

## Commedia Dellarte An Actors Handbook A Handbook

Pinocchio, The Tale of a Puppet follows the adventures of a talking wooden puppet whose nose grew longer whenever he told a lie and who wanted more than anything else to become a real boy. As carpenter Master Antonio begins to carve a block of pinewood into a leg for his table the log shouts out, "Don't strike me too hard!" Frightened by the talking log, Master Cherry does not know what to do until his neighbor Geppetto drops by looking for a piece of wood to build a marionette. Antonio gives the block to Geppetto. And thus begins the life of Pinocchio, the puppet that turns into a boy. Pinocchio, The Tale of a Puppet is a novel for children by Carlo Collodi is about the mischievous adventures of Pinocchio, an animated marionette, and his poor father and woodcarver Geppetto. It is considered a classic of children's literature and has spawned many derivative works of art. But this is not the story we've seen in film but the original version full of harrowing adventures faced by Pinnocchio. It includes 40 illustrations.

From Commedia dell'Arte came archetypal characters that are still with us today, such as Harlequin and Pantalone, and the rediscovered craft of writing comic dramas and masked theatre. From it came the forces that helped create and influence Opera, Ballet, Pantomime, Shakespeare, Moliere, Lopes de Vega, Goldoni, Meyerhold, and even the glove puppet, Mr Punch. The Routledge Companion to Commedia dell'Arte is a wide-ranging volume written by over 50 experts, that traces the history, characteristics, and development of this fascinating yet elusive theatre form. In synthesizing the elements of Commedia, this book introduces the history of the Sartori mask studio; presents a comparison between Gozzi and Goldoni's complicated and adversarial approaches to theatre; invites discussions on Commedia's relevance to Shakespeare, and illuminates re-interpretations of Commedia in modern times. The authors are drawn from actors, mask-makers, pedagogues, directors, trainers and academics, all of whom add unique insights into this most delightful of theatre styles. Notable contributions include: • Donato Sartori on the 20th century Sartori mask • Rob Henke on form and freedom • Anna Cottis on Carlo Boso • Didi Hopkins on One Man, Two Guv'nors • Kenneth Richards on acting companies • Antonio Fava on Pulcinella • Joan Schirle on Carlo Mazzone-Clementi and women in Commedia • and M.A. Katritzky on images Olly Crick is a performer, trainer and director, having trained in Commedia under Barry Grantham and Carlo Boso. He is founder of The Fabulous Old Spot Theatre Company. Judith Chaffee is Associate Professor of Theatre at Boston University, and Head of Movement Training for Actors. She trained in Commedia with Antonio Fava, Julie Goell, Stanley Allen Sherman, and Carlos Garcia Estevez.

This is a translation with detailed commentary of 30 commedia dell'arte scenarios first published in 1611 by Flaminio Scala. It aims principally to demonstrate the methodology of Italian improvised theater and the constant interchange of plot, characterization, and scene structure between scripted and improvised comedy.

This book explores the commedia dell'arte: the Italian professional theatre in Shakespeare's time. The actors of this theatre usually did not perform from scripted drama but instead improvised their performances from a shared plot and thorough knowledge of individual character roles. Robert Henke closely analyzes hitherto unexamined commedia dell'arte texts in order to demonstrate how the spoken word and written literature were fruitfully combined in performance. Henke examines a number of primary sources including performance accounts, actors' contracts, and letters, among other documents.

Style for Actors is an award-winning handbook and the definitive guide to roles in historical drama. Anyone who has ever struggled with capes, fans, swords, doublets and crinolines should make this third edition their constant companion. The past is a foreign country, and this outstanding book is concerned with exploring it from the actor's point of view. Specific guides to each major period give readers a clear map to discover a range from Greek, Elizabethan, Restoration and Georgian theatre to more contemporary stylings, including Futurism, Surrealism and Postmodernism. New material in this edition covers Commedia dell'arte and non-Western forms of theatre, theatrical fusion and developments in musicals and Shakespeare. The book's references, images, resource lists and examples have all been updated to support today's diverse performers. Robert Barton takes great care to present the actor with the roles and genres that will most commonly confront them. Containing a huge resource of nearly 150 exercises, suggestions for scene study and applications not only for theatrical performance but also for stylistic challenges in the reader's own offstage life, this book is an invaluable resource for students and practitioners of acting and drama.

In "The Actor's Way," four experienced actors talk about the secrets and the practical realities of theatre training. Under the unique direction of Eugenio Barba, director of Odin Teatret and protege of Jerzy Grotowski, they explore issues such as the connections between physical and mental work on stage, how to earn and control the spectator's attention, and how to develop intercultural performance techniques. In an interview with Erik Exe Christoffersen, the actors provide the fullest account yet of Odin Teatret's groundbreaking combination of European and Asian theatre. Linking traditions of Commedia dell'Arte to Indian Kathkali dance, these actors have been at the forefront of a genuinely new kind of performance. "The Actor's Way" is a fascinating account of personal and professional development in the theatre. It will be vital reading for drama students and actors, and enjoyable and illuminating for anyone interested in the craft of acting.

"The mask - as object, symbol, character, theatrical practice, even spectacle - is the central metaphor around which Fava builds his discussion of structure, themes, characters, and methods. His book combines historical fact, personal experience, philosophical speculation, and passionate opinion. Including period drawings, prints, and color photographs of leather masks made by Fava himself, The Comic Mask in the Commedia dell'Arte is a rich work of singular insight into one of the world's most venerable forms of theater." --Book Jacket.

A history of Italian theatre from its origins to the the time of this book's publication in 2006. The text discusses the impact of all the elements and figures integral to the collaborative process of theatre-making. The distinctive nature of Italian theatre is expressed in the individual chapters by highly regarded international scholars.

A unique collection of performance pieces and improvisation exercises in the Commedia style, a companion volume to the author's best-selling Playing Commedia. Commedia Plays offers eight original short plays from across the different periods and styles of Commedia dell'Arte - suitable for performance on stage as well as classroom and workshop study. Also included is a collection of Lazzi, the pieces of 'business' that form the basis of Commedia's comic action, ranging from the 'Double Takes' to 'The Unwanted Proposal'. These can be inserted into the written text or explored and improvised in the drama studio. 'exceptionally funny... a useful working manual for the practitioner or teacher, and great fun for the more general reader' British Theatre Guide 'a good solid addition to the commedia canon... particularly useful for initiating teenagers into the essence of commedia play. In an era in which political theatre and satire are re-emerging, the commedia templates offer a unique opportunity for the exploration of current events in the social and political landscapes' Total Theatre Magazine

Commedia dell'Arte, its Structure and Tradition chronicles a series of discussions between two renowned experts in commedia dell'arte – master practitioners Antonio Fava and John Rudlin. These discussions were recorded during three recent visits by Fava to Rudlin's rural retreat in south west France. They take in all of commedia dell'arte's most striking and enduring elements – its masks, its scripts and scenarios, and most outstandingly, its cast of characters. Fava

explores the role of each stock Commedia character and their subsequent incarnations in popular culture, as well as their roots in prominent figures of their time. The lively and wide-ranging conversations also take in methods of staging commedia dell'arte for contemporary audiences, the evolution of its gestures, and the collective nature of its theatre-making. This is an essential book for any student or practitioner of commedia dell'arte – provocative, expansive wisdom from the modern world's foremost exponent of the craft.

In "The Italian Commedia and Please Be Gentle", the third volume of his *Mask: A Release of Acting Resources*, David Griffiths concentrates his attention on Commedia Dell'Arte. Acknowledging the amount of information already available in this area, the author provides a brief historical/critical commentary. Despite existing on what seem to be "diametrically opposite sides of the theatrical spectrum", Griffiths points to the common factor between the genres of the Japanese Noh theatre and Commedia Dell'Arte. He proposes six similarities: characters familiar to their audience and masked; minimal properties and scenery with the focus on the actor; the "families" of performers; a sharp mind as well as an agile body; a professional living on his skills and patronage; and a knowledgeable audience. *Please Be Gentle*, the play that completes this book, explores the various tricks and devices of Commedia Dell'Arte acting within a form and a framework accessible to the contemporary actor.

*Theatre of the English and Italian Renaissance* studies interrelationships between English and Italian Theatre of the Renaissance period, including texts, performance and performance spaces, and cultural parallels and contrasts. Connections are traced between Italian writers including Aretino, Castiglione and Zorenzo Valla and such English playwrights as Shakespeare, Lyly and Ben Jonson. The impact of Italian popular tradition on Shakespeare's comedies is analysed, together with Jonson's theatrical recreation of Venice, and Italian sources for the court masques of Jonson, Daniel and Campion.

A companion to John Rudlin's best-selling *Commedia dell'Arte: A Handbook for Actors*, this book covers both the history and professional practice of commedia dell'arte companies from 1568 to the present day. Indispensable for both the beginner and the professional, it contains historical and contemporary company case histories, details on company organisation, and tips on practical stagecraft. Essential for students and practitioners, this book enables the reader to understand how successful commedia dell'arte companies function, and how we can learn from past and current practice to create a lively and dynamic form of theatre. Includes tips on: \* writing a scenario \* mask-making \* building a stage \* designing a backdrop \* costume \* music. \_

*Commedia dell'Arte Scenarios* gathers together a collection of scenarios from some of the most important Commedia dell'Arte manuscripts, many of which have never been published in English before. Each script is accompanied by an editorial commentary that sets out its historical context and the backstory of its composition and dramaturgical strategies, as well as scene summaries, and character and properties lists. These supplementary materials not only create a comprehensive picture of each script's performance methods but also offer a blueprint for readers looking to perform the scenarios as part of their own study or professional practice. This collection offers scholars, performers and students a wealth of original performance texts that bring to life one of the most foundational performance genres in world theatre. The commedia dell'arte, the improvised Italian theatre that dominated the European stage from 1550 to 1750, is arguably the most famous theatre tradition to emerge from Europe in the early modern period. Its celebrated masks have come to symbolize theatre itself and have become part of the European cultural imagination. Over the past twenty years a revolution in commedia dell'arte scholarship has taken place, generated mainly by a number of distinguished Italian scholars. Their work, in which they have radically separated out the myth from the history of the phenomenon remains, however, largely untranslated into English (or any other language). The present volume gathers together these Italian and English-speaking scholars to synthesize for the first time this research for both specialist and non-specialist readers. The book is structured around key topics that span both the early modern period and the twentieth-century reinvention of the commedia dell'arte.

"An important addition to the literature on Italian Commedia dell'Arte."--Choice This best-selling PAJ volume presents over 250 comedy routines used by commedia performers in Europe from 1550 to 1750. Includes an introduction, two complete commedia scenarios, and a glossary of commedia characters.

*Shakespeare and Commedia dell'Arte* examines the ongoing influence of commedia dell'arte on Shakespeare's plays. Exploring the influence of commedia dell'arte improvisation, sight gags, and wordplay on the development of Shakespeare's plays, Artemis Preeshl blends historical research with extensive practical experience to demonstrate how these techniques might be applied when producing some of Shakespeare's best-known works today. Each chapter focuses on a specific play, from *A Midsummer Night's Dream* to *The Winter's Tale*, drawing out elements of commedia dell'arte style in the playscripts and in contemporary performance. Including contemporary directors' notes and interviews with actors and audience members alongside Elizabethan reviews, criticism, and commentary, *Shakespeare and Commedia dell'Arte* presents an invaluable resource for scholars and students of Renaissance theatre.

This book consists of practical games and exercises to introduce actors, directors, and teachers to the skill, characters, and history of Commedia dell'Arte.

A new biography, the first in two decades, of the legendary actress who inspired Anton Chekhov, popularized Henrik Ibsen, and spurred Stanislavski to create a new theory of acting based on her art and to invoke her name at every rehearsal. Writers loved her and wrote plays for her. She befriended Rainer Maria Rilke and inspired the young James Joyce, who kept a portrait of her on his desk. Her greatest love, the poet d'Annunzio, made her the heroine of his novel *Il fuoco* (*The Flame*). She radically changed the art of acting: in a duel between the past and the future, she vanquished her rival, Sarah Bernhardt. Chekhov said of her, "I've never seen anything like it. Looking at Duse, I realized why the Russian theatre is such a bore." Charlie Chaplin called her "the finest thing I have seen on the stage." Gloria Swanson

and Lillian Gish watched her perform with adoring attention, John Barrymore with awe. Shaw said she “touches you straight on the very heart.” When asked about her acting, Duse responded that, quite simply, it came from life. Except for one short film, Duse’s art has been lost. Despite dozens of books about her, her story is muffled by legend and myth. The sentimental image that prevails is of a misty, tragic heroine victimized by men, by life; an artist of unearthly purity, without ambition. Now Helen Sheehy, author of the much admired biography of Eva Le Gallienne, gives us a different Duse—a woman of strength and resolve, a woman who knew pain but could also inflict it. “Life is hard,” she said, “one must wound or be wounded.” She wanted to reveal on the stage the truth about women’s lives and she wanted her art to endure. Drawing on newly discovered material, including Duse’s own memoir, and unpublished letters and notes, Sheehy brings us to an understanding of the great actress’s unique ways of working: Duse acting out of her sense of her character’s inner life, Duse anticipating the bold aspects of modernism and performing with a sexual freedom that shocked and thrilled audiences. She edited her characters’ lines to bare skeletons, asked for the simplest sets and costumes. Where other actresses used hysterics onstage, Duse used stillness. Sheehy writes about the Duse that the actress herself tried to hide—tracing her life from her childhood as a performing member of a family of actors touring their repertory of drama and *commedia dell’arte* through Italy. We follow her through her twenties and through the next four decades of commissioning and directing plays, running her own company, and illuminating a series of great roles that included Emile Zola’s Thérèse Raquin, Marguerite in Dumas’s *La Dame aux camélias*, Nora in Ibsen’s *A Doll’s House*, and Hedda in his *Hedda Gabler*. When she thought her beauty was fading at fifty-one, she gave up the stage, only to return to the theatre in her early sixties; she traveled to America and enchanted audiences across the country. She died as she was born—on tour. Sheehy’s illuminating book brings us as close as we have ever been to the woman and the artist.

"Style is a journey from tourist to native. It is living in the world of the play, not just visiting it." - from Chapter One Anyone who has ever struggled with capes, fans, swords, doublets and crinolines should make *Style for Actors 2nd Edition* their constant companion. Robert Barton has completely updated his award winning handbook for the 21st century with contemporary references and up-to-date illustrations. This is the definitive guide to roles in historical drama. The past is a foreign country, and this outstanding book is concerned with exploring it from the actor's point of view. Specific guides range from Greek, Elizabethan, Restoration and Georgian theatre to more contemporary stylings, including Futurism, Surrealism and Postmodernism. Barton takes great care to present the actor with the roles and genres that will most commonly confront them. His analysis moves from entire genres to specific scenes and characters. A huge resource of nearly 150 practical exercises helps a newfound understanding of style to make the leap from page to performance. Drawing on published collections and also manuscripts from Mantuan archives, *Commedia dell' arte* and the Mediterranean locates *commedia dell' arte* as a performance form reflective of its cultural crucible in the Mediterranean. The study provides a broad perspective on *commedia dell' arte* as an expression of the various cultural, gender and language communities in Italy during the early-modern period, and explores the ways in which the art form offers a platform for reflection on power and cultural exchange. While highlighting the prevalence of Mediterranean crossings in the scenarios of *commedia dell' arte*, this book examines the way in which actors embodied characters from across the wider Mediterranean region. The presence of Mediterranean minority groups such as Arabs, Armenians, Jews and Turks within *commedia dell' arte* is marked on stage and 'backstage' where they were collaborators in the creative process. In addition, gendered performances by the first female actors participated in 'staging' the Mediterranean by using the female body as a canvas for cartographical imaginings. By focusing attention on the various communities involved in the making of theatre, a central preoccupation of the book is to question the dynamics of 'exchange' as it materialized within a spectrum inclusive of both cultural collaboration but also of taxation and coercion.

*Performing Commedia dell'Arte, 1570-1630* explores the performance techniques employed in *commedia dell'arte* and the ways in which they served to rapidly spread the ideas that were to form the basis of modern theatre throughout Europe. Chapters include one on why, what, and how actors improvised, one on acting styles, including dialects, voice and gesture; and one on masks and their uses and importance. These chapters on historical performance are followed by a coda on *commedia dell'arte* today. Together they offer readers a look at both past and present iterations of these performances. Suitable for both scholars and performers, *Performing Commedia dell'Arte, 1570-1630* bears on essential questions about the techniques of performance and their utility for this important theatrical form.

Monsters are fragmentary, uncertain, frightening creatures. What happens when they enter the realm of the theatre? *The Monster in Theatre History* explores the cultural genealogies of monsters as they appear in the recorded history of Western theatre. From the Ancient Greeks to the most cutting-edge new media, Michael Chemers focuses on a series of 'key' monsters, including Frankenstein's creature, werewolves, ghosts, and vampires, to reconsider what monsters in performance might mean to those who witness them. This volume builds a clear methodology for engaging with theatrical monsters of all kinds, providing a much-needed guidebook to this fascinating hinterland.

*Script Analysis for Actors, Directors, and Designers* applies directly to the experience of theatrical production. You will immediately be able to incorporate the concepts and processes you learn into both your practical and creative work. Whether you are an actor, a director, or a designer, you will benefit from clear and comprehensive examples, end-of-chapter questions, and summaries meant to stimulate their creative process as they engage in production work. Based on the premise that plays should be objects of study in and of themselves, *Script Analysis for Actors, Directors, and Designers* teaches an established system of classifications that examines the written part of a play. This fourth edition will include in-depth analysis of unconventional plays, which are more frequent on amateur and professional stages. These plays present unique analytical challenges that the author teaches you the unusual ways in which the subject matter operates in unconventional plays.

Emphasizing a performative and stage-centered approach, this book considers early modern European theater as an international phenomenon. Early modern theater was remarkable both in the ways that it represented material and symbolic exchanges across political, linguistic, and cultural borders (both "national" and "regional") but also in the ways that it enacted them. Contributors study various modalities of exchange, including the material and causal influence of one theater upon another, as in the case of actors traveling beyond their own regional boundaries; generalized and systemic influence, such as the diffused effect of Italian comedy on English drama; the transmission of theoretical and ethical ideas about the theater by humanist vehicles; the implicit dialogue and exchange generated by actors playing "foreign"

roles; and polyglot linguistic resonances that evoke circum-Mediterranean "cultural geographies." In analyzing theater as a medium of dialogic communication, the volume emphasizes cultural relationships of exchange and reciprocity more than unilateral encounters of hegemony and domination.

There has been an enormous revival of interest in Commedia dell'arte. And it remains a central part of many drama school courses. In *Commedia dell'arte in the Twentieth Century* John Rublin first examines the origins of this vital theatrical form and charts its recent revival through the work of companies like Tag, Theatre de Complicite and the influential methods of Jacques Lecoq. The second part of the book provides a unique practical guide for would-be practitioners: demonstrating how to approach the roles of Zanni, Arlecchino, Brighella, Pantalone, Dottore, and the Lovers in terms of movement, mask-work and voice. As well as offering a range of lazzi or comic business, improvisation exercises, sample monologues, and dialogues. No other book so clearly outlines the specific culture of Commedia or provides such a practical guide to its techniques. This immensely timely and useful handbook will be an essential purchase for all actors, students, and teachers.

In this classic study of the Commedia dell'Arte, printed in several editions and languages since its first publication in 1963, one of Allardyce Nicoll's chief concerns is to show how and why the figure of Harlequin came to predominate among recognised stage types. Tracing the history and influence of the Commedia, he also focuses on the characters of Punch, Pantaloon, Zany, Pierrot, Columbine, and Scaramouche. *The Venetian Origins of the Commedia dell'Arte* is a striking new enquiry into the late-Renaissance stirrings of professional secular comedy in Venice, and their connection to the development of what came to be known as the Commedia dell'Arte. The book contends that through a symbiotic collaboration between patrician amateurs and plebeian professionals, innovative forms of comedy developed in the Venice region, fusing 'high' and 'low' culture in a provocative mix that had a truly mass appeal. Rich with anecdotes, diary entries and literary – often ribald – comic passages, Peter Jordan's central argument has important implications for the study of Venetian art, popular theatre and European cultural history.

Illustrated history of the beginnings, growth and influence of the commedia dell'arte. Describes improvisations, staging, masks, scenarios, acting troupes, and origins.

In this engaging and disarmingly frank book, comic Jay Sankey spills the beans, explaining not only how to write and perform stand-up comedy, but how to improve and perfect your work. Much more than a how-to manual *Zen and the Art of Stand-Up Comedy* is the most detailed and comprehensive book on the subject to date.

This book considers the relationship between commedia dell'arte and early operatic forms, from the court operas of the first years of the seventeenth century, through semi-private productions in Rome, to the public stages of Venice over fifty years later. While musicology has largely ignored the commedia dell'arte, except in cases of specifically comic opera characters, this book offers a corrective. The importance of serious commedia characters and situations for the development of opera is articulated, with particular attention given to the prime donne innamorate and the use of lament. Through a series of case studies that situate side by side commedia dell'arte plays, pedagogical texts on acting, and some of the century's best-known operatic works, the book illustrates how sound itself functioned as a crucial and influential component of commedia dell'arte dramaturgy. Furthermore, it argues that the aural epistemology of the commedia dell'arte theatre in which the gender, class, geographic origins, motivations and predilections of each character were audible in their voice trained Italian audiences in habits of listening that rendered the musical drama of opera verisimilar according to existing dramatic norms, thus underwriting the success of the genre. Vincenzo Galilei's 1581 exhortation for composers to listen to the speech of the commedia actors for inspiration on how to make their music expressive is used to contextualize the link between the sound of the commedia dell'arte and that of early opera. The first chapter introduces commedia dell'arte and its stock characters, with particular attention paid to the sound of the genre as a whole and the use of music within spoken dramatic performances. Subsequent chapters examine Monteverdi's early opera "L'Arianna" (of which only the famous lament survives) and his "Il Ritorno d'Ulisse" and "L'incoronazione" "di Poppea," as well as some of the first operas in the comic vein, often written by commedia practitioners such as Giovan Battista Andreini. The conclusion looks at how the new genre of opera, both serious and comic, comes to fruition in Cavalli's large-scale Venetian operas of the 1650s. Throughout, the book articulates the productive overlapping of the worlds of commedia dell'arte and early opera, from shared audiences and performing venues, to shared actors/singers (especially female, such as the first Arianna, the actress and Giovan Battista's wife, Virginia Ramponi Andreini), who brought their spoken-theater prowess to their impersonation of operatic characters and helped disseminate the new genre on the Italian stage and beyond. "

From Commedia dell'Arte came archetypal characters that are still with us today, such as Harlequin and Pantalone, and the rediscovered craft of writing comic dramas and masked theatre. From it came the forces that helped create and influence Opera, Ballet, Pantomime, Shakespeare, Moliere, Lope de Vega, Goldoni, Meyerhold, and even the glove puppet, Mr Punch. *The Routledge Companion to Commedia dell'Arte* is a wide-ranging volume written by over 50 experts that traces the history, characteristics, and development of this fascinating yet elusive theatre form. In synthesising the elements of Commedia, this book introduces the history of the Sartori mask studio; presents a comparison between Gozzi and Goldoni's complicated and adversarial approaches to theatre; invites discussions on Commedia's relevance to Shakespeare, and illuminates re-interpretations of Commedia in modern times. The authors are drawn from actors, mask-makers, pedagogues, directors, trainers, and academics, all of whom add unique insights into this fundamental pillar of western theatre. Notable contributions include: Donato Sartori on the twentieth century Sartori mask; Rob Henke on Form and Freedom in Commedia Improvisation; Anna Cottis on Carlo Boso; Didi Hopkins on *One Man, Two Guvnors*; Kenneth Richards on acting companies; Antonio Fava on Commedia dell'Arte; Joan Schirle on Carlo Mazzoni-Clementi and women in Commedia; M. A. Katritzky on Commedia Iconography. This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. So that the book is never forgotten we have represented this book in a print format as the same form as it was originally first published. Hence any marks or annotations seen are left intentionally to preserve its true nature.