

SCRIPTS AND SCENARIOS

THE PERFORMANCE OF COMEDY IN RENAISSANCE ITALY

RICHARD ANDREWS



Scripts And Scenarios The Performance Of Comedy In Renaissance Italy

Peter Parolin



Scripts And Scenarios The Performance Of Comedy In Renaissance Italy:

Scripts and Scenarios Richard Andrews, 1993-04-22 This book examines the scripted stage comedies of the Italian Renaissance tracing their transition from closed courtly audiences to a wider public It concentrates on the performing values of their scripts rather than their literary qualities in order to demonstrate their links with improvised commedia dell arte and thus explores in a new way a crucial phase in the development of European theatre It will be of interest to scholars and students in both theatre history and Italian studies

Plautus and the English Renaissance of Comedy Richard F. Hardin, 2017-11-08 The fifteenth century discovery of Plautus's lost comedies brought him for the first time since antiquity the status of a major author both on stage and page It also led to a reinvention of comedy and to new thinking about its art and potential This book aims to define the unique contribution of Plautus detached from his fellow Roman dramatist Terence and seen in the context of that European revival first as it took shape on the Continent The heart of the book with special focus on English comedy ca 1560 to 1640 analyzes elements of Plautine technique during the period as differentiated from native and Terentian considering such points of comparison as dialogue asides metadrama observation scenes characterization and atmosphere This is the first book to cover this ground raising such questions as How did comedy rather suddenly progress from the interludes and brief plays of the early sixteenth century to longer more complex plays What did Plautus mean to playwrights and readers of the time Plays by Shakespeare Jonson and Middleton are foregrounded but many other comedies provide illustration and support

The Routledge Companion to Commedia dell'Arte Judith Chaffee, Oliver Crick, 2014-11-20 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 Guvnors 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 *The Theater of Teaching and the Lessons of Theater* Domnica Radulescu, Maria Stadter Fox, 2005-01-01 In a first of its kind collection The Theater of Teaching and the Lessons of Theater offers a riveting array of perspectives approaches and dialogues exploring the intersections between theater as text theater as performance and theater as pedagogy The essays in this book advance the idea that in their interactive qualities both teaching and theater have profoundly political and social dimensions Scholars and teachers from a variety of backgrounds present in this volume an intentionally improvisational and fluid examination meant to offer a model of how to discuss and engage in the practice of theater and teaching ultimately interweaving the two The Theater of Teaching will be equally useful to teachers students and practitioners of theater *Comparative Criticism: Volume 20, Philosophical Dialogues* E. S. Shaffer, 1998-11-19 Comparative Criticism is an annual journal of comparative literature and cultural studies that has gained an international reputation since its inception in 1979 It contains major articles on literary theory and criticism on a wide range of comparative topics and on interdisciplinary debates It includes translations of literary scholarly and critical works substantial reviews of important books in the field and bibliographies on specialist themes for the year on individual writers and on comparative literary studies in Britain and Ireland *Women Players in England, 1500-1660* Peter Parolin, 2019-06-04 Offering evidence of women s extensive contributions to the theatrical landscape this volume sharply challenges the assumption that the stage was all male in early modern England The editors and contributors argue that the pervasiveness of female performance affected cultural production even on the professional London stages that used men and boys for women s parts English spectators saw women players in professional and amateur contexts in elite and popular settings at home and abroad Women acted in scripted and improvised roles performed in local festive drama and took part in dancing singing and masquing English travelers saw professional actresses on the continent and Italian and French actresses visited England Essays in this volume explore the impact of women players outside London the relationship between women s performance on the continent and in England working women s participation in a performative culture of commerce the importance of the visual record the use of theatrical techniques by queens and aristocrats for political ends and the role of female performance on the imitation of femininity In short *Women Players in England 1500 1660* shows that women were dynamic cultural players in the early modern world *Motherhood and Patriarchal Masculinities in Sixteenth-Century Italian Comedy* Yael Manes, 2016-04-15 Exploring individual and collective formation of gender identities this book contributes to current scholarly discourses by examining plays in the genre of erudite comedy commedia erudita which was extremely popular among sixteenth century Italians from the elite classes Author Yael Manes investigates five erudite comedies Ludovico Ariosto s *I suppositi* 1509 Niccol Machiavelli s *La Mandragola* 1518 and *Clizia* 1525 Antonio Landi s *Il commodo* 1539 and Giovan Maria Cecchi s *La stiava* 1546 to consider how erudite comedies functioned as ideological battlefields where the gender system of patriarchy was examined negotiated and

critiqued These plays reflect the patriarchal order of their elite social milieu but they also offer a unique critical vantage point on the paradoxical formation of patriarchal masculinity On the one hand patriarchal ideology rejects the mother and forbids her as an object of desire on the other hand patriarchal male identity revolves around representations of motherhood Ultimately the comedies reflect the desire of the Italian Renaissance male elite for women who will provide children to their husbands but not actively assume the role of a mother In sum Manes reveals a wide cultural understanding that motherhood as an activity that women undertake not simply a relational position they occupy challenges patriarchy because it bestows women with agency power and authority Manes here recovers the complexity of Renaissance Italian discourse on gender and identity formation by approaching erudite comedies not only as mirrors of their audiences but also as vehicles for contemporary audiences ideological psychological and emotional expressions

The Cambridge Companion to Machiavelli John M. Najemy, 2010-06-24 Niccol Machiavelli 1469 1527 is the most famous and controversial figure in the history of political thought and one of the iconic names of the Renaissance The Cambridge Companion to Machiavelli brings together sixteen original essays by leading experts covering his life his career in Florentine government his reaction to the dramatic changes that affected Florence and Italy in his lifetime and the most prominent themes of his thought including the founding evolution and corruption of republics and principalities class conflict liberty arms religion ethics rhetoric gender and the Renaissance dialogue with antiquity In his own time Machiavelli was recognized as an original thinker who provocatively challenged conventional wisdom With penetrating analyses of The Prince Discourses on Livy Art of War Florentine Histories and his plays and poetry this book offers a vivid portrait of this extraordinary thinker as well as assessments of his place in Western thought since the Renaissance

Performing Hybridity in Colonial-Modern China S. Liu, 2013-03-20 In Shanghai in the early twentieth century a hybrid theatrical form wenmingxi emerged that was based on Western spoken theatre classical Chinese theatre and a Japanese hybrid form known as shinpa This book places it in the context of its hybridized literary and performance elements giving it a definitive place in modern Chinese theatre

Dramatic Experience Katja Gvozdeva, Tatiana Korneeva, Kirill Ospovat, 2016-10-11 In *Dramatic Experience The Poetics of Drama and the Early Modern Public Sphere* s Katja Gvozdeva Tatiana Korneeva and Kirill Ospovat eds focus on a fundamental question that transcends the disciplinary boundaries of theatre studies how and to what extent did the convergence of dramatic theory theatrical practice and various modes of audience experience among both theatregoers and readers of drama contribute during the sixteenth to eighteenth centuries to the emergence of symbolic social and cultural space s we call public sphere s Developing a post Habermasian understanding of the public sphere the articles in this collection demonstrate that related if diverging conceptions of the public existed in a variety of forms locations and cultures across early modern Europe and in Asia

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