovanna Terribili  
Gonzales as Cleopatra  
Ameleto Novelli as Antony  

1913  
**Cleopatre**  
Director: M. Marlaud  

1917  
**Cleopatra**  
Production company: Fox Film Corporation  
Director: J. Gordon Edwards  
Screenplay based on: Victorien Sardou's *Cleopatre*  
Leading players: Theda Bara as Cleopatra  
Fritz Leiber as Caesar  
Thurston Hall as Antony  
Running length: 11 reels  
Release date: 14 October, 1917  

1928  
**Cleo to Cleopatra**  
Production company: Metro-Goldwyn-Mayer  
Director: Roy William Neill
Leading players: Daphne Pollard as Cleopatra
Running length: movie short

1934  Cleopatra  U.S.

Production company: Paramount Studios
Director/Producer: Cecil B. DeMille
Screenplay: Waldemar Young and Vincent Lawrence (adapted from historical material by Bartlett Cormack)
Leading players: Claudette Colbert as Cleopatra
William Warren as Caesar
Henry Wilcoxon as Antony
Costume designers: Travis Banton (for Claudette Colbert), Shannon Rogers, Ralph Jester, Natalie and Vicki Visart
Running length: 101 minutes
Release date: October, 1934

1946  Caesar and Cleopatra  Britain

Production company: Arthur Rank, Ltd.
Director/Producer: Gabriel Pascal
Screenplay: G.B. Shaw
Leading Players: Vivien Leigh as Cleopatra
Claude Rains as Caesar
Flora Robinson as Ptataetea
Costume designer: Oliver Messel
Running length: 138 minutes
Release date: London: December, 1945
New York: January, 1946

1953  Serpent of the Nile  U.S.

Production company: Columbia Studios
Director: William Castle
Leading players: Rhonda Fleming as Cleopatra
Raymond Burr as Antony

1954  Due notti con Cleopatra/Two Nights with Cleopatra  Italy

Director: Mario Mattòli
Leading players: Sophia Loren as Cleopatra
Alberto Sordi
1960  **Le legioni di Cleopatra/Legions of the Nile**
also **Legions of Cleopatra**  
Italy/Spain/ France

Director: Vittorio Cottavafi  
Leading players: Linda Cristal as Cleopatra  
Georges Marchal

1963  **Cleopatra**  
U.S.

Production company: Twentieth-Century Fox Corp.  
Director: Joseph L. Mankiewicz  
Screenplay: Joseph L. Mankiewicz, Ranald McDougall, Sidney Buchman (based upon histories by Plutarch, Suetonius, Appian, other ancient sources and "The Life and Times of Cleopatra" by C.M. Franzero  
Leading players: Elizabeth Taylor as Cleopatra  
Rex Harrison as Caesar  
Richard Burton as Antony  
Costume designers: Irene Sharaff (for Elizabeth Taylor), Renie and Vittorio  
Nino Novarese  
Running length: 243 minutes  
Release date: June, 1963

1963  **Una regina per Cesare/A Queen for Caesar**  
Italy/ France

Director: Victor Tourjansky and Piero Pierotti  
Leading players: Pascale Petit as Cleopatra  
Giorgio Ardisson

1965  **Il figlio di Cleopatra/Son of Cleopatra**  
Italy/ Britain

Director: Ferdinando Baldi  
Leading players: Scilla Gabel  
Mark Damon

1972  **Antony and Cleopatra**  
Britain/ Spain/ Switzerland

Director: Charlton Heston  
Leading players: Hildegarde Neil as Cleopatra  
Charlton Heston as Antony
Appendix F.

Selected Literature Depicting Cleopatra

Dramatic Literature

**Cleopatra** (c. 1541) by Giambattista Giraldi Cinthic (1504-1573) Italian.

**Cleopatre** (1552) by Etienne Jodelle (1532-1573) French.

**Tragoedy of Cleopatra Queene of Aegypt** (1639) by Thomas May (1595-1650) English.

**Antony and Cleopatra** (1607-8) by William Shakespeare (1564-1616) English.

**All for Love** (1677) by John Dryden (1631-1700) English.

**Aida: Opera in Four Acts** (1871) by Giuseppe Verdi (1813-1901) Italian.

**Cleopatre** (1890) by Victorien Sardou (1831-1908) French.

**Caesar and Cleopatra** (1899) by George Bernard Shaw (1956-1950) English.

Ancient Literature

Prime sources relating to Cleopatra in the writings of:

- Plutarch "Life of Caesar" and "Life of Antony"
- Julius Caesar (Civil War"
- Appian
- Suetonius
- Lucan

Modern Literature


Appendix G.

Fine Art Depicting Cleopatra

"Cleopatra," drawing by Michelangelo (1475-1564), Casa Bunarroi, Florence.

"Female Nude with a Snake (probably Cleopatra)," (c. 1637) drawing by Rembrandt (1606-1669).

"The Death of Cleopatra," painting by Guido Cagnacci (1601-1681), Kunsthistorisches Museum, Vienna.

"Meeting of Antony and Cleopatra," painting by Giovanni Battiste Tiepolo (1697-1770), National Gallery, Edinburgh.

"Cleopatra before Caesar," (1866) painting and engraving by Jean Leon Gerome (1824-1904).

"Antony and Cleopatra," painting by Sir Lawrence Alma-Tadema (1836-1912), Kebal Collection, Ltd.

"Cleopatra during the Battle at Actium," drawing by H. Vogel.
End Notes


5 LaVine, p. 4.


7 LaVine, p. 4.


9 LaVine, p. 12.


12 LaVine, p. 4.


14 McConathy, p. 58.


16 LaVine, p. 13.

17 McConathy, p. 28.

18 Ibid, p. 31.

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Ibid., p. 15.
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Ibid., p. 16.
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Ibid., p. 17.
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McConathy, p. 106.
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LaVine, p. 81.
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43 Chierichetti, p. 10.
44 LaVine, p. 104.
46 Ibid., 106.
48 Ibid., p. 113.
49 Chierichetti, p. 10.
53 Elley, p. 16.
54 Hirsch, p. 12.
55 Ibid., p. 12.
56 Ibid.
57 Elley, p. 1.
59 Ibid.
61 Solomon, p. 17.
62 Hirsch, p. 16.
63 Ibid., p. 17.
64 LaVine, p. 16.
67 Solomon, p. 16.
68 Hirsch, p. 29.
69 Elley, p. 13.
70 Ibid., p. 16.
71 Ibid., p. 1.
73 Elley, p. 1.
74 Hirsch, p. 45.
75 Elley, p. 16.
76 Hirsch, p. 94.
77 Ibid., p. 20.
78 Ibid., p. 22.
79 Ibid., p. 37.
80 Cary, p. 113.
85 Grant, p. 3.
86 Ibid., p. 7.
87 Bradford, p. 12.
88 Grant, p. 44.
89 Ibid.
90 Ibid., p. 4.
91 Ibid., p. 12.
92 Ibid., p. xvi.
93 Ibid., p. 58.
94 Ibid., p. 61.
95 Ibid., p. 63.
96 Ibid., 65-66.
97 Bradford, p. 12.
98 Grant, p. 20.
99 Ibid., p. 66.
100 Ibid., p. 100.
101 Ibid., p. 5.
102 Ibid., p. 20.
103 Ibid., p. 67.
104 Ibid., p. 54.
105 Ibid., p. 63.
106 Bradford, p. 12.
107 Ibid., p. 13.
108 Ibid., p. 17.
109 Grant, p. 66.
110 Ibid., p. 69.
111 Ibid., p. 71.
112 Ibid., p. 76.
113 Ibid., p. 78.
114 Ibid., p. 79.
115 Ibid., p. 81.
116 Ibid., p. 83.
117 Ibid., p. 85.
118 Ibid., p. 86.
119 Ibid.
120 Ibid., p. 93.
121 Ibid., p. 95.
122 Ibid., p. 105.
123 Ibid., p. 112.
124 Ibid., p. 115.
125 Bradford, p. 143.
126 Ibid.
127 Grant, p. 117.
128 Ibid., p. 120.
129 Ibid., p. 124.
130 Ibid.
131 Ibid., p. 126.
132 Ibid.
133 Ibid., p. 134.
134 Ibid., p. 135.
135 Ibid., p. 150.
136 Ibid.
137 Ibid., p. 161.
138 Ibid., p. 163.
139 Ibid., illustration no. 46.
140 Ibid., p. 177.
141 Ibid., p. 178.
142 Ibid., p. 192.
143 Ibid., p. 193.
144 Ibid.
145 Ibid., p. 205.
146 Ibid., p. 207.
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149 Ibid., p. 213.
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152 Ibid., p. 222.
153 Ibid., p. 223.
154 Ibid.
155 Ibid., p. 224.
156 Ibid.
157 Ibid., p. 225.
158 Ibid.
159 Ibid., p. 226.
160 Ibid., p. 233.
161 Bradford, p. 271.
162 Grant, p. xvii.
163 Ibid., p. 235.
164 Ibid., p. 242.
173 Robinson, p. 38.
174 LaVine, p. 7.
175 Robinson, p. 58.
176 LaVine, p. 4.
179 Zierold, p. 4.
187 Ibid., p. 32.
188 Zierold, p. 4.
190 LaVine, p. 28.
191 Magill, p. 324.
192 Ibid.
193 Zierold, p. 35.
195 Ibid., p. 37.
196 Zierold, p. 37.
197 LaVine, p. 170-171.
198 Ibid., p. 63.
199 Ibid., p. 63.
200 Ibid., p. 63.
201 LaVine, p. 170-171.
202 Ibid., p. 63.
203 Ibid., p. 63.
206 LaVine, p. 152.
202 Ibid., p. 57.
203 Ibid., p. 50.
204 Ibid., p. 49.
206 Chierichetti, p. 52.
207 Ibid.
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258 Sharaff, p. 7.
Bibliography

Ancient History


Costume Design


Film


**High Fashion**


Theatre


Periodicals


Miscellaneous


VITA

Laura Jones Wedin was born February 3, 1956 in Dallas, Texas, but was raised in Houston. Before receiving her Bachelor of Fine Arts in Theatre from Sam Houston State University in Huntsville, Texas, 1978, she worked and studied at the Pacific Conservatory of Performing Arts, Santa Maria, California in the summer of 1977. After graduation, Ms. Wedin worked at Houston Stage Equipment Corporation and did free-lance theatre work in Houston with the Alley Theatre and Space Dance Theatre.

Ms. Wedin studied for a year at the DePaul/Goodman School of Drama in their Graduate Design Program before entering the MFA Program at Virginia Tech in 1982. Ms. Wedin has designed costumes professionally for the Next Theatre Company in Evanston, Illinois, and for the Jenny Wiley Summer Music Theatre in Prestonsburg, Kentucky. She has also been involved with costuming for the Virginia Tech Summer Arts Festival productions for the summers of 1983 and 1984. Recently, Ms. Wedin has worked with the Houston Grand Opera costume shop as an intern.

While at Sam Houston State University, Ms. Wedin was awarded Who's Who Among Students in American Colleges and Universities for 1977 and 1978. At Virginia Tech, her costume designs for THE ROBBER BRIDEGROOM won the American College Theatre Festival Region VII Award for Costume Design.
Ms. Wedin is married and currently lives in Blacksburg, Virginia, with her husband, David Wedin, who serves as the Assistant Technical Director for the University Theatre-Theatre Arts of Virginia Tech. They have one son, Terrance David.

Laura Jones Wedin