



Luis Fernández Mouriño



VIDA VENCIDA

Comedia Dramática en
Tres Actos, Original



Forgotten Books

Comedia Vida Classic Reprint Spanish

Andrew Herskovits



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Shakespeare and the Spanish Comedia Bárbara Mujica, 2013-10-03 Shakespeare and the Spanish Comedia is a nearly unique transnational study of the theater performance traditions of early modern Spain and England. Divided into three parts, the book focuses first on translating for the stage, examining diverse approaches to the topic. It asks, for example, whether plays should be translated to sound as if they were originally written in the target language or if their foreignness should be maintained and even highlighted. Section II deals with interpretation and considers such issues as uses of polyphony, the relationship between painting and theater, and representations of women. Section III highlights performance issues such as music in modern performances of classical theater and the construction of stage character. Written by a highly respected group of British and American scholars and theater practitioners, this book challenges the traditional divide between the academy and stage practitioners and between one theatrical culture and another. *Staging and Stage Décor: Early Modern*

Spanish Theater Bárbara Mujica, 2022-06-05 This is the first book on staging and stage décor to focus specifically on early modern Spanish theater from the 16th to the early 20th centuries. The introduction provides an overview of Spanish theater design from the 16th century with particular attention to the corral theater and Lope de Vega. The scope of the book is vast. Some of the articles deal with early modern stagings, while others deal with contemporary productions. The collection contains articles by an international array of specialists on topics such as scenography and costuming, lighting and performance space. It also broaches little studied areas such as the use of alternative performance spaces, most notably prisons. The book provides in-depth analyses of particular archetypes: the melancholiac, the queen, the astrologer, and how they were and are staged. The focus on performance and performance space, costuming, set design, lighting, and audience seating make this a truly unique volume. This book is designed for students of Spanish literature and theater researchers interested in theater history and early modern Spain as well as theater professionals. **Gendering the Crown in the Spanish**

Baroque Comedia Dr. María Cristina Quintero, 2012-09-01 The Baroque Spanish stage is populated with virile queens and feminized kings. This study examines the diverse ways in which seventeenth-century comedias engage with the discourse of power and rulership and how it relates to gender. A privileged place for ideological negotiation, the comedia provided negative and positive reflections of kingship at a time when there was a perceived crisis of monarchical authority in the Habsburg court. Author María Cristina Quintero explores how playwrights such as Pedro Calderón de la Barca, Tirso de Molina, Antonio Coello, and Francisco Bances Candamo, taking inspiration from legend, myth, and history, repeatedly staged fantasies of feminine rule at a time when there was a concerted effort to contain women's visibility and agency in the public sphere. The comedia's preoccupation with kingship, together with its obsession with the representation of women and women's bodies, renders the question of royal subjectivity inseparable from issues surrounding masculinity and femininity. Taking into account theories of performance and performativity within a historical context, this study investigates how the themes

imagery and language in plays by Calderón and his contemporaries reveal a richly paradoxical presentation of gendered monarchical power *Spanish Drama Before Lope de Vega* James Pyle Wickersham Crawford, 1922

The Currency of Cultural Patrimony: The Spanish Golden Age Robert Bayliss, 2024-05-15 The Spanish Golden Age a cultural narrative that has developed and over four centuries remains a key element of how Spaniards articulate cultural identities both within Spain and to the outside world *The Currency of Cultural Patrimony* examines the development of this narrative by artists intellectuals historians academics and institutions By defining the Spanish Golden Age as a diachronic problem it examines several of Spain's most canonical golden age literary narratives including *Don Quixote* *Fuenteovejuna* and *Las mocedades del Cid* as texts whose institutionalization mediation and commercialization over the course of four hundred years inform their meaning both for contemporary Spaniards and for the field of Hispanic Studies around the world Spain's persistent deployment of this cultural patrimony as the canonical epicentre of a national literary tradition has stimulated diverse and often contradictory interpretations the cumulative effect of which informs their reception by each new generation of Spaniards This book's analysis of how this patrimony is interpreted according to both tradition and current circumstances illuminates new angles from which scholars can approach some of Hispanism's most persistent and vexing questions including the growing divide between popular and academic understandings of the Spanish nation's classics

International Who's Who in Poetry 2005 Europa Publications, 2004-08-02 The 13th edition of the *International Who's Who in Poetry* is a unique and comprehensive guide to the leading lights and freshest talent in poetry today Containing biographies of more than 4 000 contemporary poets world wide this essential reference work provides truly international coverage In addition to the well known poets talented up and coming writers are also profiled Contents Each entry provides full career history and publication details An international appendices section lists prizes and past prize winners organizations magazines and publishers A summary of poetic forms and rhyme schemes The career profile section is supplemented by lists of Poets Laureate Oxford University professors of poetry poet winners of the Nobel Prize for Literature winners of the Pulitzer Prize for American Poetry and of the King's Queen's Gold medal and other poetry prizes

Remaking the Comedia Harley Erdman, Susan Paun De García, 2015 Leading Golden Age theatre experts examine the ways that comedias have been adapted and reinvented offering a broad performance history of the genre for scholars and practitioners alike This volume brings together twenty six essays from the world's leading scholars and practitioners of Spanish Golden Age theatre Examining the startlingly wide variety of ways that Spanish comedias have been adapted re envisioned and reinvented the book makes the case that adaptation is a crucial lens for understanding the performance history of the genre The essays cover a wide range of topics from the early stage history of the comedia through numerous modern and contemporary case studies as well as the transformation of the comedia into other dramatic genres such as films musicals puppetry and opera The essays themselves are brief and accessible to non specialists This book will appeal not only

to Golden Age scholars and students but also to theater practitioners as well as to anyone interested in the theory and practice of adaptation Harley Erdman is Professor of Theater at the University of Massachusetts Amherst Susan Paun de Garc a is Professor of Spanish at Denison University Contributors Sergio Adillo Rufo Karen Berman Robert E Bayliss Laurence Boswell Bruce R Burningham Amaya Curieses Irarte Rick Davis Harley Erdman Susan L Fischer Charles Victor Ganelin Francisco Garc a Vicente Alejandro Gonz lez Puche Valerie Hegstrom Kathleen Jeffs David Johnston Gina Kaufmann Catherine Larson Donald R Larson Barbara Mujica Susan Paun de Garc a Felipe B Pedraza Jim nez Veronika Ryjik Jonathan Thacker Laura L Vidler Duncan Wheeler Amy Williamsen Jason Yancey *British Museum Catalogue of printed Books*, 1881

El Arte Nuevo de Estudiar Comedias Barbara Simerka, 1996 This anthology of new approaches to literary study takes its name from Lope de Vega's *Arte nuevo de hacer comedias* Like Lope's poem on poetics this volume also operates as a defense in the sense that many of the articles include a defense of the usefulness of literary theory in general and of their chosen approach in particular for enriching the study of the *comedia* In these essays it is the not quite new art of *estudiar* rather than *hacer drama* that is the central concern the contributors defending theoretical innovations approximately twenty years after James Parr in the pages of *Hispania* issued his challenge to Hispanists to update their approach This volume which combines innovative scholarship with the metacriticism that many critics advocate in all literary study is directed both the students of literature and to scholars who wish to expand their knowledge of the many different areas of theoretical inquiry that comediantes are currently exploring

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The Positive Image of the Jew in the 'comedia' Andrew Herskovits, 2005 Argues contrary to most scholarly opinion that while on the explicit level they are anti Jewish in a covert manner the dramatic works of the Spanish Golden Age present a positive image of the Jews Works by Rojas Cervantes and especially Lope de Vega are shown to have used coded writing and techniques of dissimulation to subvert the dominant anti Jewish ideology of the day embodied in the actions of the Inquisition and in the *limpieza de sangre* statutes A reason for the indirect approach was that the writers who were influenced by Christian Humanism rather than by any putative Converso origin themselves sought to escape interrogation by the Inquisition One technique used was to replace the Converso by the figure of a persecuted woman or by a biblical legendary or foreign Jew Defending the Jews was an aspect of espousal of justice for all

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