



Performance and Literature in the Commedia dell'Arte

■ **ROBERT HENKE**

CAMBRIDGE

Performance And Literature In The Commedia Dellarte

Joseph Farrell, Paolo Puppa



Performance And Literature In The Commedia Dellarte:

Performance and Literature in the Commedia Dell'Arte Robert Henke, 2002-12-12 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. 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, Molière, 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 Commedia dell'Arte of Flaminio Scala Richard Andrews, 2008-10-17 The Commedia dell'Arte of Flaminio Scala presents a translation and commentary of selected scenarios composed or collected by the actor-manager Flaminio Scala that were first published in 1611. Thirty of Scala's 50 scenarios are included, complete with a detailed scene-by-scene analysis that demonstrates the methodology of Italian improvised theatre in the early modern period for the purposes of study as well as re-creation. Taking into consideration previous translations of the work, Richard Andrews's English translation and lengthy analytic commentary of the scenarios provide an overview of the commedia dell'arte style, describing how actors fleshed out scenes by inserting existing material from their repertoire into a plot framework and demonstrating a constant interchange of plot, characterization, and scene structure that moved between scripted and improvised comedy.

Andrews points out similarities between the scenarios borrowings from earlier Italian scripted comedies analogies with other early modern drama including Shakespeare and the re use of these components by later dramatists such as Moli re and Goldoni An extensive introduction sets the parameters for the commentaries giving a description of commedia dell arte as a phenomenon explaining the categories of masked characters and describing the nature and structure of the genre A comprehensive index is organized for quick reference and lists which characters and masks appear in which scenarios as well as frequent scenic components that recur such as types of speeches relationships and emotional situations

Commedia dell'Arte in Context Christopher B. Balme, Piermario Vescovo, Daniele Vianello, 2018-04-05 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

Transnational Exchange in Early Modern Theater Eric Nicholson, 2016-09-17 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

Commedia Dell'arte Performance Philip G. Hill, 1993

The Venetian Origins of the Commedia dell'Arte Peter Jordan, 2013-12-13 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

Women's Comedic Art as Social Revolution Domnica Radulescu, 2014-01-10 Though comic women have existed since the days of Baubo the mythic figure of sexual humor they have been neglected by scholars and critics This pioneering volume tells the stories of five women who have created revolutionary forms of comic performance and discourse that defy prejudice The artists include 16th century performer Isabella Andreini 17th century improviser Caterina Biancolelli 20th century Italian playwright Franca Rame and contemporary performance artists Deb Margolin and Kimberly Dark All create humor that subverts patriarchal attitudes conventional gender roles and stereotypical images The book ends with a practical guide for performers and teachers of theater

Commedia Dell'Arte Performance Philip G. Hill, 1993-06

Healing, Performance and Ceremony in the Writings of Three Early Modern Physicians: Hippolytus Guarinonius and the Brothers Felix and Thomas Platter

M.A. Katritzky, 2016-12-05 While the writings of early modern medical practitioners habitually touch on performance and ceremony few illuminate them as clearly as the Protestant physicians Felix Platter and Thomas Platter the Younger who studied in Montpellier and practiced in their birth town of Basle or the Catholic physician Hippolytus Guarinonius who was born in Trent trained in Padua and practiced in Hall near Innsbruck During his student years and brilliant career as early modern Basle's most distinguished municipal court and academic physician Felix Platter built up a wide network of private religious and aristocratic patients His published medical treatises and private journal record his professional encounters with them as a healer They also offer numerous vivid accounts of theatrical events experienced by Platter as a scholar student and gifted semi professional musician and during his Grand Tour and long medical career Here Felix Platter's accounts many unavailable in translation are examined together with relevant extracts from the journals of his younger brother Thomas Platter and Guarinonius's medical and religious treatises Thomas Platter is known to Shakespeare scholars as the Swiss Grand Tourist who recorded a 1599 London performance of Julius Caesar and Guarinonius's descriptions of quack performances represent the earliest substantial written record of commedia dell'arte lazzi or comic stage business These three physicians records of ceremony festival theatre and marketplace diversions are examined in detail with particular emphasis on the reactions of respectable medical practitioners to healing performers and the performance of healing Taken as a whole their writings contribute to our understanding of many aspects of European theatrical culture and its complex interfaces with early modern healthcare in carnival and other routine manifestations of the Christian festive year in the extraordinary performance and ceremony of court festivals and above all in the rarely welcomed intrusions of quacks and other itinerant performers

Orality and Literacy in Modern Italian Culture Michael Caesar, 2017-12-02 In our highly literate culture orality is all pervasive Different kinds of media and performance theatre film television story telling structured play make us ask what is the relation between improvisation and premeditation between transcription and

textualization between rehearsal recollection and re narration The challenge of writing down what is spoken is partly technical but also political and philosophical How do young writers represent the spoken language of their contemporaries What are the rules governing the transcription of oral evidence in fiction and non fiction Is the relationship between oral and written always a hierarchical one Does the textualization of the oral destroy more than it commemorates or preserves the oral itself Twelve wide ranging essays the majority on contemporary Italian theatre and literature explore these questions in the most up to date account of orality and literacy in modern Italian culture yet produced With the contributions Michael Caesar Marina Spunta Introduction Michael Caesar Voice Vision and Orality Notes on Reading Adriana Cavarero Arturo Tosi Histrionic Transgressions The Dario Fo Commedia dell Arte Relationship Revisited Gerardo Guccini Le poetiche del teatro narrazione fra scrittura oralizzante e oralita che si fa testo Richard Andrews Composing Reciting Inscribing and Transcribing Playtexts in the Community Theatre of Monticchiello David Forgacs An Oral Renarration of a Photoromance 1960 Alessandra Broccolini Identita locali e giochi popolari in Italia tra oralita e scrittura Marina Spunta The Facets of Italian Orality An Overview of the Recent Debate Kate Litherland Literature and Youth in the 1990s Orality and the Written in Tiziano Scarpa s Cos e questo fracasso and Caliceti and Mozzi s Quello che ho da dirvi Elena Porciani Note su oralita e narrazione inattendibile Marco Codebo Voice and Events in Manlio Calegari s Comunisti e partigiani Genova 1942 1945 Hanna Serkowska Oralita o stile La trasmissione orale e le modalita narrative ne La Storia di Elsa Morante Catherine O Rawe Orality Microhistory and Memory Gesualdo Bufalino and Claudio Magris between Narrative and History Poetry, Publishing, and Visual Culture from Late Modernism to the Twenty-first Century Natalie Pollard, 2020-05-27 This is a book about contemporary literary and artistic entanglements word and image media and materiality inscription and illustration It proposes a vulnerable fugitive mode of reading poetry which defies disciplinary categorisations embracing the open endedness and provisionality of forms This manifests itself interactively in the six case studies which have been chosen for their distinctness and diversity across the long twentieth century the book begins with the early twentieth century work of writer and artist Djuna Barnes exploring her re animation of sculptural and dramatic sources It then turns to the late modernist artist and poet David Jones considering his use of the graphic and plastic arts in The Anathemata and next to the underappreciated mid century poet F T Prince whose work uncannily re activates Michelangelo s poetry and sculpture The second half of the book explores the collaborations of the canonical poet Ted Hughes with the publisher and artist Leonard Baskin during the 1970s the innovative late twentieth century poetry of Denise Riley who uses page space and embodied sound as a form of address and finally the contemporary poet Paul Muldoon who has collaborated with photographers and artists as well as ventriloquising nonhuman phenomena The resulting unique study offers contemporary writers and readers a new understanding of literary artistic and nonhuman practices and shows the cultural importance of engaging with their messy co dependencies The book challenges critical methodologies that make a sharp division between the textual work and

the extra literary and raises urgent questions about the status and autonomy of art and its social role

The Artificial Body in Fashion and Art Adam Geczy, 2016-11-03 Artificial bodies constructed in human likeness from uncanny automatons to mechanical dolls have long played a complex and subtle role in human identity and culture This book takes a range of these bodies from antiquity to the present day to explore how we seek out echoes caricatures and replications of ourselves in order to make sense of the complex world in which we live Packed with case studies from the commedia del arte to Hans Bellmer and the 1980s supermodel this volume explores the divide between the real and the constructed Arguing that the body other plays a crucial role in the formation of the self physically and psychologically leading scholar Adam Geczy contends that the natural body has been replaced by a series of imaginary archetypes in our post modern world central to which is the figure of the doll The Artificial Body in Fashion and Art provides a much needed synthesis of constructed bodies across time and place drawing on fashion theory theatre studies and material culture to explore what the body means in the realms of identity gender performance and art

Shakespeare And Renaissance Europe Andrew Hadfield, 2014-05-13 This collection of essays explores the diverse ways in which Shakespeare and his contemporaries experienced and imagined Europe The book charts the aspects of European politics and culture which interested Renaissance travellers thus mapping the context within which Shakespeare s plays with European settings would have been received Chapters cover the politics of continental Europe the representation of foreigners on the English stage the experiences of English travellers abroad Shakespeare s reading of modern European literature the influence of Italian comedy his presentation of Moors from Europe s southern frontier and his translation of Europe into settings for his plays

Imitation and Contamination of the Classics in the Comedies of Ben Jonson Tom Harrison, 2022-10-12 This book focuses on the influence of classical authors on Ben Jonson s dramaturgy with particular emphasis on the Greek and Roman playwrights and satirists It illuminates the interdependence of the aspects of Jonson s creative personality by considering how classical performance elements including the Aristophanic Great Idea chorus Terentian Plautine performative strategies and performative elements from literary satire manifest themselves in the structuring and staging of his plays This fascinating exploration contributes to the performative turn in early modern studies by reframing Jonson s classicism as essential to his dramaturgy as well as his erudition The book is also a case study for how the early modern education system s emphasis on imitative contaminative practices prepared its students many of whom became professional playwrights for writing for a theatre that had a similar emphasis on recycling and recombining performative tropes and structures

[Keys to Play](#) Roger Moseley, 2016-10-28 A free ebook version of this title is available through Luminos University of California Press s Open Access publishing program for monographs Visit www.luminosoa.org to learn more How do keyboards make music playable Drawing on theories of media systems and cultural techniques Keys to Play spans Greek myth and contemporary Japanese digital games to chart a genealogy of musical play and its animation via improvisation performance and recreation As a paradigmatic digital interface the keyboard forms a

field of play on which the book's diverse objects of inquiry from clavichords to PCs and eighteenth century musical dice games to the latest rhythm action titles enter into analogical relations Remapping the keyboard's topography by way of Mozart and Super Mario who head an expansive cast of historical and virtual actors *Keys to Play* invites readers to unlock ludic dimensions of music that are at once old and new

Pulcinella's Brood Karen T. Raizen, 2024-10-01 Pulcinella a Neapolitan clown born of the commedia dell'arte tradition went viral in Europe in the seventeenth and eighteenth centuries He was an unlikely hero grotesque in his mannerisms with a bulging belly occasional hunchback and an insatiable desire for macaroni Still this bulbous misfit took his place next to kings caliphs and intellectual heavyweights Pulcinella's Brood traces the transnational arc of the Enlightenment era Pulcinella from his native Naples to Paris from Rome to London The book explores how Pulcinella was inserted into discourses about social order aesthetics and politics how he became a revolutionary a critic of the Catholic Church and a champion of education It examines how Pulcinella along with his transnational brood was a constant pervasive presence during the Enlightenment and a squeaky voiced participant in the ideological and theoretical debates that defined the era Exploring the diffusion of Italian popular comedy throughout Europe Pulcinella's Brood proposes that Pulcinella a grotesque food obsessed clown can be wielded as a historical disruptor and a rich and dynamic source for casting both the Enlightenment and our contemporary world in a different light

Audience and Reception in the Early Modern Period John R. Decker, Mitzi Kirkland-Ives, 2021-09-09 Early modern audiences readerships and viewerships were not homogenous Differences in status education language wealth and experience to name only a few variables could influence how a group of people or a particular person received and made sense of sermons public proclamations dramatic and musical performances images objects and spaces The ways in which each of these were framed and executed could have a serious impact on their relevance and effectiveness The chapters in this volume explore the ways in which authors poets artists preachers theologians playwrights and performers took account of and encoded pluriform potential audiences readers and viewers in their works and how these varied parties encountered and responded to these works The contributors here investigate these complex interactions through a variety of critical and methodological lenses

A History of Italian Theatre Joseph Farrell, Paolo Puppa, 2006-11-16 A history of Italian theatre from its origins to 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

The Reinvention of Theatre in Sixteenth-century Europe T. F. Earle, 2017-07-05 The sixteenth century was an exciting period in the history of European theatre In the Iberian Peninsula Italy France Germany and England writers and actors experimented with new dramatic techniques and found new publics They prepared the way for the better known dramatists of the next century but produced much work which is valuable in its own right in Latin and in their own vernaculars The popular theatre of the Middle Ages gave endless material for reinvention

by playwrights and the legacy of the ancient world became a spur to creativity in tragedy and comedy As soon as readers and audiences had taken in the new plays they were changed again taking new forms as the first experiments were themselves modified and reinvented Writers constantly adapted the texts of plays to meet new requirements These and other issues are explored by a group of international experts from a comparative perspective giving particular emphasis to one of the great European comic dramatists the Portuguese Gil Vicente Tom Earle is King John II Professor of Portuguese at Oxford Catarina Fouto is a Lecturer in Portuguese at King s College London

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