

Based on professional literature and historical sources (essays, pictorial material, musical scores but also statements of contemporary artists engaged in historical interpretation), the thesis determines and characterizes the basics of baroque acting technique. The first part deals with general principles (actor-audience relationship, handling of energy, emotional involvement of an actor etc. The other part describes individual rules of baroque declamation, gestures, facial expression and stage movement. The study has revealed a number of analogies between the baroque acting technique and that of other genres (most importantly Japanese kabuki theatre) but also with results of contemporary psychological researches in the area of body language. Thanks to these revelations, we were able to clarify some seemingly groundless rules and to enrich the explanation of acting principles with additional valuable information.