

The Servant of Two Masters A Dramaturgical Casebook

Written by Carlo Goldoni

Adapted by Contance Congdon

Translated by Christina Sibul

Further Adaptations by Christopher Bayes
& Stephen Epp



Marymount Manhattan College
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Il Dottore: Jake Aboyoun

Smeraldina: Angelika Anastasio

Brighella: Zachary Canter

Beatrice: Paloma D'Auria

Silvio: Jake Farnum

Ensemble: Mildred Gil

Pantalone: Prince Anthony Hall

Ensemble: Taishae Leshawn

Truffaldino: Joey Mulvey

Clarice: Kilraine Pinyard

Ensemble: Tony Russo

Ensemble: Jahmorei Snipes

Ensemble: Victoria Villier

Florindo: Matthew Zimmerman

Musicians

Violin: Marianna King

Drums: Stephan Washburn

Accordion: Alex Burnette

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Introductory Note:

As an actor, I have been trained to incorporate historical research into my craft. This approach, which marries historical and textual analysis to inform character choices, feels intuitive to me. In spring 2018, I was able to apply this work in another artistic context—as production dramaturg on Marymount Manhattan College’s mainstage production of *The Servant of Two Masters*.

Rooted in improvisational Commedia dell’Arte, *The Servant of Two Masters* seemed like the perfect process to work on because it combined the experience of developing a piece with the execution of more historical work. Based on this assessment and having completed course work which prepared me to take on the project, I pursued the necessary permissions and assumed the role of student dramaturg. I worked with Carter Gill, a professional guest director, who asked me to use research and in-person feedback throughout the process to help illuminate the storytelling.

In January, I conducted preliminary research using the college library and the New York Library of the Performing Arts at Lincoln Center, as well as online journals and video resources. After a few weeks, I began consolidating and presenting the information I had compiled on a dramaturgy blog made accessible to the cast and production team. The blog included pages for historical background, Commedia dell’Arte technique, stock characters, and creator biographies; it also served as a common location to post other resources, such as relevant articles, videos and quotes. At the same time, I began preparing a dramaturgy presentation for the first week of rehearsal. I introduced the cast to the basic characteristics of Commedia dell’Arte, its

history and historical impact, and its political potential, which prompted a lively cast discussion about the contemporary political possibilities of our production.

As an improvisational form, the nature of commedia allows each group of artists to take the work and make it their own. In this way, the form inspires comedy which is customized each performance to fit its contemporary audience. Because of this, I was most actively involved in rehearsals during the period of script work, which lasted about two weeks and necessitated analysis as well as identification of relevant contemporary material to use. To prepare for this participation, I created an annotated script (included in this case book), read other translations of the script, and arrived at rehearsals with outlines of the stock characters and plot. Using these tools, I helped to maintain the integrity of the commedia elements by insuring that the character traits and plot remained clear amidst the contemporary references. I continued to attend rehearsals throughout the process, to be a sounding board and provide resources for the cast. In addition, the director made a casting change fairly late in the process, and I provided resources and support for the actor who stepped into the new role.

This process allowed me to experience many aspects of production dramaturgy and begin to understand the multi-faceted skill set required for the role. I participated actively in this production through a combination of research, text analysis, and rehearsal suggestions. This casebook contains evidence of that work and of the different ways in which I contributed to this production process.

—Cassie Cloutier, Production Dramaturg

Program Note

In the world of this play, actors behave like turkeys, and turkeys behave like footballs...you'll see what I mean. It's an atmosphere of convention interrupted by inexplicable nonsense, much like the principles of Commedia dell'Arte.

The Servant of Two Masters, by Carlo Goldoni, is written in the style of Commedia dell'Arte. At its core, commedia is a set of simple tools that shape improvisation. Actors are given license to be silly, resulting in a style of comedy that can be simultaneously foolish and satirical. Because this performance tradition dates back to the 16th century, some elements of the style may initially seem unfamiliar to a 21st-century audience. Most noticeably, many of the actors wear masks that cover the top halves of their faces, and consequently rely on exaggerated gestures, sounds, and physical interactions to communicate with the audience and each other.

However, despite these unfamiliar elements, the stock characters and plots which form the foundation of commedia feel very contemporary. For example, many commedia plays, including *Servant*, center around the plight of young lovers whose relationship faces an obstacle (like clueless parents) and who must therefore rely on comical sidekicks. So... pretty much every romantic comedy ever. Likewise, the cross-dressing used in commedia, which pushed boundaries in Goldoni's Venice, examines questions of gender and sexuality that are still debated today. And, nearly 300 years after *Servant's* debut, we still grapple with the kind of overt sexuality considered scandalous in 1746. It is "historical" characteristics like these that make commedia feel modern. This is best reflected in *lazzi*, bits of stage business employed by an ensemble to create gags and stage pictures uniquely fitted for a given audience.

In our production of *The Servant of Two Masters*, you will likely recognize contemporary issues, language, and even music. This is the kind of adaptability that lets the tradition of Commedia dell'Arte remain a persistent and uniquely pertinent political agent. Our translation by Constance Congdon, further adapted by Christopher Bayes and Steven Epp, loosens some of the rigidity of Goldoni's published version. By restoring a spirit of improvisation, it helps actors keep commedia relevant. Our production was created with this vision in mind. And while it invites you to play along and not take things too seriously, we should never underestimate the revelatory power of love, mischief, and laughter.

Author Research

Carlo Goldoni

Carter Gill, our director, was less interested in Goldoni's work, which came after commedia's prime, and more intrigued by how Goldoni is sometimes blamed for the demise of commedia. Through my research, I became interested in the reverse: the idea that perhaps he was trying to save it. During a presentation to the cast, we discussed the social/civic nature of his plays and how we could see similar examples of ridiculing the ridiculousness of the ruling class in contemporary comedy.

I also connected some of the criticism his work received, such as that it was "too true and pungent for exhibition", to feedback Constance Congdon's has received, to underscore the shared naturalist, political perspective that informs both the original play and our adaptation. Servant is the best known of Goldoni's plays, but just begins his transition into later work, which becomes even more naturalistic and polite in order to further his goals. I included ways that Goldoni broke with commedia form while retaining much of the function, so we could discuss adaptors Epp and Bayes' desire to reestablish the quintessential commedia vulgarity and strip some of the politeness. Below is a summary of the biographical information I presented to the cast, which broadly encompasses Goldoni's whole career. My analysis of Goldoni's theatrical reform follows. This information also appeared in blog posts on the website.

Born in Venice in 1707, Goldoni grew up in a family that possessed land but was deeply in debt. His father grew up in a house where the greatest actors of the time came to perform; therefore, like many of the great commedia actors, Goldoni was born into an atmosphere of theatrical appreciation. More interested in theater than his education, Goldoni left college in Remini to travel



with a troupe of actors. It is also said that he wrote a satire which led to his expulsion from school. In 1726 he was sent to Modena to study law in order to avoid a tax. Here, he witnessed a man being cross examined, tortured, and sentenced by priests for



Monument to Goldoni in Venice
(sculpted by Antonio Dal Zotto)

indiscreet speech. As a comedy writer, he was terrified and wanted to join a convent to cleanse his sins. Before he could do so, his father invited him back to Venice make the necessary arrangements with church authorities, where he promptly fell back in love with the theatrical city (so much for the convent).

When his father died, he eventually finished his law degree but struggled to find clients and wrote in his free time. Around that time, he met Bonafede Vitali, a scholar and company manager of a commedia company, who helped him secure a theater. This launched his early

career of theatrical reform. His accidental involvement in an illegal recruiting scandal was a setback, and he practiced law for 3 more years in Pisa from 1744-7. A comedic failure during this time nearly convinced him to give up on comedy altogether. However, he fulfilled a comedic request from a great actor, and *Servant* was born.

In 1746, he became a Venetian company's permanent playwright. Once he'd gained recognition, critics praised some aspects but argued his work was "too true and pungent for exhibition" in the gentle and civilized world of Venice (Kennard 137-138). Despite tours and being promoted to a larger theater, Goldoni faced several years of failure, mostly because of actors who weren't responsive to his style.

He returned to Venice to write a few more masterpieces before retiring to Paris in 1761, but without an understanding of the people, he failed miserably at first, "gave up the theater" (again) before again finding his footing. In Paris, he worked on some final plays and his memoirs during his final days.

Goldoni's Theatrical Reform

It is commonly believed that Goldoni actually coined the phrase *Commedia dell'Arte* – which is ironic, because he didn't actually like the genre. He used the term to distinguish it from written comedy – his preference. From the early days of his career in Venice, Goldoni disapproved of the masks and improvisation (he wanted to write scripts) ...2 cornerstones of *commedia*. He longed for the national dramas flourishing elsewhere in Europe (inspired, of course, by *commedia*), because Italian theater was waning in the 18th century. Goldoni saw value in presenting real life on stage, like these other theaters were doing. He began to write based on talents and traits observed in actors, aiming to show audiences a new way to live rather than just entertaining. While he used many of the *Commedia dell'Arte* scenario and characters, he chose which actions and types were rewarded/punished. *The Servant of Two Masters* originally started as a scenario; Goldoni saw it in performance and thought it was too vulgar.

In his efforts to show the common people of Venice a path to better representation, Goldoni became a champion of the poor and emerging middle class, influenced by social change coming out of France (Rousseau, Voltaire...ideas about mobility between classes and that rational critique should outweigh blind acceptance of the social order). While he made the form his own, the essence of *commedia* helped, because comedy veiled his social critique.

Selected Biography:

Kennard, Joseph Spencer. *The Italian Theatre*. II, B. Blom.

Patterson, David Josh, "A Tale of Two Carlos: An Examination of the Ongoing Battle Between the Marginalized and the Privileged as Exemplified by Carlo Goldoni and Carlo Gozzi During the 18th Century" (2011). All Graduate Theses and Dissertations. 1006.

Constance “Connie” Congdon

In providing biographical information on Congdon, who adapted our version of the play, I wanted to focus on the elements of her work which are similar to commedia and its spirit. The political nature of her other work helped me to find the political potential in this play, specifically her play “HERmenuetics”, which inspired me with its outrageous, hilarious, while deeply political plot. Just her staff page on the Amherst College website was enormously informative, because the self-written content gave me a window into her personality; the way she talked about herself, her philosophies, and the craft of playwriting helped me understand how Servant fits in to her theatrical canon. Similarly, the quote below gave me an insight into her musings about point of view, which feels very pertinent to Servant. I shared this information with the cast as a post on our blog.

Called “one of the best playwrights our country and our language has ever produced” by playwright Tony Kushner, Constance Congdon is an American playwright and librettist, known for her original plays as well as internationally recognized adaptations. She was born 1944 in Rock Rapids, Iowa. Her father was on a small theatrical circuit in western Kansas. She erected a makeshift puppet theater in her childhood bedroom and started writing comedy sketches in high school. In 1982, she earned her M.F.A. from UMASS Amherst and has taught playwriting at Amherst College since 1993 (where she also serves as playwright in residence). To make even her unpublished plays accessible, she has attached copies of some of works as Word documents on her staff page.

In 1989, her play *Casanova* was produced at the Public, and was met with terrible reviews, critiquing its contents which included homosexuality, the sex act, rape, excessive profanity, and naming people’s private parts. Feminists criticized the play’s portrayal of rape and child abuse. Congdon’s response is that she was merely telling the story of Casanova’s life. In terms of the feminist criticism, she muses: “For a woman writer, it’s really hard to get the universal; it’s always seen as ‘from a female point-of-view.’ I hate that. If a man had written *Casanova*, I think it would have been dealt with in a different way.”

She is the recipient of a long list of notable commissions and high-profile awards including the National Endowment for the Arts, Guggenheim Foundation, Arnold Weisberger Award, Berilla Kerr Award, and Merrill Award. Additionally, she is an alum of New Dramatists, as well as a member of the Dramatists Guild and PEN.

Commedia dell'Arte Craft

My research on the history and technique of Commedia dell'Arte formed the core of my work. My goal was to contextualize the information, and to emphasize the themes in the history of commedia that we could connect to our current society, like exploration of gender, and different methods of communication. I'll begin this section as I prefaced my oral presentation, with my opinion that the most important takeaway from the historical material is in how it can inform our work today. I wanted the cast to begin to understand how people interacted with the same tools we would be working with.

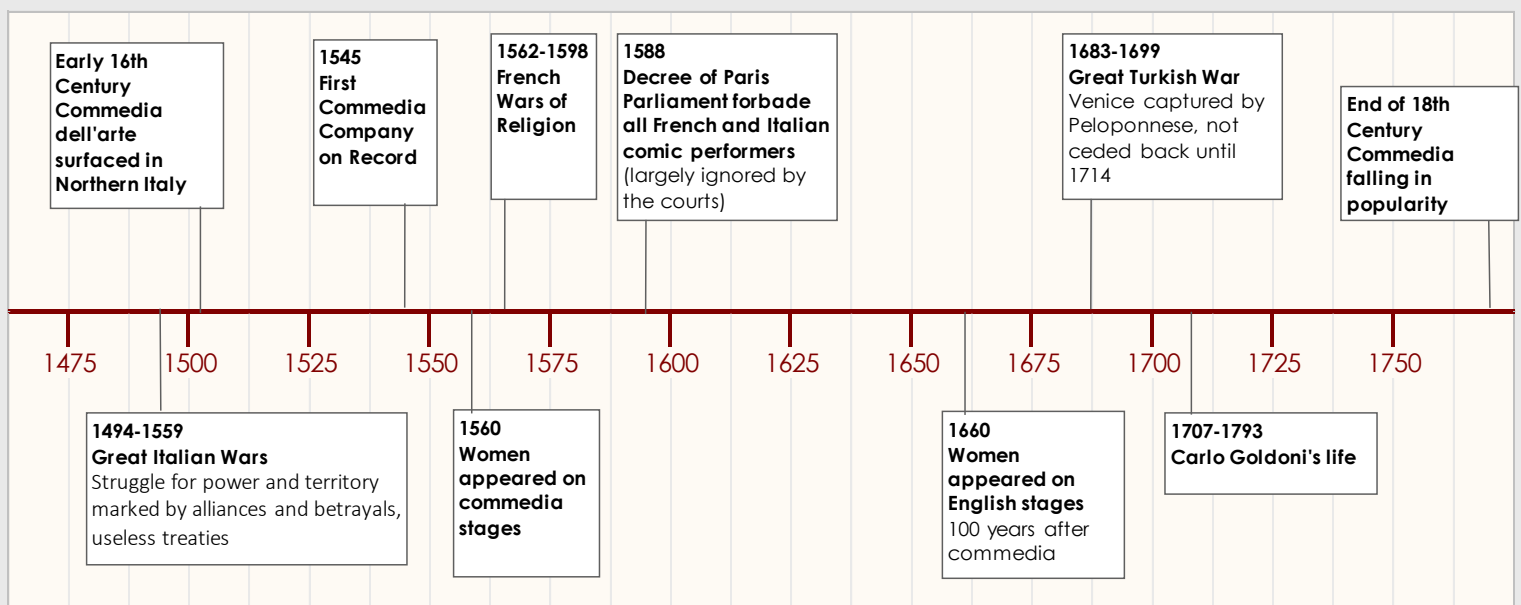
I wanted to use several different methods in providing the information, to give everyone something that was accessible to them. I've tried to represent this methodology in the presentation of this section.

History Timeline

Below is a timeline I created of the events I gave to the cast as a historical outline of the era. We discussed these in an oral presentation.

Commedia dell'Arte surfaced in the 16th century in Northern Italy and was prominent through the end of the 18th. This was the end of the Italian Renaissance, so there was a focus on humanism, and a desire to reveal human failings with humor. Emerging out of carnival and other existing forms of theater, the style took existing folk forms, improvised masking, music and dance, and combined them into what we now refer to as Commedia dell'Arte (comedy of skill indicating a certain level of professionalism).

Historical Context of Commedia Dell'Arte



Traveling Family Troupes

Traveling commedia troupes eventually enjoyed international celebrity amongst royal courts, but their initial reasons for traveling were based in necessity. For one, they couldn't stay in one place long because of frequent opposition from the Catholic Church and various Parliaments. A decree from the Parisian Parliament in 1588 "forbade all comedians either French or Italian to perform plays, acrobatics, or any subtleties whatsoever under penalty of an arbitrary fine and corporal punishment" (Duchartre 89). The physical technique lessened the divides between warring nations, whose rulers valued separation, by presenting a common form of universal entertainment. Because the royal courts adored them, but the parliament and church didn't approve, they increased divides between power structures in individual nations. Onstage and in life, they were trouble makers. They were described by Tommaso Garzoni as a "vile race that spreads disarray wherever it goes...When they enter a city, immediately a drum makes it known that the gentlemen players have arrived. The Signora, dressed as a man and with sword in hand, advances to survey the field, inviting the public to a comedy or tragedy or pastoral...to which the mob, by nature eager for novelties and curiosities, immediately rushes to get seats" (Rudlin 8). From the play with gender to the disruption of peace, the troupes were decidedly un-subtle in their intrusion on daily life.

The Catholic Church had religious qualms with the troupes. In the not so distant Medieval past (which ended about a century before commedia was popular), non-religious performance was banned and considered pagan, which is likely why theater troupes began to travel. In the Medieval view of orifices (eyes, nose, mouth) as filters of

good and evil, laughter is considered a dangerous pollution coming from a sinful interior. It was viewed as the potential consequence of the original sin we're born with, and it was widely claimed that Jesus never laughed – presented as a model of godly humourlessness. A church just a century past rejecting any form of laughter was certainly not ready for this bawdy, sexual performance. Also, Goldoni described the sight of commedia troupes as “a droll spectacle to behold. There was a dozen people – as many actors as actresses – a prompter, a stage carpenter, a property-man, eight men-servants, four maids, nurses, children of all ages, dogs, cats, monkeys, parrots, birds, pigeons, a lamb – it was a Noah's Ark” (Duchartre 74). This has the biblical, magical tone of a bible story but manifested in real life, potentially endangering the sacredness of Catholic narratives.

Logistically, the form lent itself to traveling due to its conventions. The audiences and performers didn't always speak the language, but the broad, gestural, acrobatic comedy allowed people to enjoy across barriers of language, culture, class, age, education etc. In fact, when a few troupes tried to translate the comedy into French from Italian dialects in the late 17th century, it didn't work, because the language had never been the focus.

Another reason for traveling comes down to sales tactics; the troupes left people wanting more, and didn't want to stay too long because they wanted people to long for their return. The troupes were constantly seeking new, higher-paying audiences (even adjusting prices where they knew people could pay more). For about 200 years their methods were successful, and there are stories of people in Italy using the only money they had to pay for theater instead of food.

Performance techniques were passed on selectively to siblings, children, and younger members of the troupe. In this way, the process was similar to that of Japanese Noh except that Noh had the treatises of Zeami and we really don't have any specific primary sources/ manuals from the time of commedia. The tradition was treated like a precious family secret. Sometimes a Mask (stock character role) would be passed down through 3-4 generations. The lines between performance and real life blurred; for example, real life relationships were often mirrored onstage such that actors playing married characters might be married in real life. These married couples had children, some of whom followed in the theatrical footsteps, like the famous Andreini's son Giovanni.

Commedia actors often grew up in theater, learning improv directly onstage. Comedy was their life. These families used commedia elements to mock the status quo of patriarchal figures or social classes which had rejected them. They were simultaneously rogues fleeing government censorship, and celebrities adored by the various European courts. They were the rockstars of their time: Isabella Andreini had a baby god-fathered by a Prince and her death was mourned with full pomp and ceremony in Lyons. The troupes worked like a series of interconnected families; sometimes combining or working in tandem, sharing actors, passing actors back and forth, and inheriting actors when troupes broke up.

Selected Biography (History and Families)

Duchartre, Pierre-Louis, and Randolph T. Weaver. *Italian Comedy; the Improvisation, Scenarios, Lives, Attributes*. Dover Publications, 1966.

Fo, Dario, and Stuart Hood. *The Tricks of the Trade*. Methuen, 2006.

Kennard, Joseph Spencer. *The Italian Theatre*. I, B. Blom.

Rudlin, John. *Commedia dell'Arte: an Actor's Handbook*. Routledge, 1994.

Gender in Commedia dell'Arte

The first record we have of a company is from 1545, and women appeared after 1560 (100 years before they were seen on English stages). Other than commedia, women performers at the time could only be strip tease artists and this reputation was sometimes put onto commedia women by disapproving members of the public. Some scholars have talked about the women in commedia troupes as sexual objects who were there to attract male audiences, with the assertion that commedia fetishized them. While this may have been true in some cases, given that some wore very little clothing and were portrayed in hypersexual situations, we can also look at the characters and the women who played them as having agency and refusing to be victims. “Women have managed to overcome and resist their marginalization and, have created an alternative tradition of performance art and of comic expression....When the streets were hostile to them, they became courtesans and performed for their “benefactors,” in palaces and mansions. When the word was forbidden to them, they spoke with their bodies and with their hands” (Radulescu).



One of the most infamous commedia women was Isabella Andreini (1562-1604). Isabella (pictured left in a print dated 1588) was a performer, poet, playwright, scholar, master of improvisation, and the main actress of the Gelosi, the most famous company of its time. Today, she is considered a revolutionary. She created one of the most important and



Source Unknown

“With great intelligence and meticulous care, Isabella “played” her gender...Isabella could be said to have constructed herself socially in order to match the role of the ideal woman created by her society...she then deconstructed that role onstage into many roles and/or masks.....the stage was largely for Isabella the place where she could transgress the gender she played socially as well as the first layer of her stage persona, which supposedly matched her social persona, that of the ingénue or the innamorata”

influential female commedia roles, and she left a significant body of work that gives us enormous insight into the process and context of her work. While she is idealized as the noble, virtuous ingénue, she also created a myriad of comical appearances, disguises etc. that actually mock the overtly feminine part of the innamorata. She was highly educated, and obtained a college degree in education and erudition (scholarship). As Domnica Radulescu argues:

So, while women may have played “ingénue” types, their characters were also able to challenge the old men. The tragedy of the innamorata was not only in their loss of choice, but in their understanding that they were entitled to have a say.

In addition to circumventing the rules of their own gender, both men and women cross-dressed in Commedia dell’Arte. Cross-dressing occurred in their stage roles and as a part of the larger traveling spectacle - when a troupe came into town, the female lead often announced their arrival by appearing before congregations of spectators dressed as a man.

The significance of cross-dressing, particularly regarding actresses taking on male characters, stems from both social and stylistic factors. For one, cross-dressing helped commedia to succeed through pure comedy. It can be funny to watch someone

assume a role we don't expect them to fit. For men, that meant potentially demeaning feminine qualities (speaking in context of the 1500's of course), and for women, there was humor in the assumed masculinity.

Cross-dressing in Commedia dell'Arte meant that women could temporarily emancipate themselves from some of the societal constraints which confined them. Examples of these restrictions include confining skirts, corsets, and other buttoned up items of renaissance-era apparel. Women were able to take up space that might not otherwise have been afforded to them. Because women onstage were revolutionary in and of themselves, the opportunity to take this already heightened access and step into the male sphere was unprecedented. This leads me into the next point that in some cases, cross-dressing incited fear in especially religious spectators. Church authorities, in particular, felt threatened by the practice. Women were literally wearing the pants, and undermining the patriarchal hierarchy, especially Catholic concepts of heterosexual marriage.

(Photos by Susan Cook)



How It Worked: Elements of Commedia dell'Arte:

As previously mentioned, I wanted to frame the tools of commedia in their original historical context, to encourage the cast to think about how they can be used today. The graphic I created below depicts the defining principles I've identified for some of commedia's key ingredients.

Plot Outlines

"Scenario" contained the basic plot points for each performance

- Rough scenarios could be reordered to create different plot lines
- Before the start of the play, the manager of the company (usually a woman, one of the wives of the male company members) would pin up the scenario of that day's performance - called canovaccio (meaning blank canvas)
- Derived from the Roman comedies of Terence and Plautus (which likely came from even earlier Greek models written by Menander)
- These plots persisted in the work of writers such as William Shakespeare (particularly in his comedies)

Improvisation

- Actors improvised within the basic plot, tailoring each performance to its specific audience
- Allowed for commentary on current politics that might have otherwise been censored

Stock Characters

"Masks" with character-specific physical and vocal traits

- Style is character rather than plot driven
- Stock types ultimately dictate the storyline
- Specific traits mean that each character will respond in predictable ways to certain situations
- Most wore half-masks with exaggerated features for instant identification
- Lovers (innamorati) and female servant were unmasked
- The masks began to be phased out, replaced by makeup. Ex: Pedrolino lost his mask very early on and was presented white-faced
- Distinctive costumes were often color-coded to aid in recognition

Lazzi

Gag or joke that could be purely visual or verbal as well

- Gag or joke that could be purely visual or verbal as well
- These sequences filled out the plot outline, but might be unrelated to the development of the scenario
- Each actor builds up their individual repertoire of lazzi which suited their Mask. They even developed trademarks that audiences came to expect
- Other actors would recognize the beginning of a lazzo and fall into it

Open Air Theater

Simple trestle stage with a backdrop to indicate the setting

- Traveling nature of the art and the theatrical style lent itself to this setting, with slapstick comedy, acrobatics, musical skill, exaggerated character that could attract and captivate passersby
- Troupes carried with them a simple, portable stage structure which they kept in a cart, along with curtains, backdrops, costumes and props
- Stages were built high so that the platform was eye-level with a standing adult man allowed large crowds to see and provided storage space underneath

Stock Characters

In my preliminary research, Carter asked me to focus on the pecking order, as well as the “who” and the “where” of the characters. While he intended to focus more on the manifestation of each character in the actors’ individual bodies, he wanted some information on the commedia stock characters represented in the script. I provided brief outlines on the website (summarized below), as well as scanned book resources, also accessible through the website. The images are student costume designer Melody Walker’s initial costume sketches, which I also used in the lobby displays.

Carter wanted to emphasize the grit that the country folk have versus the status and attention to money that the city folk exhibit. In my research I found significant evidence that Italy’s history as a country composed of separated, distinct localities was tantamount to the development of these stock characters. From their dialect to geographic stereotypes that affected their reputation, the development of these character types can each be explained very clearly by looking at specifics of the regions they come from. In my oral presentation, I discussed this concept, and used the website to present specific information about each character’s place of origin (Photo below from www.filastrocche.it).



Vecchi – The Old Guys

Pantalone

- Highest Prestige
- Miserly Venetian Merchant
 - Contradictory because he also loves pomp and splendor
 - Upper Class Accent
- Sudden fits of fury
- Authoritarian father who loves to give advice
- Guided by his desire for riches
- Keeps the young lovers apart
- Sometimes lustful
 - (Greedy on all fronts)
- Typical costume: Red Vest, Breeches and hose, black cassock
- Reportedly sometimes wore a comically large codpiece – a covering flap or pouch which accentuates the genital area – overcompensating perhaps?



Il Dottore

- Wealthy old doctor from Bologna
 - Satire on academics
- Speaks in non-sequiturs, often quoting Latin inappropriately
 - Verbose and pompous anyways
- Similar to Pantalone but more magnanimous
- Loves good life: food, drink, etc.
- Black academic robes
- Black mask that covers only forehead and nose
- Obese, and thus, least agile
- Red-cheeked
 - attributed to the flush from drinking too much wine
 - another possible explanation is that it may be reminiscent of a birthmark on a famous legislator's face



Innamorati – The Lovers

There is one stock female lover and one man, but in commedia there were almost always two pairs. Here are the names in our play, but they have MANY others:

Innamorata: Clarice / Beatrice

Innamorato: Silvio / Florindo

- They were unmasked
 - heavy makeup including mascara and beauty spots for both sexes
- Their romance was the driving plot of the show
- Find their origin in characters from the more amateur *commedia erudita*, which in turn borrowed from the plays of Terence and Plautus
- Costumed in the most fashionable, lavish costumes the company could afford
 - Wealthier companies dressed the lovers in wigs and sometimes multiple costumes during the course of the action
 - Costumes became more theatrical in the 18th century
- High status but “brought low by the hopelessness of their infatuation” (Rudlin 106)
- Portrayal of the roles could be serious, or comic parody of those in love
- This was a time when women were still banned from all stages but commedia, and yet they could play innamorate, the most prestigious headliners.
- They move with grace and grandiose, but notably they rarely touch, so their love aches from afar
 - balletic, “they do not walk so much as teeter” (Rudlin 108)
- Known to have memorized poetic verse with which to fill out the improvisation
 - Tuscan dialect, using courtly speech and baroque metaphors
 - Came off as well read, perhaps flamboyant, even hyperbolic
- They are in love with themselves and with being in love
 - often don’t relate to beloved, and have difficulty communicating because of nerves
 - More preoccupied with the plight of love than the love itself, so they frequently scorn each other and feign hatred
 - always happily ever after
- Marked by fidelity, jealousy, fickleness



Florindo has some traits of Il Capitano

**Also addressed in lobby display*

- He was a self-appointed captain
- simultaneously obsessed with and terrified of women
- Often resorts to theft in order to eat
- Never indigenous to the town where the play is set, a 'loner'
 - allows him to pretend high status
- Mask includes a long, unmistakably phallic nose
- Extravagant, sustained gestures
- Politic, Total Coward, Really Courageous, Thinks he's good looking and a gift to women
- Exists to be "De-masked" by the plot



Zanni – The Servants

Zanni, which described the commedia servants, is thought to have inspired the word "zany".

Truffaldino

- One of the Stock Harlequin's many name variations
- A poor man, often from Bergamo
- Diamond-patterned costume is suggestive of patchwork, a sign of poverty
- Mask either speckled with warts or suggesting the shape of a monkey, cat or pig's face, with big bushy eyebrows
 - a curious expression of "craftiness, sensuality, astonishment..." (Duchartre)
- Brilliant acrobat, performing most lazzi
 - Movement often more demonstrative than spoken word
- Gluttonous, illiterate, gullible
- Combination of ignorant, naïve, witty, stupid, even graceful
- A faithful servant (probably due to his greed), who always seems to be in a bind
- Often carried a slapstick
- Paramour: Columbina or Arlecchina (our Smeraldina)



Smeraldina

- Clever and coquettish maidservant
- Harlequin's (Truffaldino) female counterpart
 - Always falls for him despite being courted by others
- Bright (in opposition to her mate) and witty
- In service of the innamorata
 - Often mixed up in a plot of deception to serve her mistress
- Rational amidst the chaos
- Sexy, crafty, versatile
- Instrumental in the formation of what we might now consider the “saucy maid” type
- Often also in patchwork, or a similar costume to the innamorata with an apron
- Balletic movement
- Known for contradictions in tone (eg. Delivering vulgarities with a sweet, innocent tone)
- Interesting relationship with the audience: she is a spectator too, sometimes appears to see what fools everyone else
- Colombina = Franceschina, Spinetta, Smeraldina etc.



Brighella

- Highest status of the zanni, sometimes referred to as First Zanni
- Resourceful, cunning, an air of danger
 - Movements are catlike, waiting for victims, and he can fold himself into small spaces
- Not quite a servant – often a cook or inn-keeper, sometimes a merchant, soldier, or chief servant
- Can be vindictive, deceitful, even violent
 - An observer who analyzes others
- Offers anything that can be procured for money, and as soon as he obtains money, he stops work to spend it
- Other times easily duped, or the brunt of jokes
- Often a musician, usually guitar



Geography

The Commedia dell'Arte stock character traits are closely related to the places from which each mask originates. In this way, it becomes clearer and clearer that while they may have been partially derived from earlier forms of theater, they represented the cultures of living and growing Italian cities at the time of performance.

The Innamorati - relatively placeless, especially because of the definitive geography of the other masks

- Their dialect was traditionally poetic, and did not appear outside of the arts (like our idea of Standard Stage)
- Perhaps suggests the universality of lovers...why does their origin matter less than others?
- In this play, Federigo, Beatrice from Torino, Clarice and Silvio (living here) would have been from Venice (it's referred to as Venezia, its Italian name)

Pantalone - Venice:

- The city of merchants - perfect geographical location to benefit from international trade
 - between Constantinople (gateway to the East) and Western Europe
- In 15th century, involved in a series of wars, particularly against Milan
 - Greed for new territory
 - Made Italy susceptible to foreign invasions
 - By 1508, Venetians defeated
 - Political obligations = economic stagnation by the end of the 16th century
- 17th century saw limited military success, with Venice ultimately
 - Goldoni's time: nobility existed to uphold tradition and satisfy personal ambition
 - He both thrived and was thrown out, but knew the people closely enough to ridicule them effectively

Bergamo:

- Home of the Zanni
- City of clowns
- Split into upper and lower:
 - Lower (Truffaldino): "fools and dullards"
- Upper (Brighella): home of nimble wits.
- Dialect is that of Italian Buffoons (clowns)
 - 16th century workers from Bergamo who went to Venice: "dialect which even now, in its modern form, is grotesque and incomprehensible to other Italians." (Andrews xxiv)
- Bergamask is a folk dance of the region, considered to be clumsy and rustic, in imitation of the native's reputed awkwardness of movement. It's also associated with clowns



Il Dottore - Bologna

- City of scholars
- Home to one of the oldest and most famous universities in the world: The University of Bologna
- Bolognese dialect was comical to outsiders; hilarious phonetic clash with the language of the erudition

Annotated Script

As we began the rehearsal process, we originally tried to look up every cultural reference in the script in the room, but it became clear that this was taking too much time. Consequently, I created the Annotated script as a quick, convenient resource for the rehearsal room. I began with outside cultural references that were written into the script, but as we progressed in the process of creating our own version, I added new references, to make sure that everyone was on the same page with what each meant. I also added information about historical references, and information from other translations that offered clarification. Below are examples of each different type of reference. See appendix (page 32) for the complete version.

PANTALONE: You are all witnesses to the betrothal between Clarice, my daughter, and Signore Silvio, the most worthy son of our Doctor Lombardi. (4)

I was confused about calling Dottore “Doctor Lombardi” because Silvio doesn’t use the last name until much later. The commedia character was often called Dottore Balanzone Lombardi after two famous 16th-century actors who played the part. Doctor Lombardi is also the character’s name in Eric Bentley’s translation of the play, which is often considered to be the standard one.

PANTALONE: (Sung) I’m so glad we had this time together... Have a blessed day. (12)

<https://www.youtube.com/watch?v=PjQuZCTLA4>

Carol Burnett’s sign off song from The Carol Burnett show, a short tune written by her then-husband and the show’s executive producer Joe Hamilton. Carol always pulled her ear at the end of this song in each episode, which she said in interviews was a signal to her grandmother, indicating she was thinking of her and letting her know she was doing alright (you can see it at the end of this clip)

PANTALONE: Never mind, when he comes, give him these hundred ducats. (24)

Ducats were gold and silver coins used as trade coins in Europe from the later middle ages until the 20th century. The gold ducat of Venice gained wide international acceptance



Rehearsal Contributions

Script Work

I was present throughout approximately two weeks of table work, during which we slowly went through the script to update any references that needed to be changed and to determine what the play was communicating and referencing at each moment. I also helped with moderation; Carter specifically asked me to help reel him and the cast in so they didn't get too carried away with adding jokes. Below are examples of the types of notes I gave Carter during this process.

PANTALONE: Truly this marriage was **WRITTEN IN THE STARS**—because as you all know Federigo Rasponi of Torino, my business partner, to whom my daughter was engaged, recently died—

SILVIO: Certainly I can say **that the stars** are shining for me.

DOTTORE: The **stars**, when they have decided something, nothing can change their minds! How did this Federigo Rasponi die?

In some cases, I gave notes based in script analysis. For example, the actors were trying to work through these three lines, all which occur in the first scene after the prologue. I realized that Pantalone is the first to introduce the concept of stars, and I think Silvio and Dottore are trying to use similar language to flatter him. If Silvio stays within his good graces, he will be able to marry Clarice after all, and Dottore wants the marriage to happen for the financial benefit.

DOTTORE: Marriage is a confection, a succulent sweet concoction, a frothy dollop of love. Just a little... You know, like a...hot sauce.

We were struggling to figure out what Dottore was trying to do with this line, so I consulted Edward J. Dent's translation found in Bentley's book of Italian Comedy. In it, the line is in response to Smeraldina's advice "I say to you as one says to sick people – since you have got to take your nasty medicine, take it" (162). In that version, Dottore says: "Certainly 'tis not poison, nor even nasty medicine. Matrimony is a lollipop, a jujube, a lozenge!" All of these are mostly pleasant remedies for a cold. They're necessary, but not bad. In the absence of Smeraldina's comparison to medicine, I think this line is trying to blend the two sentiments, with the idea that marriage can sometimes be a little hard to swallow, but it's ultimately necessary and sweet.

SMERALDINA: (sings) I'm reclaiming my time! (spoken) I got one question for you, mister. How is it that big trees grow from such small nuts? When women are unfaithful everyone loves to talk talk talk. But men cheat all the time and nobody says a darn thing! You know why? Because the law was made by men. And whenever a woman does anything, the man has the law to punish us- the law to keep us silent, the law to keep us divided, the law to keep us from rising, but watch out because this pussy grabs back! And your pussy grabs back! And your pussy grabs back! ...Meow with me....[meowing]

Times up bish! Yeah, I said it!

Carter asked me early in the process to identify areas where we could make contemporary references, and this was one of my first thoughts. The feminist statements originally written into the monologue translated almost perfectly to the issues at the forefront of the Time's Up era. Through expanding on the theme of "the man has the law to punish her", we realized that the monologue became more about women collectively than one woman's solitary struggle. This realization led to the "Meow with me" addition because we were also looking for more opportunities to reference musicals in the show, and Smeraldina's monologue addresses the audience similarly to Maureen's stage performance in *RENT*, where she asks the crowd to moo.

Rehearsal Notes

My aim was to focus on story and give notes when I felt the plot needed to be clarified. I was present in person especially during the last few weeks to give input into elements like stage pictures and whether or not certain bits were landing successfully. I sent additional notes by email, such as the examples below:

Federigo vs. Florindo in first few scenes:

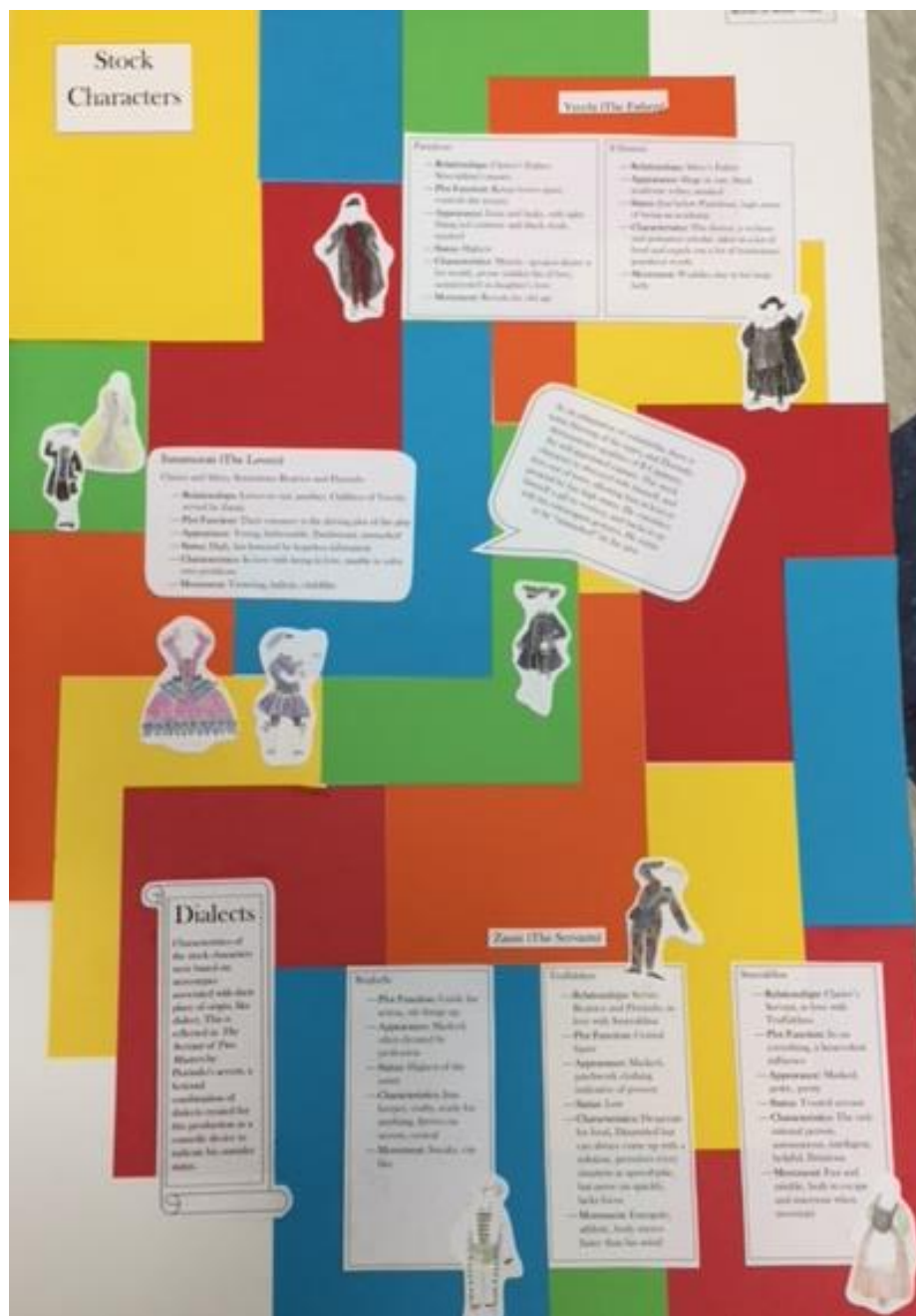
I think the moments of confusion about and differentiating between them are: Beatrice's entrance, because the first time we hear Pantalone say "Federigo" was somewhat covered between "written in the stars" and "died, died". I think without that introduction, it was hard to understand those first gasps when she announces herself as "Federigo". Also, when Beatrice is talking to Brighella, I think the separation between missing Florindo and mourning Federigo (page 12) is a little unclear.

Pasquale:

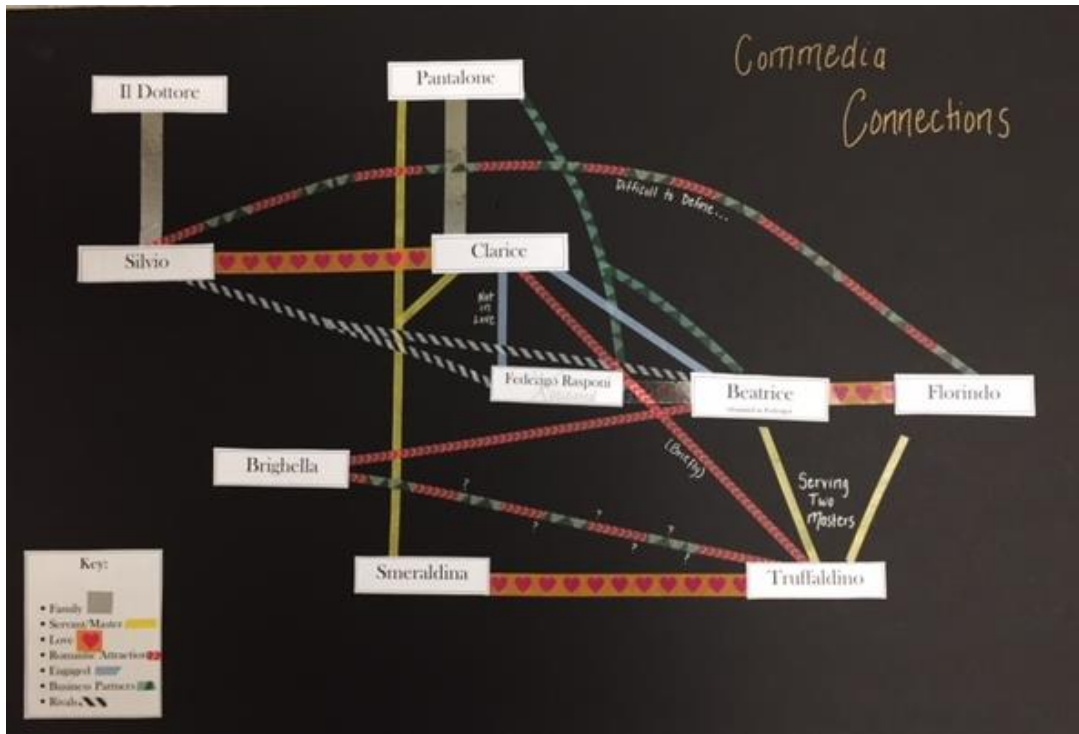
It's confusing who "Pasquale" is. The "servant friend" line gets a little buried in the bit about the post office, which I don't think is the worst, because he's made up. I'm wondering if people will think Pasquale is the Porter because that's the other servant we see Florindo interacting with. This confusion might be because I missed the first mention of the name: I believe the first time I heard "Pasquale" was on Page 22 when Florindo asks where "this Pasquale" is. Maybe I missed it, but it seemed like Joey's "Boy's large, Big Boy" joke was in place of the first mention?

Lobby Displays

Where the dramaturgical program note was intended to give the audience a more contemporary perspective on the historical tradition of commedia, my lobby displays were designed to provide historical information and plot clarification. These boards appeared outside of the theater throughout the run of the production. Audience members could look at them before and after the shows and at intermission, while the college community could also interact with the content throughout the week.

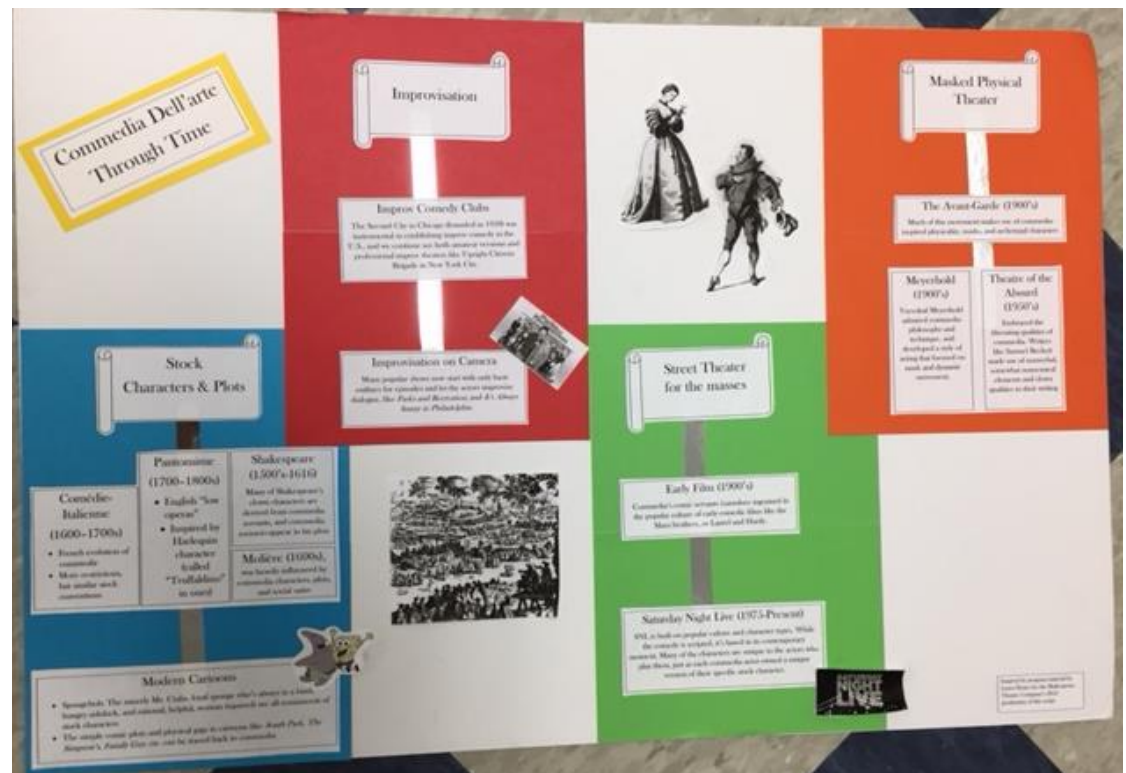


The first board (pictured below) describes the different stock characters. I paired the information with sketches by our costume designer, so that the audience could begin to connect what they were reading with what they were seeing onstage. My idea for the design was to replicate the patchwork detail used in the show's marketing.



The second board depicts the various interconnected relationships of the characters. It is intentionally messy and interwoven, so people could understand that the plot isn't supposed to be neat.

The last board shows how some of the historical elements of commedia have evolved into popular comedic elements in contemporary culture.



Appendix

Production Photographs

by Susan Cook



Full Company

Angelika
Anastasio as
Smeraldina,

Joey Mulvey as
Truffaldino,

Kilraine Pinyard
as Clarice





Zachary Canter as
Brighella,
Joey Mulvey as
Truffaldino

Paloma D'Auria as Beatrice,
Matthew Zimmerman as
Florindo,
Company



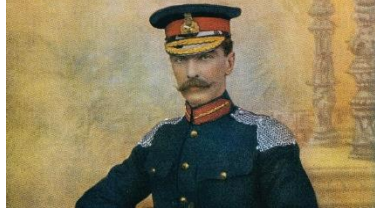
Annotated Script (Full)

- PANTALONE: You are all witnesses to the betrothal between Clarice, my daughter, an Signore Silvio, the most worthy son of our Doctor Lombardi. (4)
 - I was confused about calling Dottore “Doctor Lombardi” because Silvio doesn’t use the last name until much later. The commedia character was often called Dottore Balanzone Lombardi after two famous 16th-century actors who played the part. Doctor Lombardi is also the character’s name in Eric Bentley’s translation of the play, which is often considered to be the standard one.
- PANTALONE: Truly this marriage was WRITTEN IN THE STARS—because as you all know Federigo Rasponi of Torino, my business partner, to whom my daughter was engaged, recently died— (4)
 - <https://www.youtube.com/watch?v=y3DgXls5zQ4>
- BRIGHELLA: —And some roast pig, Oink oink, Oh hello there, Mrs...Cleaver! (5)
 - **June** Evelyn Bronson **Cleaver** is a principal character in the American television sitcom *Leave It to Beaver*. **June** and her husband, Ward, are often invoked as the archetypal suburban parents of the 1950s. The couple are the parents of two sons, Wally and "Beaver"



-
- TRUFFALDINO/PANTALONE: Well, you can talk you can talk, you can bicker you can talk (etc.)
 - From the song “Rock Island” in *The Music Man*
 - <https://www.youtube.com/watch?v=JZ9U4Cbb4wg>
- PANTALONE: Elizabeth, I’m coming to join ya, honey (12)
 - <https://www.youtube.com/watch?v=stdi-1tIUhM>
- PANTALONE: (Sung) I’m so glad we had this time together... Have a blessed day. (12)
 - <https://www.youtube.com/watch?v=PjQuZCTLA4>
 - Carol Burnett’s sign off song from *The Carol Burnett* show, a short tune written by her then-husband and the show’s executive producer Joe Hamilton
 - Possible physical choice: Carol always pulled her ear at the end of this song in each episode, which she said in interviews was a signal to her grandmother, indicating she was thinking of her and letting her know she was doing alright (you can see it at the end if this clip)
- BRIGHELLA: Okay, Sergeant Pepper, (13)

- Sergeant Pepper is on the cover of the Beatles “Sgt. Pepper’s Lonely Hearts Club Band” album, later connected to James Melvin Babington (considered a “military celebrity” in the U.K., where his face appeared on military history cards that likely inspired the Beatles)
- <https://www.youtube.com/watch?v=gLIWfKO0sU>



- TRUFFALDINO: In came the doctor! In came the nurse! In came the lady with the— (14)
 - This video is ridiculous but it gives the tune of the song: <https://www.youtube.com/watch?v=-9tPPgYXiL4>
- TRUFFALDINO: Good night, John-Boy. (14)
 - https://www.youtube.com/watch?v=cp7_u0kcQRo
 - *The Waltons* was a tv series from the 70s about a family in rural Virginia, and this line is part of their sign-off, after they turned after the lights
- PORTER: I’m not going. You have to pay me, Captain Morgan. (15)



Captain Morgan

-
- PORTER: My tip, Puss in Boots? (15)
 - European fairy tale of a cat who uses trickery and deceit to gain power, wealth, and the hand of a princess for his penniless and low-born master
 - Maybe also a joke about woman in man’s clothes
-



-
- TRUFFALDINO: I'm gonna need to know your sleep number. And best of all, food, glorious food (16)
 - <https://www.youtube.com/watch?v=ly7PONiKGUs>
- PANTALONE: Never mind, when he comes, give him these hundred ducats. (24)
 - Ducats were gold and silver coins used as trade coins in Europe from the later middle ages until the 20th century. The gold ducat of Venice gained wide international acceptance



-
- CLARICE: Oh snap.(27)
 - <https://www.youtube.com/watch?v=SAjilXCY00A>
 - (I feel like Epp and Bayes weren't referencing That's So Raven, but that's what I think of!)
- DOTTORE: Poor boy, I pity him for what that old son-of-a-bitch-bastard Signore Pantalone has done to him.(29)
 - Maybe? <https://www.youtube.com/watch?v=6Pma-QaFgsk>
 - From the movie Dirty Work, 1998 directed by Bob Saget
 - Maybe How I Met Your Mother instead?
 - <https://www.youtube.com/watch?v=1z-9totDxDs>

- SILVIO: Wicked Clarice, I despise you with all my soul. (32)
 - Here is where Carter gave the “Much Ado About Nothing” example
 - Here is a clip of the scene from the 1993 movie version. Claudio’s outrage starts around 1:30 and you can see the “give not this rotten orange” line: https://www.youtube.com/watch?v=mDah0SGz_oM
- SMERALDINA: Reclaiming my time (33)
 - https://www.washingtonpost.com/video/maxine-waters-reclaiming-my-time/2017/08/01/30fae7f4-76d4-11e7-8c17-533c52b2f014_video.html?utm_term=.4942f1df8e94
- SMERALDINA: (Reference from Henry V, “Saint Crispin’s Day” Speech) (33)
 - Clip from Henry V 1989 Movie Version
 - <https://www.youtube.com/watch?v=bvFHRNGYfu0>
- TRUFFALDINO: People come and go so quickly around here. (34)
 - <https://www.youtube.com/watch?v=l1QclqeZWjc>
- BEATRICE: Put it in my trunk. This is very important. It is a letter of credit for a quarter million scudi. Handle it with care. (35)
 - Scudi are coins made of silver, formerly used in various Italian states



-
- TRUFFALDINO: ...Little Bunny Fufu, hopping through the forest... (35)
 - I like this video because it has the hand motions I remember learning, which feel like they could easily be made sexual:
 - <https://www.youtube.com/watch?v=yuyihNvOOWw>
- Food references (36):
 - Fricando: a cut of veal that has been larded (stuffed with strips of fat or bacon) and braised
 - Spotted Dick: a rolled British pudding, made with suet pastry (made with a different kind of fat than butter pastry) and dried fruit
 - <http://thegreatbritishbakeoff.co.uk/bake-offs/martijn-vsabben-spotted-dick/>
- TRUFFALDINO: Oh Signore! We used it... Paste it, Daddy, paste it.
 - My first thought is It’s a Wonderful Life, but that might be a bit far-fetched
 - <https://www.youtube.com/watch?v=9dGubS4VVxM>
- TRUFFALDINO: We’re here, it’s kinda queer, get used to it. (39)

- Popularized in the 90's by LGBTQ activist organization Queer Nation, it persists in popular movies like *The Family Stone*
 - https://www.youtube.com/watch?v=Mhev_TsgOBw (end of this clip)
- TRUFFALDINO: Where's the beef? What is this, 1987? I can't believe it's not butter. I've fallen and I can't get up. Hey Mikey, he likes it. (40)
 - Commercial references from the 80s
 - <https://www.youtube.com/watch?v=riH5EsGcmTw>
 - <https://www.youtube.com/watch?v=xszlaNpYILY>
 - <https://www.youtube.com/watch?v=vYEXzx-TINc>
- TRUFFALDINO: Catch of the day! You can give a man a fish, or you can teach a man to fish, but who needs a man if you know how to ride a bicycle?
 - He's crossing "give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime" and "a woman needs a man like a fish needs a bicycle"
- TRUFFALDINO: Boom, boom, pah! Servants— we're just doing the best we can, living hand to mouth, just barely getting by on the nothing that never trickles down (48)
 - I think he's making fun of "trickle-down economics", the economic theory that advocates reducing taxes on businesses and the wealthy in society as a means to stimulate business investment in the short term and benefit society at large in the long term. Basically making fun of rich people, and economic policies that benefit them in the short term with the claim that they help others later on
- TRUFFALDINO: Oh my god I thought you were Nancy Pelosi (51) / TRUFFALDINO: Edward Snowden. (51)
 - Pelosi is the former speaker of the U.S. House of Representatives and current minority leader for the democratic party, representing California's 12th congressional district
 - She was often accused of having injections, plastic surgery, and wearing wigs (being generally fake), which is where this joke comes from
 - This satire article is ridiculous, but gives an idea of the types of jokes that are made about her:
<http://satireworld.com/entertainment/201406300729/nancy-pelosi-to-reprise-role-in-sequel-to-brazil-movie/>
 - She made history last Wednesday (2/7), setting the record for the longest speech ever given on the House floor, with an 8 hour opposition to the proposed budget deal based on its failure to address immigration issues. These type of filibuster speeches typically occur in the Senate, but her monumental presentation was historic.
 - Edward Snowden is the source behind the biggest intelligence leak in the NSA's history, having disclosed numerous top-secret government documents, with the intention of revealing that the NSA was (according to him) spying on American citizens

- Pelosi notably called Edward Snowden a criminal (and was criticized by many members of her party), in defense of the Obama administration's classified surveillance of U.S. residents' phone



and Internet records

-
- TRUFFALDINO: Good Answer! Good Answer! (51)
 - My first thought is that this is referring to family feud, when family members/team mates inevitably clap and shout “good answer”, regardless of how ridiculous the answer may be
- TRUFFALDINO: Died. He left me everything he had. And then I was a rich man (etc). But then the Cossacks came and I had to sell it off, one by one. A pot. A pan. Anatevka, Anatevka, and all that I have left is that ittybitty portrait. (53)
 - Referencing *Fiddler on the Roof*, the song “If I Were a Rich Man”:
<https://www.youtube.com/watch?v=RBHZFYpQ6nc>
 - Cossacks were militaristic groupings known for committing anti-Jewish violence. In the musical, they interrupt the joyful wedding and begin a pogrom (an act of persecution involving looting, attacks, and destruction of property)
 - Anatevka is the Ukrainian village where the musical takes place
- TRUFFALDINO: Oh my God, unattended luggage. I’m saying something because I’m seeing something. (54)
 - “If You See Something, Say Something” is a campaign by the U.S. department of homeland security, with the goal of engaging the public in “protecting our homeland through awareness-building, partnerships, and other outreach”
 - New Yorkers recognize it from subway ads



○

- TRUFFALDINO: Just curious, but whatcha gonna do with all that junk? (55)
 - “My Humps” by the Black Eyed Peas
 - <https://www.youtube.com/watch?v=ixV0ipsjsOA>
- TRUFFALDINO: Oh just guys talking...Signore Florindo has a servant whose name is Pasquale and he is dumb as a bucket of monkeys. (62)
 - I think he’s crossing “dumb as a bucket of shrimp” and “fun as a barrel of monkeys”
 - Maybe we can find more contemporary idioms for a more obvious mistake?
- TRUFFALDINO: Could we just talk across the aisle here? (69)
 - The phrase “cross the aisle” means to unite or cooperate politically (usually about members of opposing parties), so talking across the aisle is about taking both sides into account and/or uniting both sides in talking about an issue

Screen Shots from Dramaturgy Blog

Most of the content in the blog appears in other parts of this case book, but here are screen shots of two posts to show the formatting, categories, and types of inspiration I posted to the website.

To view to full site, visit www.servantmmc.wordpress.com

Serving Two Masters Spring 2018

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A quote I loved!

"Commedia dell'arte is a genre of theatre about the types of people who live and breathe when and where it is performed." (Jennifer Hart)

To me, this quote has two equally important meanings. For one, it reminds me that commedia is about me, you, us, whoever the individuals may be who are literally living and breathing in the room. It is about our lives, and our stories in the moment, just told through the framework of this tradition. Simultaneously, this makes me think about the phrase "live and breathe" in the sense of devoting a great deal of time, energy, passion, etc. to one subject or activity. If we live and breathe our "when and where", that means we are immersed and aware of what is happening in our society so that we can be effective creators and change-makers, packing our art full of social issues at the forefront of our lives.

📅 January 24, 2018 📁 Inspiration 💬 Leave a comment ✎ Edit



Physical Theater Article for Inspiration!

I really liked this whole [article](#) from American Theatre Magazine about a playwright's journey through a year of physical theater training at Dell'Arte. Below are some passages I thought were especially clear that relate to commedia:

"Much of the work of commedia lies in learning how to serve the mask. This requires understanding a given mask's unique geometric planes, exploring how small, articulated shifts in movement change what amplifies what the face mask conveys..."

There is a passage in *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi that resonates with my experience at Dell'Arte: When an extrovert learns to experience the world like an introvert, or vice versa, it is as if he or she discovered a whole missing dimension to the world. The same happens if a very feminine person learns to act in what we consider a masculine manner. Or if an objective, analytic person decides to trust intuition for a change. In all of these cases, a new realm of experience opens up in front of us, which means that in effect we double and then double again the content of life."

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