

# The History Of Puppetry

**the history of puppetry:** *Puppetry* Eileen Blumenthal, 2005-07 Puppets have existed in one form or another in nearly every culture throughout human history. From the intriguing shadow puppets of Java to the romantically challenged Miss Piggy, from African carved-wood actors with outsize genitalia to merry maniac Mr. Punch, puppets are incredibly diverse, reflecting the varied cultures, environments, and personalities of their creators. In this lavishly illustrated volume, Eileen Blumenthal provides a comprehensive overview of the history and techniques of puppetry, examining the unique nature and abilities of puppets and illustrating the countless roles they (and their creators) have played in societies across the globe for thousands of years. She draws on examples from an astonishing array of puppeteers, performances, and historical artifacts, providing readers with an in-depth view of this intricate world of constructed actors and the eclectic, and often eccentric, artists who create them. With a lively and accessible text and a wealth of illustrations, this one-of-a-kind volume will be treasured by lovers of both visual and theater arts.

**the history of puppetry: Strings, Hands, Shadows** John Bell, Detroit Institute of Arts, 2000 Puppetry is arguably the most widespread form of performance. The artistry of puppetry includes aspects of the visual arts, theatre, music, and dance. Puppets can be traced as far back as ancient Egypt, Greece, and Rome and are found today in cultures worldwide, across the Americas, Europe, Africa, and Asia. John Bell shows how puppets have been used to relay myths, poke fun at political figures, comment on cultural events of the period, express moral stories, and entertain adults and children alike. This richly illustrated book gives a historical overview and looks at the wide variety of this traditional art form. From European and Asian puppets in modern and ancient times to the Puppet Modernism movements, the book explores the important innovators and innovations of puppetry. Brief biographies of key figures such as Tony Sarg (credited with creating the first over-life-size puppets used for parades), Paul McPharlin (creator of Punch's Circus), and Jim Henson (world-renowned creator of many puppets, including the Muppets) help describe the evolution of puppetry. Definitions and descriptions of a variety of puppet styles, including shadow puppets, marionettes, hand puppets, rod puppets, and many others, add to the understanding of this fascinating form of art. With over one hundred color illustrations, this book highlights the lives of such characters as Kermit the Frog, Punch and Judy, Jack Pumpkinhead, and the traditional Chinese puppet Te-Yung to reveal the ways that puppets have become an integral part of many cultures. Captivating and fun, this book offers valuable insight into the wonderful world of puppetry.

**the history of puppetry: The Complete Book of Puppetry** David Currell, 1975 Introduces the history of puppetry and gives instructions for making various types of puppets, creating stage sets, and producing plays.

**the history of puppetry: Introduction to Puppetry Arts** Cheralyn Lambeth, 2019-11-13 Introduction to Puppetry Arts shares the history, cultures, and traditions surrounding the ancient performance art of puppetry, along with an overview of puppet construction and performance techniques used around the world. From its earliest beginnings in the ancient Middle East and Asia, through its representations in Medieval/Renaissance Europe, up until its modern-day appearances in theatre, television, and film, this book offers a thorough overview of how this fascinating art form originated and evolved. It also includes easy-to-follow instructions on how to create puppets for performance and display and an in-depth resource list and bibliography for further research and information. Written for students in puppetry arts and stagecraft courses, Introduction to Puppetry Arts offers a comprehensive look at this enduring craft and provides a starting point for creating a wide range of puppets, from marionettes and hand puppets to mascots and character costumes.

**the history of puppetry: The History of the English Puppet Theatre** George Speaight, 1990  
**the history of puppetry: The Complete Book of Puppetry** George Latshaw, 2012-04-30

Expert guide explains how to construct several types of puppets and presents exercises for developing distinctive voices, learning puppet movement. Includes stage design, writing plays, directing productions, more. Over 150 black-and-white illustrations.

**the history of puppetry:** Puppets and Puppet Theatre David Currell, 2014-04-30 Puppets & Puppet Theatre is essential reading for everyone interested in making and performing with puppets. It concentrates on designing, making and performing with the main types of puppet, and is extensively illustrated in full colour throughout. Topics covered include: nature and heritage of puppet theatre; the anatomy of a puppet, its design and structure; materials and methods for sculpting, modelling and casting; step-by-step instructions for making glove, hand, rod and shadow puppets & marionettes; puppet control and manipulation; staging principles, stage and scenery design; principles of sound & lighting and finally, organisation of a show.

**the history of puppetry:** Puppetry and Puppets Eileen Blumenthal, 2005 Puppets have existed in one form or another in almost every culture throughout the history of man. In *Puppetry: A World History*, Eileen Blumenthal provides a comprehensive overview of the history and technique of puppetry and examines in depth and detail the unique nature and abilities of puppets and the countless roles they have played in human societies across the globe for thousands of years. Blumenthal draws examples from an astonishing array of puppeteers and performances, as well as works of art and historical artifacts to provide readers with a comprehensive view of the world of constructed actors and the eclectic, and often eccentric, artists who created them. From bunraku to Miss Piggy, from the shadow puppets of Java to Howdy Doody, from African marionettes with outsize genitalia to sweet and loveable Lamb Chop, from Senor Wences's famous hand (literally) puppet to the minimalism of Russian puppet master Sergei Obraztsov.

**the history of puppetry:** American Puppetry Phyllis T. Dircks, 2004-09-14 Puppetry has become a significant force in contemporary theatre and thousands of puppets from various cultures and time periods have been collected by scholars, enthusiasts, and curators, who wisely realized that these material images can teach us much about the societies for which they were created. This book consists of essays by the curators of the most significant puppet collections in the United States and by leading scholars in the field. In addition to the descriptive and analytical essays on the collections, the book includes an overview of American puppetry today, a history of puppetry in the United States, and essays on the theater of Julie Taymor, the Jim Henson Company, Howdy Doody's custody case, puppet conservation, and the development of virtual performance space. The fourteen collections discussed include those of the Smithsonian Institution, the Harvard University Theatre Collection, the Brander Matthews Collection at Columbia University, the American Museum of Natural History, and the Center for Puppetry Arts in Atlanta. Appendices provide a listing of additional puppetry collections and a filmography of puppetry at the New York Public Library Donnell Media Center. The work concludes with a bibliography and index and is illustrated with many beautiful photographs of puppeteers and puppets on display and in performance.

**the history of puppetry:** *Women and Puppetry* Alissa Mello, Claudia Orenstein, Cariad Astles, 2019-05-07 *Women and Puppetry* is the first publication dedicated to the study of women in the field of puppetry arts. It includes critical articles and personal accounts that interrogate specific historical moments, cultural contexts, and notions of woman on and off stage. Part I, *Critical Perspective*, includes historical and contemporary analyses of women's roles in society, gender anxiety revealed through the unmarked puppet body, and sexual expression within oppressive social contexts. Part II, *Local Contexts: Challenges and Transformations*, investigates work of female practitioners within specific cultural contexts to illuminate how women are intervening in traditionally male spaces. Each chapter in Part II offers brief accounts of specific social histories, barriers, and gender biases that women have faced, and the opportunities afforded female creative leaders to appropriate, revive, and transform performance traditions. And in Part III, *Women Practitioners Speak*, contemporary artists reflect on their experiences as female practitioners within the art of puppet theatre. Representing female writers and practitioners from across the globe, *Women and Puppetry* offers students and scholars a comprehensive interrogation of the challenges

and opportunities that women face in this unique art form.

**the history of puppetry:** The Art of the Puppet Bil Baird, 1965 A famous puppeteer gives a fascinating introduction to his art.

**the history of puppetry:** Shadow Puppets and Shadow Play David Currell, 2015-05-31 Shadow Puppets and Shadow Play is a comprehensive guide to the design, construction and manipulation and presentation of shadow puppets, considered by many to be the oldest puppet theatre tradition. Traditional shadow play techniques, together with modern materials and methods and recent explorations into theatre of shadows, are explained with precision and clarity, and illustrated by photographs that include the work of some of the finest shadow players in the world. Topics covered include an introduction to shadow play, its traditions and the principles of shadow puppet design; advice on materials and methods for constructing and controlling traditional shadow puppets and scenery; step-by-step instructions for adding detail and decoration and creating translucent figures in full-colour; detailed methods for constructing shadow theatres using a wide range of lighting techniques; techniques of shadow puppet performance and contemporary explorations with shadow play; and instructions for making animated, silhouette films with digital photography. Lavishly illustrated throughout, Shadow Puppets and Shadow Play sets out detailed instructions for making and presenting shadow puppets by traditional methods and with the latest materials and techniques. Superbly illustrated with 420 colour photographs and helpful tips and suggestions.

**the history of puppetry:** Puppet Kenneth Gross, 2011-09-01 "Offering endless insights into the strange and archaic world of puppets . . . This is a book of literary mysticism, rich with accrued culture." —John Rockwell, The New York Times Book Review The puppet creates delight and fear. It may evoke the innocent play of childhood, or become a tool of ritual magic, able to negotiate with ghosts and gods. Puppets can be creepy things, secretive, inanimate while also full of spirit, alive with gesture and voice. In this eloquent book, Kenneth Gross contemplates the fascination of these unsettling objects—objects that are also actors and images of life. The poetry of the puppet is central here, whether in its blunt grotesquery or symbolic simplicity, and always in its talent for metamorphosis. On a meditative journey to seek the idiosyncratic shapes of puppets on stage, Gross looks at the anarchic Punch and Judy show, the sacred shadow theater of Bali, and experimental theaters in Europe and the United States, where puppets enact everything from Baroque opera and Shakespearean tragedy to Beckettian farce. Throughout, he interweaves accounts of the myriad faces of the puppet in literature—Collodi's cruel, wooden Pinocchio, puppetlike characters in Kafka and Dickens, Rilke's puppet-angels, the dark puppeteering of Philip Roth's Micky Sabbath—as well as in the work of artists Joseph Cornell and Paul Klee. The puppet emerges here as a hungry creature, seducer and destroyer, demon and clown. It is a test of our experience of things, of the human and inhuman. A book about reseeing what we know, or what we think we know, Puppet evokes the startling power of puppets as mirrors of the uncanny in life and art.

**the history of puppetry:** Puppets and Puppetry Peter Fraser, 1980

**the history of puppetry:** Enchanted Strings Randal Metz, 2022-02-08 Bob Baker Marionette Theater has enchanted families in Los Angeles and beyond with delightful marionette performances since 1963. Enchanted Strings captures the visual history of this palace of puppetry from Bob Baker's earliest days to the theater's transformation into a thriving hub of creative culture.--

**the history of puppetry:** Speaking in Other Voices Joan Gross, 2001-01-01 Linking actual instances of language use with structures of social power in francophone Belgium, Gross outlines the history and contemporary configuration of rod puppetry in Liège. The analysis of this working class performance art moves between what occurs on and off stage. As puppeteers speak in other voices, sometimes in Walloon and sometimes in French, they create a sociolinguistic model based on 19th century renditions of medieval texts, the voices of past puppeteers, and the language that surrounds them. The high level of linguistic reflexivity created by the regional language movement has led to frequent metalinguistic and metapragmatic commentaries within the puppet shows. This complex speech genre embedded in social context shows the influence of identity struggles: from local class oppositions to imperial designs abroad. Keeping a tight focus on language, Speaking in

Other Voices examines the process of entextualization and recontextualization as stories of war and religion are transmitted to succeeding generations.

**the history of puppetry: The Victorian Marionette Theatre** John McCormick, Clodagh McCormick, John Phillips, 2004-04 In this fascinating and colorful book, researcher and performer John McCormick focuses on the marionette world of Victorian Britain between its heyday after 1860 and its waning years from 1895 to 1914. Situating the rich and diverse puppet theatre in the context of entertainment culture, he explores both the aesthetics of these dancing dolls and their sociocultural significance in their life and time. The history of marionette performances is interwoven with live-actor performances and with the entire gamut of annual fairs, portable and permanent theatres, music halls, magic lantern shows, waxworks, panoramas, and sideshows. McCormick has drawn upon advertisements in the Era, an entertainment paper, between the 1860s and World War I, and articles in the World's Fair, a paper for showpeople, in the first fifty years of the twentieth century, as well as interviews with descendants of the marionette showpeople and close examinations of many of the surviving puppets. McCormick begins his study with an exploration of the Victorian marionette theatre in the context of other theatrical events of the day, with proprietors and puppeteers, and with the venues where they performed. He further examines the marionette's position as an actor not quite human but imitating humans closely enough to be considered empathetic; the ways that physical attributes were created with wood, paint, and cloth; and the dramas and melodramas that the dolls performed. A discussion of the trick figures and specialized acts that each company possessed, as well as an exploration of the theatre's staging, lighting, and costuming, follows in later chapters. McCormick concludes with a description of the last days of marionette theatre in the wake of changing audience expectations and the increasing popularity of moving pictures. This highly enjoyable and readable study, often illuminated by intriguing anecdotes such as that of the Armenian photographer who fell in love with and abducted the Holden company's Cinderella marionette in 1881, will appeal to everyone fascinated by the magic of nineteenth-century theatre, many of whom will discover how much the marionette could contribute to that magic.

**the history of puppetry: Theatre-Rites** Liam Jarvis, Sue Buckmaster, 2021-07-29 Theatre-Rites are regarded as pioneers in the field of object-led and site-specific performance, creating ground-breaking work for family audiences since 1995. This book marks the company's 25th anniversary, offering the first in-depth exploration of artistic director Sue Buckmaster's visionary practice, in which anything can be animated. This book draws on original research, including five years of in-depth interviews between its authors, images from Theatre-Rites' archive and Buckmaster's private collection, detailed observations from the company's professional training workshops and personal reflections on past productions. A timely and compelling advocacy for the importance of high-quality experimental arts provision for young audiences is made, distilling learning from decades of the company's professional activities to motivate and empower the next generation of object-led theatre-makers. Theatre-Rites: Animating Puppets, Objects and Sites is an invaluable resource for any puppeteer, actor, dancer, visual artist, poet or student interested in expanding their understanding of how to incorporate puppetry and/or symbolic objects as metaphors in their work.

**the history of puppetry: Puppetry: How to Do It** Mervyn Millar, 2018 A practical, accessible and inspiring guide to using puppetry in theatre--the perfect entry point for anyone looking to use puppets in their productions, to explore what puppets can do, or to develop their puppetry skills. Written by an experienced theatre and puppetry director, Mervyn Millar's Puppetry: How to Do It focuses on the performer and the craft of bringing any puppet to life. No puppet-making is required to use this book: starting just with simple objects, it lays out the skills required to unlock a puppet's limitless potential for expression and connection with an audience. Inside you'll discover fifty practical, easy-to-follow exercises - for use in a group or on your own - to develop elements of the craft, build confidence and help you improve your puppetry through play and improvisation. Also included are sections on different types of puppet, thinking about how the puppeteer is presented on

stage and how to direct and devise puppet performances. Ideal for actors and performers, for directors and designers, and for teachers and students of all ages and levels of experience, this book will demystify the art of puppetry, and help you become more confident and creative with all kinds of puppets and objects on stage.

**the history of puppetry:** *Puppet Animation in the Cinema: History and Technique* Loyd Bruce Holman, 1975

**the history of puppetry: The Routledge Companion to Puppetry and Material Performance** Dassia N. Posner, Claudia Orenstein, John Bell, 2014-07-17 The Routledge Companion to Puppetry and Material Performance offers a wide-ranging perspective on how scholars and artists are currently re-evaluating the theoretical, historical, and theatrical significance of performance that embraces the agency of inanimate objects. This book proposes a collaborative, responsive model for broader artistic engagement in and with the material world. Its 28 chapters aim to advance the study of the puppet not only as a theatrical object but also as a vibrant artistic and scholarly discipline. This Companion looks at puppetry and material performance from six perspectives: theoretical approaches to the puppet, perspectives from practitioners, revisiting history, negotiating tradition, material performances in contemporary theatre, and hybrid forms. Its wide range of topics, which span 15 countries over five continents, encompasses: • visual dramaturgy • theatrical juxtapositions of robots and humans • contemporary transformations of Indonesian wayang kulit • Japanese ritual body substitutes • recent European productions featuring toys, clay, and food. The book features newly commissioned essays by leading scholars such as Matthew Isaac Cohen, Kathy Foley, Jane Marie Law, Eleanor Margolies, Cody Poulton, and Jane Taylor. It also celebrates the vital link between puppetry as a discipline and as a creative practice with chapters by active practitioners, including Handspring Puppet Company's Basil Jones, Redmoon's Jim Lasko, and Bread and Puppet's Peter Schumann. Fully illustrated with more than 60 images, this volume comprises the most expansive English-language collection of international puppetry scholarship to date.

**the history of puppetry: Bodies of Enchantment** Nicola Levell, 2021-10-26 Puppeteers have enthralled audiences for millennia with their unique charm, not just telling stories but enacting history, sharing knowledge, and preserving culture. In this dazzling and immersive volume based on the 2019 exhibition *Shadows, Strings and Other Things* (UBC Museum of Anthropology), puppets from all corners of the globe are resplendent in striking photographs that illustrate texts from ten scholars and puppeteers. *Bodies of Enchantment* highlights still-vital traditional puppetry practices, as well as examples of modern adaptations of the form: translucent leather shadow puppets depict ancient Indian epics in modern-day Indonesia; Taiwan's long-running Pili glove puppetry show thrives in the digital era; and Indigenous filmmaker Amanda Strong uses stop-motion animation to create entrancing new realms. *Bodies of Enchantment: Puppets from Asia, Europe, Africa and the Americas* features over 150 full-color images, and chapters by nine additional contributors: Anthony Alan Shelton revels at the alluring uncanniness of puppets; Annie Katsura Rollins explores Chinese shadow puppetry; Sutrisno Setya Hartana introduces us to Indonesian wayang; Jo Ann Cavallo unpacks the archetypes of Sicilian opera dei pupi; Mary Jo Arnoldi encounters the Sogobò masquerade in Mali; Izabela Brochado shows the continued vibrancy of mamulengo in Brazil; Kathy Foley and Catherine Ries uncover the significance of clothing in Javanese wayang golak cepak; and Jill Baird shares the history of puppetry at the Museum of Anthropology.

**the history of puppetry:** *Make Your Own Puppets & Puppet Theaters* Carolyn Carreiro, 2005 Provides instructions for making a variety of puppets, including where to find materials and how to get started.

**the history of puppetry:** *Puppetry, Puppet Animation and the Digital Age* Rolf Giesen, 2018-09-27 Rolf Giesen's *Puppetry, Puppet Animation and the Digital Age* explores the unique world of puppetry animation and its application in the digital age. With the advent of digital animation, many individuals see puppetry and 2D animation as being regulated to a niche market. Giesen's text argues against this viewpoint, by demonstrating the pure aesthetic value they have, as well as examples of some of the greatest cinematic uses of puppets. Such samples include, *The Adventures*

of Prince Achmed, Ladislav Starevich, O'Brien, Harryhausen and Danforth, Trnka and Švankmajer, Aardman and Laika Studios, ParaNorman, and the Boxtrolls. Even live-action blockbusters, such as the Star Wars saga utilize puppetry for costume applications as noted within the text. The use of puppets not only helps create a wondrous world and memorable characters, but is also one of the purest extensions of an artist. Key Features Includes interviews with past and present practitioners of model animation as well as computer animation Reviews of classic and recent entries in both fields Comparison of what is better in stop motion versus computer animation A detailed history of animation and stop motion films

**the history of puppetry: Constructing the Viennese Modern Body** Nathan Timpano, 2017-05-25 This book takes a new, interdisciplinary approach to analyzing modern Viennese visual culture, one informed by Austro-German theater, contemporary medical treatises centered on hysteria, and an original examination of dramatic gestures in expressionist artworks. It centers on the following question: How and to what end was the human body discussed, portrayed, and utilized as an aesthetic metaphor in turn-of-the-century Vienna? By scrutinizing theatrically "hysterical" performances, avant-garde puppet plays, and images created by Oskar Kokoschka, Koloman Moser, Egon Schiele and others, Nathan J. Timpano discusses how Viennese artists favored the pathological or puppet-like body as their contribution to European modernism.

**the history of puppetry: Playwriting for Puppet Theatre** Jean M. Mattson, 1997-07-21 Playwriting for Puppet Theatre provides a foundation for those puppeteers, teachers and librarians who want to develop suitable scripts for puppet theatre. Mattson explores the difference between traditional theatre and puppet theatre and notes the special characteristics of the various puppets. The important aspects of script writing are then addressed. She considers the many general questions which must be answered by the playwright: the type of puppet to be used, the audience, and availability of resources and facilities. Suggestions are then given for dramatizing original ideas and for adapting well-known stories. The chapter on plot development emphasizes the importance of perspective, transitional material and the need for action. One chapter proposes various ways to develop a character through dialogue, names, and behavior. Another chapter demonstrates how the use of rhyme can add interest and humor to a puppet play. Teachers will find suggestions on how to develop a play on a specific theme or about a specific character. Some attention is also given to the mechanics of writing a play. Includes a group of puppet plays which have been successfully performed by Seattle Puppetry Theatre. Among them are Rumpelstiltskin, The Princess and the Pea, The Bad-Tempered Wife, The Golden Axe, The Swineherd, and The Fisherman and His Wife. Production notes follow each script. Several samples of manipulation charts are included which may be used as an aid in blocking the puppets and the puppeteers for the various hand puppet productions.

**the history of puppetry: Puppet Master Complete** Nat Brehmer, 2021-09-17 This book is a comprehensive history of the most successful straight-to-video horror franchise of all time: Puppet Master. It provides an in-depth exploration of all 14 films to date--including a made-for-TV crossover and a theatrical reboot--and the action figures, comics, and other merchandise that have helped to keep the brand alive for the past 30 years. Puppet Master was the first film for independent producer extraordinaire Charles Band's Full Moon Entertainment, launching a franchise and a micro-budget studio that have both continued to this day. What led to the film's success? How did a little movie about killer puppets, designed to cater to the then-booming video market, wind up surviving video stores themselves? How did a series that had never even had a theatrical entry wind up with an unusually successful toy series? All of these questions are answered within these pages. Featuring new interviews with some of the biggest creative minds behind the franchise, as well as dozens of behind-the-scenes photos, this book is the ultimate guide to horror's most murderous marionettes.

**the history of puppetry: The Adventures of Maya the Bee** Waldemar Bonsels, 2020-09-28

**the history of puppetry: The Puppet Theatre in America** Paul McPharlin, 1949

**the history of puppetry: The Cambridge History of Japanese Literature** Haruo Shirane,

Tomi Suzuki, 2015-12-31 The Cambridge History of Japanese Literature provides, for the first time, a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume. The book is arranged topically in a series of short, accessible chapters for easy access and reference, giving insight into both canonical texts and many lesser known, popular genres, from centuries-old folk literature to the detective fiction of modern times. The various period introductions provide an overview of recurrent issues that span many decades, if not centuries. The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary forms, including manga (comic books). An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading.

**the history of puppetry:** *The Italian Puppet Theater* John McCormick, Alfonso Cipolla, Alessandro Napoli, 2010 This first English-language study traces the history of Italian puppetry from its evolution in the 16th century. Topics include: the golden ages of marionettes, glove puppets, fantoccini, pupi, and other forms; descriptions of episodic, dramatic performances known as *rappresentanti figurati*; and in-depth studies of two marionette companies, Turin's Lupi and Catania's Fratelli Napoli--Provided by publisher.

**the history of puppetry:** *Puppets of Nostalgia* Jane Marie Law, 2015-03-08 *Puppets of Nostalgia* is the first major work in any Western language to examine the ritual origins and religious dimensions of puppetry in Japan. In a lucid and engaging style accessible to the general reader, Jane Marie Law describes the life, death, and rebirth of *awaji ningyo shibai*, the unique form of puppet theater of Awaji Island that has existed since the sixteenth century. Puppetry rites on Awaji helped to maintain rigid ritual purity codes and to keep dangerous spiritual forces properly channeled and appeased. Law conducted fieldwork on Awaji, located in Japan's Inland Sea, over a ten-year period. In addition to being a detailed history and ethnography of this ritual tradition, Law's work is, at a theoretical level, a study of the process and meaning of tradition formation, reformation, invention, and revitalization. It will interest scholars in a number of fields, including the history of religions, anthropology, cultural studies, ritual and theater studies, Japanese studies, and social history. Focusing on the puppetry tradition of Awaji Island, *Puppets of Nostalgia* describes the activities of the island's ritual puppeteers and includes the first English translation of their performance texts and detailed descriptions of their rites. Because the author has lived on Awaji during extended periods of research, the work includes fine attention to local detail and nuanced readings of religious currents in Japan that affect popular religious expression. Illustrated throughout with rare photographs, the book provides an in-depth view of a four-hundred-year-old tradition never so thoroughly revealed to Western readers. Originally published in 1997. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**the history of puppetry:** *Puppetry in Theatre and Arts Education* Johanna Smith, 2019-02-21 Winner of a Nancy Staub Award for Excellence in Publications on the Art of Puppetry Connecting the art of puppetry with deeper learning for children, this workbook offers a comprehensive guide on how to bring puppetry into the classroom. It places puppet design, construction and manipulation at the heart of arts education and as a key contributor to 'manual intelligence' in young people. Packed with practical, illustrated exercises using materials and technology readily available to teachers, *Puppetry in Theatre and Arts Education* shows you how the craft can enliven and enrich any classroom environment, and offers helpful links between puppetry, the curriculum and other aspects of education. Informed by developments in assessments and cognitive research, this book features approachable puppetry activities, educational strategies and lesson plans for teachers that expand any syllabus and unlock new methods of learning, including: - Making puppets from basic materials and everyday objects - Puppetizing children's literature -

Puppetizing science - Film-making with puppets Puppetry in Theatre and Arts Education is a core text for arts education courses as well as an essential addition to any teacher's arsenal of teaching strategies.

**the history of puppetry:** *Shadow Woman* Grant Hayter-Menzies, 2013-10-01 Kansas-born Pauline Benton (1898-1974) was encouraged by her father, one of America's earliest feminist male educators, to reach for the stars. Instead, she reached for shadows. In 1920s Beijing, she discovered shadow theatre (piyingxi), a performance art where translucent painted puppets are manipulated by highly trained masters to cast coloured shadows against an illuminated screen. Finding that this thousand-year-old forerunner of motion pictures was declining in China, Benton believed she could save the tradition by taking it to America. Mastering the male-dominated art form in China, Benton enchanted audiences eager for the exotic in Depression-era America. Her touring company, Red Gate Shadow Theatre, was lauded by theatre and art critics and even performed at Franklin Roosevelt's White House. Grant Hayter-Menzies traces Benton's performance history and her efforts to preserve shadow theatre as a global cultural treasure by drawing on her unpublished writings, the recollections of her colleagues, the testimonies of shadow masters who survived China's Cultural Revolution, as well as young innovators who have carried on Benton's pioneering work.

**the history of puppetry:** *Shatter Me* Tahereh Mafi, 2011-11-15 The gripping first installment in New York Times bestselling author Tahereh Mafi's *Shatter Me* series. One touch is all it takes. One touch, and Juliette Ferrars can leave a fully grown man gasping for air. One touch, and she can kill. No one knows why Juliette has such incredible power. It feels like a curse, a burden that one person alone could never bear. But The Reestablishment sees it as a gift, sees her as an opportunity. An opportunity for a deadly weapon. Juliette has never fought for herself before. But when she's reunited with the one person who ever cared about her, she finds a strength she never knew she had. And don't miss *Defy Me*, the shocking fifth book in the *Shatter Me* series!

**the history of puppetry:** *Richard Bradshaw's Guide to Shadow Puppets* Richard Bradshaw, 2015-10

**the history of puppetry:** *The Complete Book of Puppet Theatre* David Currell, 1987 Introduces the history of puppetry and gives instructions for making various types of puppets, creating stage sets, and producing plays.

**the history of puppetry:** *A History of European Puppetry: From its origins to the end of the 19th century* Henryk Jurkowski, Penny Francis, 1996 This comprehensive history of puppetry covers areas such as: origins; antiquity; fairground theatres; shadow theatre; puppets and the Revolution - Poland, Russia; romantic aesthetics; the age of folk and popular theatre; and Italian specificity.

**the history of puppetry:** *Lotte's Magical Paper Puppets* Brooke Hartman, 2020-10-20 Lotte thinks the cinema is magic. But Lotte doesn't just want to watch the magic: she wants to make it. Before Walt Disney made history with *Snow White*, Lotte Reiniger created what is considered one of the first feature-length animated films: *The Adventures of Prince Achmed*. With the outset of World War II, Lotte had to leave her home in Germany, fleeing from place to place for years. But she never stopped creating. Through a love of fairy tales, a strong creative vision, and her uniquely expressive paper puppets, Lotte brought new possibilities to the world of film. Written in gorgeous lyrical prose, and illustrated with striking papercut illustrations that evoke Lotte's classic silhouette creations, this captivating picture book will introduce readers to the life and art of an unsung creative trailblazer.

**the history of puppetry:** *The History of the Victoria & Albert Museum* Victoria and Albert Museum (London), 1952



## The History Of Puppetry Introduction

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