

## Commedia Dellarte An Actors Handbook A Handbook

**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.

This book examines the theater of narration, an Italian performance genre and aesthetic that revisits historical events of national importance from local perspectives, drawing on the rich relationship between personal experiences and historical accounts. Incorporating original research from the private archives of leading narrators—artists who write and perform their work—Juliet Guzzetta argues that the practice teaches audiences how ordinary people aren't simply witnesses to history but participants in its creation. The theater of narration emerged in Italy during the labor and student protests, domestic terrorism, and social progress of the 1970s. Developing Dario Fo and Franca Rame's style of political theater, influenced by Jerzy Grotowski and Bertolt Brecht, and following in the freewheeling actor-author traditions of the *commedia dell'arte*, narrators created a new form of popular theater that grew in prominence in the 1990s and continues to gain recognition. Guzzetta traces the history of the theater of narration, contextualizing its origins—both political and intellectual—and centers the contributions of Teatro Settimo, a performance group overlooked in previous studies. She also examines the genre's experiments in television and media. The first full-length book in English on the subject, *The Theater of Narration* leverages close readings and a wealth of primary sources to examine the techniques used by narrators to remake history—a process that reveals the ways in which history itself is a theater of narration.

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.**

**An entertaining and highly illuminating account of Commedia's origins as a popular theatrical form, plus a practical and timely step-by-step guide to using commedia techniques in performance. This title available in eBook format. Click here for more information. Visit our eBookstore at: [www.ebookstore.tandf.co.uk](http://www.ebookstore.tandf.co.uk).**

**Charting Journeys and Mapping 'Others'**

**Harlequin on the Moon**

**A Critical Study of the Commedia dell' Arte**

**Commedia Dell'Arte: An Actor's Handbook**

**Scenarios of the Commedia Dell'arte**

**The Italian Commedia, And, Please be Gentle**

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 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 the Form and Freedom in Commedia Improvisation; Anna Cottis on Carlo Boso; Didi Hopkins on One Man, Two Guv'nors; Kenneth Richards on acting companies; Antonio Fava on Commedia dell'Arte; Joan Schirle on Carlo Mazzone-Clementi and women in Commedia; M. A. Katritzky on Commedia Iconography.

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.

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

Commedia dell'arte is the first modern theater - inspiration to Shakespeare, Moliere, Goldoni, Mozart, and Balanchine and forerunner of the modern stage comedy. This book traces the history of commedia from its beginnings through many transformations to its rediscovery in the experimental theater of today. The depiction of commedia in the visual arts has a rich history. From Tiepolo and Watteau to Beardsley, Picasso, Hockney, and other modern masters, painters have found great resonance and meaning in the clowns and lovers of commedia. Lynne Lawner traces all these threads, unearthing rare texts of commedia plays, discovering myriad versions of the ever-fascinating Harlequin, Pierrot, Columbine, and Pulcinella, relating the gossip of courts and theaters, and revealing the ways in which these figures and their classic stories - the sly servant, the foolish soldier, the clever maid, the quack doctor - have arisen again and again in art.

A History of Italian Theatre

Through the Body

The Mask Handbook

The Routledge Companion to Commedia Dell'arte

A Scene Study Book

The Dramaturgy of Commedia dell'Arte

*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 discusses the evolution of Commedia dell'Arte in the Asia-Pacific where through the process of reinvention and recreation it has emerged as a variety of hybrids and praxes, all in some ways faithful to the recreated European genre. The contributors in this collection chart their own training in the field and document their strategies for engaging with this form of theatre. In doing so, this book examines the current thoughts, ideas, and perceptions of Commedia – a long-standing theatre genre, originating in a European-based collision between neo-classical drama and oral tradition. The contributing artists, directors, teachers, scholars and theatre-makers give insight into working styles, performance ideas, craft techniques and ways to engage an audience for whom Commedia is not part of their day-to-day culture. The volume presents case studies by current practitioners, some who have trained under known Commedia 'masters' (e.g. Lecoq, Boso, Mazzone-Clementi and Fava) and have returned to their country of origin where they have developed their performance and teaching praxis, and others (e.g. travelling from Europe to Japan, Thailand, Singapore and China) who have discovered access points to share or teach Commedia in places where it was previously not known. This book will be of great interest to students and scholars in Performing arts, Italian studies, and History as well as practitioners in Commedia dell'Arte.*

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

*Playing Commedia*

*Commedia dell'Arte for the 21st Century*

*A Treatise on Acting, from Memory and by Improvisation (1699)*

*A Translation and Analysis of 30 Scenarios*

*Commedia Dell'arte*

*Practice and Performance in the Asia-Pacific*

*"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.*

*In Through the Body, Dymphna Callery introduces the reader to the principles behind the work of key practitioners of 20th-century theater including Artaud, Grotowski, Brook and Lecoq. She offers exercises that turn their theories into practice and explore their principles in action.*

*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.*

*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.*

*Commedia Plays*

*An Actor's Handbook*

*A Handbook for Moving Beyond Realism*

*The Comic Mask in the Commedia Dell'Arte*

## *A Practical Guide*

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 Rudlin 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.

*Commedia Dell'Arte: An Actor's Handbook* Routledge

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 the sixteenth century 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. \_

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 production 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 usate. 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 sound 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 to the sound of the genre as a whole and the use of music within spoken dramatic performance. 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 Giovanni 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 Giovanni 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. "

*Transnational Exchange in Early Modern Theater*

Commedia Dell'Arte

Commedia Dell'arte and the Visual Arts

The Commedia Dell'arte of Flaminio Scala

Style for Actors

Performance and Literature in the Commedia Dell'Arte

***The commedia dell'arte was an improvised drama performed by masked players. How did the actors react to these demands and limitations? What force kept this form of theatre alive for more than two centuries and made Harlequin such a potent image? In this study of the commedia dell'arte, originally published in 1987, Professor Nicoll's concern is not to provide an historical survey of its origins or to trace the ascent and descent of Harlequin or any or any other character or 'mask', but rather to explore critically the answers to these and related questions. His arguments are based on the evidence of the play scenarios and contemporary documents as far as possible, and are illuminated by many illustrations that are either little-known or had not previously been reproduced.***

***This is an assessment of the work and influence as a director of Jacques Copeau (1879-1949), who has long been regarded as one of the fathers of twentieth-century French theatre. Along with Antoine and his own pupils Dullin and Jouvet, Copeau is known to have been instrumental in restoring the traditional values of theatre at the same time as seeking, through training and experiment, a vital contemporary function. The work of Brook's company and research centre in Paris today is, for example, in direct descent from that of Copeau. John Rudlin examines the course of Copeau's directorial career, concentrating on his techniques in rehearsal and performance, charting his relationships with those who collaborated and worked with him, and elucidating his ideas of theatre. This book will interest all scholars and students of twentieth-century drama, and will also be of use to theatre practitioners.***

***"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.

*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.*

*A Handbook for Troupes*

*A Practical Guide to Physical Theatre*

*The Moving Body*

*Flaminio Scala's Il Teatro Delle Favole Rappresentative*

*The Theater of Narration*

*Antonio Fava in Conversation with John Rudlin*

*Translated into English for the first time, this guide details Lecoq's unique philosophy of performance, improvisation, masks, movement, and gesture. Neutral mask, character masks, and other famous Lecoq techniques are included.*

*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.*

*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.

Drawing on published collections and manuscripts from Mantuan archives, this study locates commedia dell'arte as a performance form reflective of its cultural crucible in the Mediterranean. It provides a broad perspective on commedia dell'arte as an expression of cultural, gender and language communities in Italy during the early-modern period, and explores the ways in which the art form reflected on power and cultural exchange.

Teaching Creative Theatre

Performing Commedia dell'Arte, 1570-1630

Seventeenth-Century Opera and the Sound of the Commedia Dell'Arte

The Venetian Origins of the Commedia dell'Arte

Play by Play

Commedia dell'Arte and the Mediterranean

*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.*

*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.

*Part of our successful Routledge Performance Practitioners series of introductory guides to the key theatre-makers of the last century, this book examines Jacques Copeau; a leading figure in the development of twentieth century theatre practice, a pioneer for work on actor-training, physical theatre and ensemble acting, and a key innovator in the movement to de-centralize theatre and culture to the regions.*

*Presenting the background to and the work of one of the major influences on twentieth- and twenty-first-century performance, this is the first book to combine: an overview of Copeau's life and work an analysis of his key ideas a detailed commentary of his 1917 production of Moliere's late farce Les Fourberies de Scapin – the opening performance of his influential New York season a series of practical exercises offering an introduction to Copeau's working methods. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Jacques Copeau is unbeatable value for today's student.*

*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*

*Scenarios, Scripts, Lazzi*

*The Routledge Companion to Commedia dell'Arte*

*Jacques Copeau*

*Actor Training, Improvisation, and the Poetics of Survival*

*Shakespeare and Commedia dell'Arte*

*Performing Commedia Dell'arte, 1570-1630*

*This 1699 Italian acting treatise includes chapters on all kinds of staged productions,*

*scripted or improvised, sacred or secular, tragic or comic. It also addresses enunciation, diction, memorization, gestures, and stage comportment, and it describes the details important to a successful commedia dell'arte performance.*

*This book, from Europe's leading Mask director and co-founder of the Trestle Theatre Company, provides a fascinating demystification of the process of using masks. Full of simple explanations, and collating over twenty-five years' experience of writing for, directing and acting in masks, The Mask Handbook examines how masks have the ability to play the fundamental game of theatre – the suspension of disbelief. The Handbook includes: an introduction to the origin of masks advice on preparing, making and using masks tips on writing, devising and directing maskwork lots of fun and effective practical exercises. This accessible and inspiring handbook will empower teachers, directors and actors to fully explore the world of the mask.*

*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.*

*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. Winner of Ennio Flaiano Award in Italianistica, 2020.*

**Lazzi**

**A Training Guide to Commedia Techniques**

**Theatre of the English and Italian Renaissance**

**Commedia dell'Arte in Context**

**Commedia Dell'Arte, Its Structure and Tradition**

**From the Peripheries of History to the Main Stages of Italy**

This book examines Commedia dell'Arte as a performative genre, and one that should be analysed through the framework of dramaturgy and dramaturgical practice. This volume examines the way Commedia has been explored in the twentieth and twenty-first centuries, and details its reinventors' dramaturgic approaches, both focusing in on specific examples such as Jacques Lecoq, Dario Fo and Antonio Fava, and also suggesting how modern discoveries may aid the study of historical performance practice. It also discusses how audiences read and receive masks; the relationship between the different masked and unmasked roles; the range of performance activities that come under the umbrella term 'improvisation'; the performative construction of a role performed 'live' from a scenario; the role of language and embodied locality in performance; and the performative relationship between performative commedia and literary tragicomedy. Its focus is dramaturgy, and so it may be read both as a text

describing various theatrical practices from 1946 onwards and as a way of creating one's own contemporary Commedia practice. It is an important read for any student or scholar of Commedia dell'Arte and theatre historians grappling with the status of this unique and influential performance form.

The Comic Routines of the Commedia Dell'arte

The World of Harlequin

The Italian Comedy