PROPOSAL TO LOYOLA UNIVERSITY NEW ORLEANS
UNIVERSITY COMMITTEE ON INTERNAL GRANTS
Marquette Faculty Fellowship Proposal

Name: Artemis Preeshl  College/Department: Theatre Arts and Dance
Rank: Associate Professor  Chair/Professorship: ------------------------
Date Submitted: 11/10/13
Start Date: 5/29/13 Completion Date: 8/15/13

Title of Project: Commedia dell’arte in Shakespeare’s Italian Comedies:
A Commedia Book Proposal

<table>
<thead>
<tr>
<th>1. Supplies (itemize below)</th>
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<tr>
<td>2. Printing &amp; Copying</td>
<td>$100</td>
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<td>3. Journal Page Charge</td>
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<td>4. Travel (itemize below)</td>
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<td>5. Per Diem (itemize below)</td>
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<td>6. Other Costs (itemize below)</td>
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<td>TOTAL REQUEST*</td>
<td>$500</td>
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Budget Justification: (Please do not attach other budget pages.)

Photocopying $100  100 color copies at $.50/copy.
200 black and white copies at $.25 per copy.
Airfare $300  Roundtrip Airfare from New Orleans to Washington, D.C.
Local Transportation $100  Taxi to MSY: $35 x 2 = $70; Bus to D.C. $15 x 2 = $30
Total $500

For research at the Folger Shakespeare Library, in-kind lodging arrangements have been made near Washington, D.C. from which I will take a bus into the Capital. Even if the Folger Shakespeare Library short-term fellowship is not granted, the library offers special access for 1-2 weeks on a case-by-case basis. Therefore, while the Folger Shakespeare Library fellowship would assist the research, I could still conduct research on site whether or not the fellowship was funded.
Where would the results be published, exhibited or performed?
I will complete three book chapters and submit the proposal *Commedia dell' arte* in Shakespeare's Italian Comedies to Routledge theatre press by December 2014. Editors of my book chapter on the *commedia dell'arte* role, "Brighella", accepted my revisions for publication in the Routledge Companion on Commedia dell'arte (anticipated in 2014). I will participate in two movement panels on which I will discuss *commedia dell'arte* at the Association of Theatre in Higher Education in Phoenix in July/August 2014.

What other sources of funding (internal and external) have you identified for this project?
The Folger Shakespeare Library Fellowship in D.C. to conduct research at the collection.

If you have received any prior Loyola University grant funding within the past three years, please list years and amounts. For awards, specify whether a final report was submitted.

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
<th>Project Description</th>
<th>Funding Source</th>
<th>Final Report</th>
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<tbody>
<tr>
<td>2010</td>
<td>$1,407</td>
<td>Chester Cycle's <em>The Ascension</em> in Toronto</td>
<td>Grants and Leaves</td>
<td>Yes</td>
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<tr>
<td>2010</td>
<td>$2,500</td>
<td>Fitzmaurice Voicework Certification</td>
<td>Faculty /Course Development</td>
<td>Yes</td>
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</table>

Does your research involve human subjects? ___ Yes _x_ No. If yes, funding for this project is contingent on IRB approval. If you have IRB approval prior to submitting your proposal, attach approval memo to your application. If you do not have IRB approval at submission, complete the IRB protocol as soon as possible after your proposal submission.

I have submitted the Employee Conflict of Interest Disclosure Form. Yes
I have read and understood the University's reimbursement policy: Yes

Abstract: *Commedia dell'arte* in Shakespeare's Italian Comedies will examine the impact of Early Modern wordplay and slapstick comedy on performance of Shakespeare's Italian comedies. Through the Marquette fellowship, I will complete three book chapters and submit book proposal to Routledge. Early accounts drew upon literary analysis. However, I have tested the application of *commedia dell'arte* in Shakespeare's Italian Comedies through performative research by directing seven plays in Shakespeare's Italian cycle through which I have optimized *commedia* rehearsal and performance methods and determined how *commedia* theory and practice influenced Italian characters in Shakespeare plays. In June 2013, I completed Shakespeare's Italian Comedies cycle by directing *The Winter's Tale* with the Puppet Theatre Zadar in Croatia. In February 2013, I interviewed *commedia* performers in Shakespeare's Italian Comedies cycle over the last decade to assess strategies of implementing wordplay and sightgags in Shakespeare. Research at the Folger Shakespeare Library and American-Italian Renaissance Cultural Center in New Orleans on 17th, 18th and 19th century books and prints by Couvay, Wilson, Meadows, Ghislieri, Gros-Guillaume, Rhead, Sheeres, Smirke, Stothard, and Wright will complete evaluation of the impact of *commedia dell'arte* on Shakespeare. I will complete three book chapters and the *Commedia dell' arte* in Shakespeare's Italian Comedies book proposal to Routledge will be completed by the end of the grant period. I hope to have a book contract from Routledge (or Methuen) by December 2014.

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1 *All's Well That Ends Well*, *Comedy of Errors*, *Merchant of Venice*, *Taming of the Shrew*, *Twelfth Night*, and *Two Gentlemen of Verona*.
2 *A Winter's Tale* was made possible by a grant from Blue Cross Blue Shield.
3 Made possible in part by a College of Music and Fine Arts travel grant from Dean Don Boomgaard. At this trilingual conference, I met editors of the *Routledge Companion on Commedia dell'arte* (anticipated in 2014) who invited me to write a book chapter on a *commedia dell'arte* role, "Brighella".
Narrative Description of Project

Abstract: *Commedia dell’arte* in Shakespeare’s Italian Comedies will examine the impact of Early Modern wordplay and slapstick comedy on performance of Shakespeare’s Italian comedies. Through the Marquette fellowship, I will complete three book chapters and submit book proposal to Routledge. How did *Commedia dell’arte* influence Shakespearean performance? If we were to believe English pamphleteer Thomas Nashe (1592), “our representation [is] honourable and full of gallant resolution, not consisting, like theirs, of a Pantaloun, a Whore, and a Zanie, but of Emperours, Kings, and Princes; whose true Tragedies...they do vaunt.” Clubb (1989) contrasted comparatists (Lea, Nicoll, Smith and Mellamphy), who found evidence of *commedia* in Shakespeare’s work, with the naysayers, including Chambers, Greg, and Baldwin, who considered “numerous instances of borrowing” (p. 1) as insufficient evidence for Italian influence on Elizabethan theatre. Lea cautiously supported the connection between *Commedia* and Shakespeare. Nicoll (1963) differentiated between the realistic Italian and unrealistic Shakespearean modes of presentation. As in Hamlet’s advice to the players, Shakespeare “hold the mirror up” *Hamlet* (III.ii) to the nature of his English audience. These early accounts have drawn on literary analysis. However, I have tested the application of *commedia dell’arte* in Shakespeare’s Italian Comedies through performative research. Since 2005, I have directed seven plays in Shakespeare’s Italian cycle through which I have optimized *commedia* rehearsal and performance methods and determined how *commedia* theory and practice influenced Italian characters in Shakespeare plays. In June 2013, I completed Shakespeare’s Italian Comedies cycle by directing *The Winter’s Tale* with the Puppet Theatre Zadar in Croatia. For my paper, “Practice & Pedagogy: The Contemporary Actors’ Analysis of *Commedia dell’arte* in Shakespeare’s Italian Comedies” at Crossing Boundaries: Gender, Genre and Geography in Commedia dell’Arte at the University of Windsor in February 2013, I interviewed *commedia* performers in the cycle over the last decade to assess strategies of implementing wordplay and sightgags in Shakespeare. Research at the Folger Shakespeare Library and American-Italian Renaissance Cultural Center in New Orleans on 17th, 18th and 19th century books and prints by Couvay, Wilson, Meadows, Ghisliero, Gros-Guillaume, Rhead, Sheeres, Smirke, Stothard, and Wright will complete evaluation of the impact of *commedia dell’arte* on Shakespeare.

Context: *Commedia dell’arte* consists of improvised speech and stylized movement. Desperate *commedia* characters seek logically absurd solutions to society’s problems. *Commedia* appeared in Italy in the 1530’s and gained popularity by 1568. Stock characters such as Capitano, the braggart soldier, Pantalone, the greedy, lustful merchant, and Arlequino, the slapstick clown, became readily identifiable. European travelogues, actors’ letters, woodcuts and paintings documented performances for occasions such as monarchs’ entries into cities, continental touring, and royal weddings. Shakespeare’s clown, Will Kempe, probably observed *commedia* on his 1580s’ tour in Holland, Denmark, and Germany (Macgowan & Melnitz, 1959). Drusiano

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4 *All’s Well That Ends Well, The Comedy of Errors, Merchant of Venice, Taming of the Shrew, Twelfth Night, and Two Gentlemen of Verona.*

5 *A Winter’s Tale* was made possible by a grant from Blue Cross Blue Shield.

6 Made possible in part by a College of Music and Fine Arts travel grant from Dean Don Boomgaard. At this trilingual conference, I met editors of the *Routledge Companion on Commedia dell’arte* (anticipated in 2014) who invited me to write a book chapter on a *commedia dell’arte* role, “Brighella”.

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Martinelli of the *I Gelosi* troupe performed for the English Privy Council in 1577. Shakespeare integrated *commedia dell’arte* in his plays such as “the lean and slippered Pantaloon” in *As You Like It* (Act 2, scene 7, line 158).

**Theory and Practice:** As I acted in and directed half of Shakespeare’s canon, this research and performative experience led to the application of *commedia* to Shakespeare. Through directing and workshop engagements, I accrued the necessary skills and contacts. Shakespeare’s Globe selected me as 1 of 10 actors for the 2007 International Acting Fellowship in London. I studied and performed *commedia* scenarios with Antonio Fava in Philadelphia and in Italy, and maskmaker Donato Sartori in Italy. I directed and choreographed *commedia dell’arte* wordplay and sight gags based on stage directions, verse, prose, online dramaturgy, gesture, posture, and locomotion in: *A Midsummer Night’s Dream* in New York, National Opera Association’s *II Barbiere di Siviglia* letter scene, *Comedy of Errors* at the Kennedy Center Festival/American College Theatre Invitational Scenes Festival, *The Merchant of Venice* in New York, a bilingual *Comedy of Errors* at La MaMa Umbria, *Two Gentlemen of Verona* at La MaMa ETC New York, *All’s Well That Ends Well* at the State of the Nation and Balinese Fringe Festivals, *Taming of the Shrew* in Borneo, and Loyola’s *Twelfth Night*. During this process, I researched *commedia* at New York’s Lincoln Center and Belmont Libraries, Genoa’s *Civico Museo Biblioteca Dell’ Attore*, Padova’s *Centro Mascere e Strutture Gestuali*, and Turino’s *Centro Interuniversitario di Ricerche sul Viaggio* in English, French and Italian, gave a paper on “The Emergence of the Actress in *Commedia Dell’Arte*” at the Mediterranean Studies Association, and directed *Taming of the Shrew* for the Tulane’s Shakespeare Festival. Scholars and practitioners encouraged further research contemporary commedia in Shakespeare.

**Outline:** Chapter one is an historical overview of the use of *Commedia dell’arte* in Shakespeare performances based on literary sources. I will analyze speeches in prose and the metrical scansion of verse of the plays in Shakespeare’s Italian cycle. The second chapter will compare and contrast the characters in Shakespeare’s Italian cycle with primary *commedia dell’arte* characters including Pantalone, the greedy, lustful merchant, and Arlequino, the slapstick clown, Capitano, the braggart soldier, the Lovers, and the Zanni (servants) through their posture, gesture, walking and talking. The third chapter will examine how sightgags and wordplay develop in scenes. The fifth chapter will analyze the experience of contemporary actors in *commedia dell’arte* in Shakespeare’s Italian Comedies.

**Grant Activities and Dissemination:** Three book chapters and the *Commedia dell’arte* in Shakespeare’s Italian Comedies book proposal to Routledge will be completed by the end of the grant period. I hope to have a book contract from Routledge (or Methuen) by December 2014. I will participate in two movement panels on which I will discuss *commedia dell’arte* at the Association of Theatre in Higher Education in Phoenix in July/August 2014. I anticipate local presentations of the work through the

**Urgency:** The timing of *Commedia dell’arte* in Shakespeare’s Italian Comedies coincides the resurgence of interest in commedia dell’arte marked by the Routledge’s Companion on *Commedia dell’arte* to be released in 2014. Experiential research is the empirical difference

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between the two texts. Whereas the Companion focuses on the embodiment of particular characters, my text synthesizes a stylistic art form from Shakespeare’s era in his scripts.

**Timetable for Completion:** I will expand my readings of seminal commedia dell’arte works through interlibrary loan in spring 2014. In May 2014, I will conduct research at the American-Italian Renaissance Cultural Center and review research notes. In June 2014, I will conduct research at the Folger Shakespeare Library in Washington, D.C. and write one to two chapters. In July 2013, I will complete research at the American-Italian Renaissance Cultural Center in New Orleans and write one to two book chapters and complete the *Commedia dell’arte* in *Shakespeare’s Italian Comedies* book proposal for Routledge.

**Benefit to the Institution:** Loyola University and the New Orleans community has benefitted from *Commedia dell’arte* in *Advanced Movement* (2012), *Shakespeare in Performance* (2007), and *South Asian Performing Arts* (Loyola Himalayan Adventure 2012) as well as my direction of *All’s Well That Ends Well* and *Twelfth Night* productions through the Department of Theatre Arts and Dance.