and Charles I., Ben Jonson and the architect Inigo Jones worked together in the production of these “ masques,” Jonson writing the words and Inigo Jones devising the scenic effects, the latter being very costly and complicated, with gorgeous buildings, landscapes, and clouds or mountains, which opened to display mimic deities, thrown into relief by coloured lights. These masques were a form of opera, in which Ben Jonson’s words were set to music. Ben Jonson received no more for his libretto than Inigo Jones did for his scenic devices, and was not un­naturally annoyed at the secondary place which he was made to occupy: he therefore revenged himself by writing severe satires on Inigo Jones and the system which placed the literary and mechanical parts of the opera on the same footing. In an autograph MS. which still exists this satirical line occurs— “ Painting and carpentry are the soul of masque ” (see Cunning­ham, *Life of Inigo Jones,* London, 1848).

In Italy, during the 16th century, the drama occupied a more important position, and several theatres were erected, professedly on the model of the classic theatre of Vitruvius. One of these, the Teatro Olimpico at Vicenza, still exists; it was designed by Palladio, but was not completed till 1584, four years after his death. It has an architectural scena, with various orders of columns, rows of statues in niches, and the three doors of the classic theatre; but the whole is painted with strong perspective effects which are very unclassical in spirit. Scamozzi, Palladio’s pupil, who completed the Teatro Olimpico,

built another pseudo-classical theatre in 1588 at Sabbionetta for the duke Vespasiano Gonzaga, but this does not now exist.

In France the miracle play developed into the secular drama rather earlier than in England. In the reign of Louis XI., about r467, the “ Brothers of the Passion ” had a theatre which was partly religious and partly satirical. In the 16th century Catherine de’ Medici is said to have spent incredible sums on the dresses and scenery for the representation of the

Italian ballet; and in the middle of the 17th century the regular opera was introduced at Paris.

At the end of the 18th century the theatres of San Carlo at Naples, La Scala at Milan, and La Fenice at Venice were the finest in Europe; all these were rebuilt in the 19th century, but have been eclipsed by the later theatres of London, Paris, St Petersburg and other great cities of Europe and America, both in size and architectural splendour.

Authorities.—Much valuable information about the early theatres of London is given by Wilkinson, *Londina illustrata* (1819), in which are engravings of some of them. See also Collier, *Hist. of Dramatic Poetry* (1879); Halliwell-Phillipps, *Life of Shakespeare* (1883); R. Lowe, *Life of T. Betterton; Malone, History of the Stage* (1790), republished by Boswell in 1821 ; the publications of the New Shakspere Society; the Ninth Report of the Historical MSS. Commission ; and a series of articles on early London theatres, by T. F. Ordish, in *The Antiquary,* vols. xi., xii. and xiv. (1885-86).

On the problems connected with the construction of the Eliza­bethan theatre, see Dr Cecil Brodmeier, *Die Shakespeare-Bühne nach den alten Bühneranweisungen* (Weimar, 1904); Dr Paul Mönkemeyer, *Prolegomena einer Darstellung der Englischen Volks­bühne zur Elizabeth und Stuart Zeit* (Leipzig, 1905); Dr Richard Wegener, *Die Buhneneinrichtung des Shakespeareschen Theaters nach dem zeitgenossischen drama* (Halle, 1907); George F. Reynolds, *Some Principles of Elizabethan Staging* (Chicago University, 1905); E. K. Chambers, “ The Stage of the Globe,” in vol. x. of the Strat­ford *Shakespeare* (1904); Victor E. Albright, *A Typical Shake- sperian Stage* (New York, 1908). (J. H. Μ.; H. Ch.)

Modern Stage Mechanism

A movement known as “ Stage Reform ” originated in Austria about 1880, with the primary object of encouraging the greatest possible imitation of nature in the presentation of opera and drama. The rudiments of art as understood by painters, sculptors, architects and the cultured public of the day were to be applied to the stage, and a true scenic art was to take the place of the nondescript mounting previously given. To facilitate the efforts of the scenic artist, the fullest applica­tion of modern science, notably of mechanics and hydraulics, and the introduction of up-to-date methods of lighting were considered essential. The numerous fatal conflagrations which had originated on the stage caused the question of pro­tection from fire to be closely associated with this movement,