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Sylva Marková

Costume Collections of the Schwarzenberg Court Theatre at Český Krumlov Castle

A noteworthy theatre building, equipped with good machinery for its time, substantive interest in the arts from the local aristocrats, a collection of extant dramatic texts in the castle library, a musical collection, and a rich family and estate archive – all this might seemingly testify that theatre was performed at Český Krumlov Castle on a regular basis.¹ However, this is not the case. There is no archival evidence that the theatre building at this site was ever very busy, either shortly after it was constructed, or afterwards. Performances held at Český Krumlov Castle were solitary, or infrequent. Nor does the assertion that theatre companies often visited in order to entertain the lord of the castle and his friends represent any historical reality. Although it does not sound very probable, drama at this site was in the first years of the theatre's existence performed solely by members of the resident nobility, their relatives and friends, with the occasional help of a few estate employees. Such a dearth of theatrical activity was instanced primarily by the lord's rather infrequent presence at the castle throughout the year. The owner and his family did not stay in Český Krumlov for long periods because of their fondness for frequent travelling, as well as their practical need to visit from time to

1 This article is a reworked shortened version of my PhD thesis, defended at the Janáček Academy of Performing Arts (JAMU), Brno, in 2006.

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time other of their numerous estates (in Bohemia and Austria) and their preference for staying in other, often more comfortable, locations. The yearly presence of the Schwarzenbergs in Český Krumlov Castle can be precisely detected in the household account book: they generally came for about two months between the end of June and the end of August, and then once again for two to three weeks in October and November, to participate in autumn hunting. Theatrical performances were held during warm weather, most often in July and at the beginning of August.

The Repertory: Dramatic Plays, Comedies and Burlesques:

There are six manuscripts mentioned by the archivist František Navrátil in his list of documents relating to Český Krumlov:

Die Betrügereyen des Hanss Wursts (The Fraudulent Japes of Hans-Sausage) (Hs. 443);

Der Baron Wurstelsprung ein Zum Edelmann gewordener Strohschneider (Baron Wurstelsprung: A Nobleman Turned Straw-Cutter) (Hs. 444);

Der gallante Stallmeister (The Gallant Equerry) (Hs. 445);

Die verstellte Liebhabere (The Thwarted Lovers) (Hs. 446);

Das Portrait (The Portrait) (Hs. 447); and

Comedie Genandt der Schläffrische Valerius (The Comedy of Temple-Fresh Valerius) (Hs. 462). (NAVRÁTIL 1972)

The extent to which these dramatic texts were influenced by the traditions of the *Commedia dell'Arte* is easy to recognise thanks to the stock characters and orthodox scenarios employed, as well as to selected thematic content. The first 'old' character in the plays (most frequently Odoardo or Anselmo) is usually a rich townsman, a merchant or an usurer, occasionally 'thrown into poverty'. The other 'old' character (mostly Pantolpo) is frequently of an analogous profession. Names of 'those fallen in love/lovers/youthful characters' of noble origin are usually Leander, Lelio, Octavio, Oratio or Valerio (with occasional appearances by Aurelia, Isabella, Hortensia or Lisette). These younger characters are usually the sons, daughters, nephews, nieces, or wards of the elder characters. This second group sometimes also includes a Colombina figure (usually a servant, sometimes representing a landlady, who is almost always in love with Hanswurst). This latter sausage-named servant represents the major comic character; the secondary comic character is usually Scapin, Bernardon, Jakoberl, Ripel, Lipperl or Kasperl. It

is, however, Hanswurst who most frequently wins any arguments, thanks to his craftiness.

All of the surviving texts are very much alike, sharing the same basic scheme of action: they often end in a wedding, which only comes to pass after numerous obstacles have been overcome; if a father chooses what he thinks to be a suitable partner, the children resist; if the children themselves make a choice, it is the father who inevitably protests. Such marital-conflict-based scenarios create contrasting groups of characters: generally composed of two 'old' protagonists, a set of 'love rivals' (and their abandoned brides) and, of course, the 'servants' (who mostly look to their own interests, be they material or erotic). The action uses motifs of change, disguise, abduction and reunion, as well as tropes of spying and misunderstanding – whichever set of theatergrams proves most necessary for accomplishing a particular dramatic goal. The stage properties used often involve letters and documents (such as misplaced and misappropriated *billets doux*, stolen recommendations, falsified documents and wedding agreements, both drawn up and cancelled), as well as love trophies and personal identification signs that usually constitute gifts that are lost and re-found (mostly represented by rings, portraits, lockets and snuffboxes). The smallest performed elements of the action are the numerous comic *lazzi* that accompany every showpiece in the script.

The structure of the action in surviving manuscripts resembles very closely the burlesques of Viennese folk theatre. Scenarios are above all linked by the character of Odoardo, who appears in most of them (and in Vienna during this period was usually played by Friedrich Wilhelm Weiskern; SCHINDLER 1993). Also present, however, is the character of Bernanon (in *The Fraudulent Japes of Hans-Sausage*) who was famously performed, again contemporaneously, by Joseph Felix Kurz (BALVÍN 1990) in the Theatre at the Carinthian Gate.²

Český Krumlov manuscripts frequently involve numerous sung arias that are typical of plays from the repertory of Viennese theatres during the second half of the eighteenth century. This additional connection to Vienna (and a particular period) is, however, unhelpfully obfuscated by a comment on the inside of the cover of the surviving manuscript collation that assigns the texts therein contained to the 'Eggenberg Collection' (from which they were taken in 1906). The emblem of the

2 This theatre, built in 1709, became one of the most prestigious Viennese theatres of the eighteenth century. Although it was perhaps most famous during the latter half of the century as a site for the staging of operas by Haydn and Mozart, whilst under the earlier tenure and direction of Josef Stranitzky (from 1711), the venue also put on a very successful programme of German-language adaptations of the *Commedia dell'Arte*.

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Eggenberg Library should not, however, be taken to suggest that the manuscripts originate from the period when Český Krumlov Castle was itself owned by the Eggenbergs (i.e. 1675-1691). Navrátil helpfully dates the collection forward to the 1750s, thanks primarily to an entry by the archivist Anton Mörath (who states that the plays were performed in the Castle Theatre during the period of Adam Schwarzenberg's rule, from 1732-1782). No particular documentation supporting Mörath's claim seems to have been preserved, or if it was, it has not yet been found; but the fact that the manuscripts originate in Český Krumlov is strongly suggested by internal evidence from the documents themselves; and, in particular, by the fact that the paper used is traceable directly to a factory in the town dating from the period in question (it has watermarks in the shape of the Schwarzenberg crest, or images of the city of Český Krumlov).

A manuscript containing two further comedies supplements the six play-titles listed above: the additional dramas are *Der schelmische Faschingstreich*³ (The Carnival of Mysterious Pranks) and *Die besondere Eigenschaft der Liebe und das betrogene Alte*⁴ (The Strange Quality of Love, and Old Age Tricked). With regards to their scenarios, these additional plays do not differ all that much from other contemporary burlesques and other pieces from the eighteenth-century German-language *Commedia dell'Arte*.

The Strange Quality of Love, and Old Age Tricked

The most substantial play in the entire manuscript collection is *The Strange Quality of Love, and Old Age Tricked*. It involves Pantalone (Isabella's father), Odoardo (Isabella's designated bridegroom), Flandrina (Pantalone's sister), Colombina (Isabella's maid), Scapino (Pantalone's servant) and two Quacks (representing Barber-surgeons). The plot is rather trivial: Pantalone tasks his sister with the care of his daughter during his absence, charging his sibling: 'to keep her in the house and not to let any strangers in'. Isabella confesses to her maid that the reason for her suffering is not a lack of the air in the 'musty' old house but 'glances of a stranger, she met with on a walk outside'. A similarly dreamy and love-struck atmosphere

3 Castle Library in Český Krumlov; catalogue number 11 N 2466 adl. 1; *Comoedie betitult DER SCHELMISCHE FASCHINGSTREICH* (p. 2): *Actores* (pp. 3-51): *Scena I.-XVI*. Manuscript.

4 Castle theatre in Český Krumlov; catalogue number 11 N 2466; (p. 2): *Actores*. (pp. 3-116): *Actus I.-III*. (pp. 117-128): clean sheets (pp. 129-144): *Anselmo anstatt Pantalon. Zu der Comoedie Die besondere Eigenschaft der Liebe und das betrogene Alter betitult gehörig*. Actus II. (*Scena XIII*). – Actus III. – (p. 145 – 150): clean sheets. Manuscript.

prevails in the scene in which Leander charges his servant to find a ‘young girl of unseen beauty, [whom he] met in the garden several months ago.’ Hanswurst (the servant in question) is interested in the task, but only manages to set up a scheme that would help Leander to meet Isabella after he had already been granted a proper award. Hanswurst then obtains old uniforms for himself and his lord at a broker’s; and, in disguise as an injured warrant officer and his marshal, the pair gains entry to the house. Once inside, they discover that: ‘Women are surely tender-hearted, for they would gladly put us up’. There is only one obstacle left: Scapin – whom they manage eventually to bribe. The pair of comic rogues even persuade Flandrina, who at first protests, to help them, especially when she sees how ‘serious’ the warrant officer’s injuries are. She subsequently orders Scapin to get everything ready for the supposedly injured men.

The situation shapes up well. Isabella recognises Leander immediately and their feelings are revived. Hanswurst pretends to be interested in Flandrina, but nevertheless strikingly gives the glad eye to Colombina. Both young couples agree on a quick solution: they want to exchange their vows before Pantalone gets back. Having already sent for the notary to confirm her bond with the warrant officer, Flandrina has a similar plan. Pantalone however returns with his chosen son-in-law (a day earlier than planned), and immediately shows the two uninvited guests the door. Dealing with the amicable resolution of this complicated situation falls again to Hanswurst. He prevents Leander from committing suicide and has him write a letter to Isabella, to be delivered by himself (in the disguise of a chandler). In the meantime, Pantalone sounds Colombina out as to whether his daughter is in a better mood and willing to marry Odoardo. Although, as a model daughter, Isabella should obey her father, after seeing the decrepit Odoardo, she stubbornly refuses so to do. In the following scene, Hanswurst (now in disguise as the chandler) manages to get into the house. Making the most of the fact that Pantalone and Odoardo have left for the notary’s office, Hanswurst forwards Leander’s letter to Isabella and, without waiting for the answer, he immediately runs for his master. Leander persuades Isabella to run away with him, Colombina and Hanswurst follow them. There is ‘great dismay’ upon Pantalone and Odoardo’s return: Isabella and Colombina are nowhere to be found. His daughter’s disappearance makes Pantalone so miserable that he promises ‘everything that is his’ to anyone who brings her back. Leander and Isabella enter asking for blessing for their wedding, followed by Colombina and Hanswurst. Pantalone at first refuses to agree; but, after Leander introduces himself as the son of a wealthy tradesman from Vienna (who is in fact Pantalone’s friend), he agrees. The audience is presented with three happy couples at the finalé: Isabella and Leander, Colombina and Hanswurst, and Flandrina and Odoardo, who

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all seem made for each other. In comic anticipation of the metaphorical resolution eventually offered, there is also a brief entrance by the two quack doctors. In scene IX of the second act, they enter, following instructions by Flandrina, to ‘heal’ Hanswurst (who is at this moment playing an injured warrant officer). The quacks enter saying: ‘Our instruments are ready.’ We do not get to read in the text which instruments in particular they want to use. It is, however, highly likely that they meant a bell and a syringe – objects stored in the depository of Český Krumlov castle, and potentially used here in a comic clyster pipe routine (bell – CK 11334, syringe – CK 10121).

Costumes for the Plays (Comedies, Burlesques)

The most numerous group of costumes stored in Český Krumlov can be dated back to roughly the last third of the eighteenth century (i.e. to the period of the Schwarzenberg reconstruction of the theatre during the years 1766-1767). The materials most frequently used, such as woollen cloth, linen, and sometimes wax cloth, at first seem to be much more modest than those contained within the velveteen collection that dates from the 1740s (which are frequently embroidered with silver thread and fine Leonese spun yarn). The later costumes can still surprise us, however, with their rich-gallooned adornments, golden or silver pearls, and delicate powder-pastel style colouring.

Possible Costumes for *The Strange Qualities of Love, and Old Age Tricked*

The manuscript for this late German-language *Commedia dell’Arte* style play is currently stored in the Castle Library at Český Krumlov. Taking into consideration that the manuscript contains several inscriptions (mainly comments on characters), we can assume that the volume was used to record practical details during rehearsals. If we accept this hypothesis, we cannot exclude the possibility that some of the preserved collection of theatre costumes dating from this period were made specifically and uniquely for performances of this comedy. The issue can, however, be approached the other way round: because the presence of certain costumes within the collection can equally help us to confirm or disprove the presence of any given play in the repertory of the theatre, and accordingly help us to create a more complex understanding of wider theatrical practice at this site.

I attempt below to assign to each character of the play *The Strange Qualities of Love, and Old Age Tricked* the theatre costume from the collection that is most likely to have been used for it, or, in cases where such a costume has not been

preserved, to at least look up some suitable records in the inventory books of 1763, 1807, 1848 and 1939.

Pantalone: Coat and Trousers (CK 5342A, CK 5342B)

Inventory Book of 1763: *Roth zeigene Pantalon Kleyder, bestehend in zwey Leibel, schwarz zeigenden 2 Mandln und rothen Hosen, dann einer schwarz ledernen Gürtel* (Pantalone costume in red cloth, consisting of two vests (in this case, it was probably a simple smock), two coats of black cloth, red trousers, and a black leather belt).

Inventory Book of 1807: *Karmasinrothzeugener Rokh mit kleinen Spiegelknöpfen, Rothzeugene Beinkleider.* (Coat made of carmine-red cloth with small shiny (i.e. reflective) buttons and trousers (trouser-legs) of red cloth).

Inventory Book of 1848: Coat in rococo style of rosette colour made of sampled upholstery cloth.

Inventory Book of 1939: Inventory number 201. Group: Theatre Costumes: men. Object: costume (coat and trousers). Description: made of cinnabar damask with inwrought ornaments, the same buttons. Coat: medium length, short narrow striped flaps. Trousers: knee-length. Number: 1 and 1 piece.

Detailed Description: I did not find any marked changes on either the front or the reverse side of this costume. Nor was the cut too manipulated as a result of subsequent alterations.

Coat: the shoulder seam has been slightly moved back; there is a small stand-up collar, and the belly line has been deliberately lifted up (meaning that the figure was probably slightly padded). A two-piece sleeve with strongly emphasised bending to the elbow is eked by a gore of the same fabric in the armpit (this aspect of the design arises from economic use of material when re-drawing the cut). The buttoning of the trousers is uncovered, enabling minor adjustment to their size; the trousers have nevertheless been taken in. A waist reduction has been made with a dark thread, and the trouser legs are also slightly narrowed down. Their lower slit is tied up with silk ribbon, protruding from the hem.

The Material Used: the coat and trousers are made of the same material. The front side is of brick-coloured coarse woollen cloth (known as *haras*), with a large pressed floral pattern (architectonic vases with tiny flowers), the reverse side is of brown tow-cloth.⁵

5 – Tow-cloth was a rough-weave fabric made from less refined, coarser and fuzzier yarns. It was used for sacking as well as other cheaper clothing fabrics, such as those used in the construction



Costume for Pantalone. From the Český Krumlov Collections.

The Sewing Technique: the cut of the coat has a reduced length that shows a certain reminiscence for the style of the first half of the seventeenth century, the cut of the trousers is similarly of a rather bulbous shape. Sewing is by hand using a back seam, the front fabric is processed by means of the technique known as *goufré* (this was a way of surface raster scanning sharper woollen cloths and was often used in cheaper kinds of upholstery, replacing the more expensive brocade. In some cases, this type of fabric was used only for the reverse parts of furniture, and so was frequently not exposed to view). The costume overall demonstrates high-quality, professional execution. It is made of the same material as that originally used for the upholstered parapet of the gallery in Český Krumlov Castle Theatre.

This information implies that the costume (currently stored in the Wardrobe of the Castle Theatre in Český Krumlov) fully corresponds to the description made in the inventory book of 1848. We cannot omit a certain similarity to the description

of everyday working clothes.

in the inventory book of 1807, however, in which the comment on shiny buttons cannot be considered decisive because such fastenings could subsequently have been altered. However, it is highly improbable that the scribe would have failed to mention the patterned quality of the material had such a characteristic been present in an earlier costume. With regards to the dating of the manuscript (and assuming that the play was indeed performed in the Castle Theatre in the second half of the eighteenth century), we cannot absolutely confirm the hypothesis that this is a theatre costume made for this particular production. The inventory book of 1763 does contain a comment about a costume for Pantalone (which fact strongly suggests that a production including the character of Pantalone was staged at around this time in Český Krumlov Castle Theatre). However, we cannot either confirm or discount with any certainty whether overall such a drama is represented uniquely in the repertoire by *The Strange Qualities of Love, and Old Age Tricked*.

Hanswurst – Coat and Trousers (CK 5039A, B) (pic. 63a, 63b, 63c). Second half of the eighteenth century.

Inventory Book of 1763: *Zeigenes Hanswurst Kleyd nembl. Rökl, Hossen, Prüstflöck und Hassenstrager*. (Hanswurst's clothes made of a cotton fabric (i.e. a coat, trousers, shirt-front and set of braces)).

Inventory Book of 1807: *Roth zeugenes Hanswurstenröckl mit grünen Bandeln garnirt. Gelb zeugene Hosen eben so garnirt. Grün zeugener Brustfleck mit rothen Herz. Detto Hanswurstenkappe. Weiss leinernes Kragl*. (A red coat made of cotton fabric, corded with green ribbons for Hanswurst. Trousers made of yellow cotton fabric, corded in the same way. A shirt-front made of green cotton fabric with a red heart. The same for a (green) Hanswurst-style cap. A white linen collar.

Inventory Book of 1848: Rococo-style braces for peasant pastoral and Hanswurst-style costumes, various colours.

Inventory Book of 1939: Inventory number: 303. Group: Masquerade and ball costumes: men. Subject: coat with trousers. Description: Coat: velvet of a dog-rose colour. The edge and seams as well as the front piece are richly cropped with double narrow silver trimming, in between them are light blue silk stripes. Medium-length, without collar and cuffs. A light blue liner. Trousers: yellow *faille*,⁶ set up with golden trimming and blue silk ribbons. Number: 1 and 1 piece.

Detailed Description: The size of the coat suggests that the actor costumed as Hanswurst could not have been slight, and so padding of the belly would

⁶ A fabric (usually of cotton or silk) woven to have a slightly ribbed pattern.

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not have been necessary. It is also possible that the trousers did not hold tight under the waist but were loosely hung on braces. The cut of the coat does not show any alterations, it is slightly fitted, and the back parts are widened from the waist down. Parts of it are covered with galloons,⁷ mainly on the front sides, and it is stiffened with glued jute. Only one adjustment has been executed on the trousers: pockets, originally larger, have been cross-stitched from the front side. Buttoning is of the so-called 'falling bridge' style. The size of the central seam is especially interesting: here the back parts are sewn together at a length of forty-six centimetres, which is not unusual, but the front seam is only seventeen centimetres long, showing that the trousers were certainly buttoned up under the belly, whether it was padded or not.

Material Used: Coat: dark salmon coloured silk on the front, application made of silk taffeta and silver galloon; from the reverse side: light blue silver taffeta. Trousers: the front side made of a very subtle *faille*, applications made of light blue taffeta and silver galloon; the reverse side made of tow-cloth.

Sewing Technique: Hand sewing with a denser back seam. In comparison with period cutting schemas, the silhouette of the coat is straighter and looser. The waist part of trousers respects the period cutting schema, the lower edge of the trouser legs is rather unusually rounded off (it is straight, not hemmed in under the knee, with a slit in the inner seam, presumably for greater comfort).

The inventory book of 1763 mentions a costume for the character of Hanswurst. However, it cannot be considered identical to the preserved piece because of its insufficiently described colour scheme. The inventory book of 1807 also documents the presence of such a theatre costume in the Wardrobe of the Castle Theatre in Český Krumlov. I do not find the slight difference in gallooning to be a defining attribute, however (the narrow galloons could have been added later). The inventory book of 1939 nevertheless includes it in the group of Masquerade and Ball costumes for men. If it is listed correctly, we would have to challenge the presence of this costume in original performances of *The Strange Qualities of Love, and Old Age Tricked*.

For the sake of interest, let me here mention one additional comment made in the inventory book of 1807 in relation to a Hanswurst costume that has sadly not been preserved: *Rothseidene Hanswurstentröckel mit grünen Bandeln und leonischen Silberporten garnirt. Gelb tafetene Hosen eben so garnirt. Grün tafetene Brustfleck*

7 Decorative woven trim sometimes in the form of a braid and commonly made of metallic gold or silver thread, lace, or embroidery.



Costume for Pantalone. From the Český Krumlov Collections.

mit rothen Herzen. Grün halbseidene Hosenträger. detto Hanswurstenhütte. (Hanswurst's black silk coat with green ribbons, hemmed with silver Leonese laces. Yellow taffeta trousers, with the same hemming. Green taffeta shirt-fronts, with red hearts. Green laces made of semi-silk. The same for (green) Hanswurst-style caps.) In the light of this entry, we need to consider the possibility that audiences were presented with such an alternative Hanswurst costume (that has not been preserved). The most crucial piece of information contained in this description is its complex nature, including green taffeta shirtfronts with red hearts. Such an account of a Hanswurst costume is of particular interest because, up until this point, the sign of red heart has been assigned solely to the costume of Pulcinella (MARKOVÁ 2002: 32-35).

Colombina - Dress (CK 5114). Second half of the eighteenth century.

Inventory Book of 1763: So far I have not been able to locate this dress in the 1763 inventory book.

Inventory Book of 1807: *Einschichtige weibliche Unterröcke von roth und*



Costume for Colombine. From the Český Krumlov Collections.

weiss gestreifter Leinwand roth garnirt. (Pleated, layered female skirts made of red and white-striped cloth, hemmed in red.) *Braunes Korsetl mit roth seidenen Bandeln. Gleicher Unterrock. Braunes Fürntuch mit blau und rothen Bandeln garnirt.* (Brown corset with red lisk ribbons. The same underskirt. Brown apron, hemmed with blue and red ribbons.)

Inventory Book of 1848: Rococo maid's dress made of oilcloth with white and brown ribbons.

Inventory Book of 1939: Inventory number: 217. Group: Various. Object: Dress. Description: made of red, brown and white-striped oilcloth, short sleeves. Number: 1 piece.

Detailed Description: The dress is not complete, an underskirt is lacking (perhaps among the ensemble of skirts was also a crinoline made of hoops to support them). Symmetrically placed whalebone beautifully forms the bodyline. The neckline is rather wide, sloping down into a V shape. The sleeves are one-piece, ending in 'balloons' (folded and sewn oilcloth that appears very airy). The corsage with sleeves is underlined, completed with a folded 'semi-skirt'. The whole costume is very precisely worked up; the cut does not appear to have been

adjusted; the dress is not too decorative; the line and the shape corresponds with period fashion.

Material Used: Brown and red-striped chintz, silk and woollen tapes, whalebones, white linen cloth, metal hooks and a pigtail.

Sewing Techniques: hand-sewn, piping is sewn into the seams of the sleeves and the skirt waist.

I have not been able to identify this costume in the inventory book of 1763. The inventory book of 1807 mentions two similar costumes but they would have had to have undergone rather extensive adjustments, were they to match closely the surviving version. The piece mentioned in the inventory book of 1848 perfectly corresponds to the surviving costume: the situation is, however, similar to the one concerning Pantalone's costume: thus it is impossible either confirm or disaffirm the assumption that this is a theatre costume made for a production of *The Strange Qualities of Love, and Old Age Tricked*.

Scapin: The manuscript of the play involves the character of Scapin (Pantalone's servant). Nevertheless, I have not been able to identify a costume for Scapin in the Wardrobe of the Castle Theatre in Český Krumlov. It is, however, mentioned several times in inventory books of 1763 and 1807.

Inventory Book of 1763: *Weiss zeigenes gutes Scapin Kleyd, das Mandl, Rokh und Hossen, Allen mit grinen Bandeln garnirt.* (Scapin's good clothing, made of white cloth, coat and trousers, everything hemmed with green ribbons.)

Inventory Book of 1807: *Weisszeugenes Scabinröckl mit grünen Bandeln. Derley Hosen mit grünen Bandeln.* (Scapin's coat made of white cloth and green ribbons. Similar trousers with green ribbons).

Conclusion: Identical costumes for Scapin are mentioned in both inventories, helping to document the presence of such a costume in the Theatre Wardrobe with certainty as early as 1807. We cannot, however, use this fact to conclude that such a costume could have adorned the character of Scapin in the performance of *The Strange Qualities of Love, and Old Age Tricked*. The inventory book of 1807 mentions one more alternative for the costume for Scapin: *Weiss leinernes Scabinröckl mit ausgestopften Buckl und Bauch.* (White woollen Scapin coat with padded hump and belly). The question as to which of these two costumes was really used for the performance cannot currently be answered definitively. It is very probable, however, that in the Castle Theatre in Český Krumlov, a production with the character of Scapin was at some point performed.

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The Quack Doctor – Coat (CK 5180). Second half of the eighteenth century.

Inventory Book of 1848: Black rococo linen coat.

Inventory Book of 1939: Inventory number: 205. Group: Theatre Costumes: men. Subject: coat. Description: almost black linen, straight coat tails, cuffs, without a collar, buttons made of white metal, liner made of dark linen. Number: 1 piece.

Detailed Description: Coat of '*just au corps*' type, shoulder seam moved back. A covered split on the back, connected with the central seam at the small of the back, buttons on both sides, followed by tucking (pleated, sewn together). Two patches of different material by the neck, not recognisable from the auditorium. Very interesting buttoning: it covers the whole length of the coat; but originally only the first three holes were functional (these are trimmed); the others are merely suggested (with horizontally-sewn, twisted string). Six of these fake holes were later cut through (the fringe is hidden under buttons). Sleeves: adjusted; originally longer (lapel formed by the fold) and wider (gradual bell-shaped extension is hidden under the liner). The lapels on the pockets also suggest buttonholes, with short twisted string sewn up vertically.

Material Used: Black linen, woollen fabric, dark brown linen serge, leather, metal buttons, dark brown flax.

Sewing Technique: hand-made.

The fact that this costume was not identified in the inventory books of 1763 and 1807 does not prove that the theatre did not possess it during those periods. Its description and photograph suggest it was a rather austere, undistinguished coat (of a type often not mentioned in inventory books). Moreover, the date of its origin implies it could have been a part of a cloak from before 1848. Although this coat is listed amongst the male theatre costumes in the inventory book of 1939, it is not possible to confirm the assumption that this is a theatre costume made for a production of *The Strange Qualities of Love, and Old Age Tricked*. Notably, if we imagine the coat before its adjustment, as mentioned in the detailed description, it reminds us of a coat that would be typical of the *Commedia* character of Dottore, and accordingly might have been created by alteration to such a stock garment.

My original objective in the Wardrobe and Archive of Costumes at Český Krumlov Castle Theatre was to create a general catalogue of all pieces of theatre and masquerade costumes in the collection. Whilst researching this collection and studying all of the available information, I have, however, realised that this aim



Costume for Dottore. From the Český Krumlov Collections.

is far too ambitious. Moreover, such an attempt could only result in an incoherent package of information. Accordingly, I have abandoned the idea of describing the whole collection in order rather to concentrate on selected theatre costumes for particular genres and productions. I have managed partially to identify a range of discrete theatre costumes by looking up references to particular character's costumes in the preserved inventory books and comparing them, observing the reverse side of the clothing, and also by comparing physically present pieces with known period designs that are held, or are documented, elsewhere. With the help of information regarding the dramatic repertory of the Castle Theatre during the period 1719-1810, I have subsequently been able to categorise the records of theatre costumes according to their genres. I have consequently focused my attention on pieces for the more frequently represented genres (those which can be assumed to have contributed significantly to the creation of some of the productions at the Castle Theatre at Český Krumlov during the eighteenth century), or more precisely on those theatre costumes that allow the reader to create a more complex idea of what types of characters they helped to create.

Using such a methodology (which I have given brief examples of above with

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regards to costumes relating to *The Strange Qualities of Love, and Old Age Tricked*), selected theatre costumes for comedies and pantomimes can sometimes be paired up with recognised productions and the probable characters for which they were designated. The process can, however, also be viewed from an opposite point of view: the presence of costumes for particular characters, be they stored at the Castle Theatre Wardrobe in Český Krumlov, or documented in references in the earlier inventory books of 1763, 1807 and 1848, can help us to hypothesise and reconstruct the costuming of particular performances.

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