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Special Section, Shakespeare and Montaigne Revisited - Graham Bradshaw - 2006-01-01

This year including a special section on “Shakespeare and Montaigne Revisited,” The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Contributors to this issue come from the US and the UK, Canada, Sweden, Japan and Australia. This issue includes an interview with veteran American actor Alvin Epstein during his recent acclaimed performance of King Lear for the Actors’ Shakespeare project in Boston.

The Calderonian Stage - Manuel Delgado - 1997

“This collection of essays invites the contemporary reader to consider the works of Pedro Calderon de la Barca (1600-81), who became the most important and influential dramatist of the second period of the Spanish Golden Age, just as Lope de Vega (1562-1635) was for the preceding generation. A follower of Lope in his youth, Calderon, as a mature playwright, developed a drama all of his own, a drama that was highly conceptual, tightly knit, symbolic, and, in many cases, spectacular. Calderon's artistry in verbal and visual symbolism made the performance of his works a feast for both the senses and the intellect. *Until now, many of Calderon's critics have focused their attention on how the poetic devices, particularly metaphors and symbols, appearing in his plays represent his philosophy or his ideals. But as some scholars of Spanish Golden Age drama have argued, the study of Calderon's theater must take into account not only the literary text, but also the physical conditions of the stage, the elements used in the representation - decor, costumes, lighting, music - and the house dynamics at each performance. In other words, each play must be considered as a composition of the soul and body, of poetry and spectacle, in which both elements support, complement, and explain one another in performance. *This is the task that has been undertaken by the contributors to this volume. By focusing on the relationship between text and performance, they have highlighted several areas that are often overlooked in traditional text-based approaches. From different perspectives, they show how Calderon gives concrete shape to the concepts and tales from the Bible, theology, mythology, the Corpus Hermeticum, emblematic literature, philosophy, and realities of civic and domestic origin.”—BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

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This anthology of plays from the Spanish Golden Age brings together the work of canonical writers, female writers who are rapidly achieving canonical status, and lesser-known writers who have recently gained critical attention. It contains the full text of fifteen plays; an introduction to each play with information about the author, the work, performance issues, and current criticism; and glosses with definitions of difficult words and concepts. The extensive bibliography provides opportunities for further research.

To Embody the Marvelous - Esther Fernández - 2021-07-15
In its exploration of puppetry and animation as the performative media of choice for mastering the art of illusion, To Embody the Marvelous engages with early modern notions of wonder in religious, artistic, and social contexts. From jointed, wood-carved figures of Christ, saintly marionettes that performed hagiographical dramas, experimental puppets and automata in Cervantes' Don Quixote, and the mechanical sets around which playwright Calderón de la Barca devised secular magic shows to construct superstitions, these historical and fictional artifacts reenvisioned religious, artistic, and social notions that led early modern society to critically wrestle with enchantment and disenchantment. The use of animated performance objects in Spanish theatrical contexts during the sixteenth and seventeenth centuries became one of the most effective pedagogical means to engage with civil society. Regardless of social strata, readers and spectators alike were caught up in a paradigm shift wherein belief systems were increasingly governed by reason—even though the discursive primacy of supernatural doxa and Christian wonder remained firmly entrenched. Thanks to their potential for motion, religious and profane puppets, automata, and mechanical stage props deployed a rationalized sense of wonder that illustrates the relationship between faith and reason, reevaluates the boundaries of fiction in art and entertainment cultures, acknowledges the rise of science and technology, and questions normative authority.

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The Oxford Illustrated History of Theatre - John Russell Brown - 2001
A survey of 4,500 years of international performance history covers the significant movements, writers, performers, and events from traditional and avant-garde theater

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Reading for the Stage - Issac Benabu - 2003
Approaches to the playtext applied to the works of Calderon and his contemporaries

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Cervantes in Algiers - María Antonia Gárcés - 2005
Returning to Spain after fighting in the Battle of Lepanto and other Mediterranean campaigns against the Turks, the soldier Miguel de Cervantes was captured by Barbary pirates and taken captive to Algiers. The five years he...
The first biography to be aimed at the general reader as much as at students and historians, No Ordinary Man is a fascinating study of the life and work of Miguel de Cervantes (1547–1616), the writer known as the "Spanish Shakespeare" and author of the timeless classic Don Quixote. A renaissance man in all senses of the term, Cervantes was, in his time, an adventurer, spy, soldier, hostage, and creator of the first European novel. This biography is based on the latest original research and incorporates previously unpublished material on Cervantes’ long period of captivity in Algiers, his involvement in piracy in the Mediterranean, espionage, and the Spanish Armada, and his work for the Spanish government. Containing much information never before available in English, No Ordinary Man makes an important contribution to the understanding of this unique literary and historical figure.

No Ordinary Man - 2014-04-01

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Late century reception and the social makeup of the comedia audience. The whole thus presents a balanced picture of the many ways in which the comedia can be viewed, and the contributors complement each other’s work in often surprising ways, illuminating the same corpus from a number of perspectives.

The Golden Age Comedia - Charles Ganelin - 1994

Drawing on the groundbreaking Spanish scholarship and editions of earlier generations and relying on research conducted in Spanish archives, this pioneering group of English-speaking scholars offers a new treatment of familiar material. The editors yoke together widely varying critical practices, including incisive New Critical readings and far-reaching explorations that draw on the most current European critical thought. In addition to these more strictly literary studies, there are interdisciplinary essays focusing on seventeenth- and twentieth-century reception and the social makeup of the comedia audience. The whole thus presents a balanced picture of the many ways in which the comedia can be viewed, and the contributors complement each other’s work in often surprising ways, illuminating the same corpus from a number of perspectives.

Women’s Acts - Teresa Scott Soufas - 2021-10-21
The plays are in Spanish. Los papeles están en el español.

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The Cambridge History of Spanish Literature - David T. Gies - 2004
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Making Space Public in Early Modern Europe - Angela Vanhaelen - 2013-04-26
Broadening the conversation begun in Making Publics in Early Modern Europe (2009), this book examines how the spatial dynamics of public making changed the shape of early modern society. The publics visited in this volume are voluntary groupings of diverse individuals that could coalesce through the performative uptake of shared cultural forms and practices. The contributors argue that such forms of association were social productions of space as well as collective identities. Chapters explore a range of cultural activities such as theatre performances; travel and migration; practices of persuasion; the embodied experiences of lived space; and the central importance of media and material things in the creation of publics and the production of spaces. They assess a multiplicity of publics that produced and occupied a multiplicity of social spaces where collective identity and voice could be created, discovered, asserted, and exercised. Cultural producers and consumers thus challenged dominant ideas about just who could enter the public arena, greatly expanding both the real and imaginary spaces of public life to include hitherto excluded groups of private people. The consequences of this historical reconfiguration of public space remain relevant, especially for contemporary efforts to meaningfully include the views of ordinary people in public life.

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identidades en crisis - melveena mckendrick - 2002

critical reflections - james a. parr - 2006

This volume seeks to explore developments in the study of sixteenth- and seventeenth-century Spanish literature over the past decade through the prism of a hommage volume that recognizes the contributions of James A. Parr. In his ground-breaking 1974 essay in hispania, he challenged Hispanists to take note of developments in the fields of English and Comparative Studies, not to jump on the bandwagon, but to explore the emerging approaches to textual study in order to identify and adapt those aspects that could help to illuminate the field. In his own work, Parr followed that advice, with studies that incorporated new approaches to genre theory, narratology, and canonicity in order to explore dramatic and prose texts, and Don Quixote. The studies in this anthology make use of many of Parr’s innovations, indicating that his work has had a long-lasting impact on the field of Golden Age Hispanism.

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the cervantes encyclopedia: a-k - howard mancing - 2004

Annotation hundreds of a-z entries cover cervantes’ works, characters, key terms and concepts, and more.

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calderón y la máquina barroca - javier aparicio maydeu - 1999

Calderón y la máquina barroca se valen de un drama calderoniano de enorme interés por su sincretismo, El José de las mujeres, que se da a conocer en edición crítica y anotada, para asediar la cultura del Barroco desde una óptica tanto española como latinoamericana, tanto modernas. Los estudios reunidos en este libro sobre “crisis y creatividad en el teatro español y latinoamericano del siglo xix al siglo xxi” se basan en estas dos palabras para reflexionar sobre su interacción creadora, así como los diversos aspectos y efectos de tal interacción desde una óptica tanto española como latinoamericana, tanto
El corral de comedias - Felipe B. Pedraza Jiménez - 2006

De la invisibilidad a la creación
- Blas Sánchez Dueñas

Desde las primeras manifestaciones literarias procedentes del arte de las juglaresas, la voz de la mujer se ha querido dejar oír en el ambiente literario vernáculo español a pesar de los deseos patriarcales de silenciar y restringir los registros de la voz y, posteriormente, los de la escritura para el género femenino. En este volumen se investigan las estrategias compositivas de las primeras escritoras españolas partiendo del examen de las técnicas representativas de la voz, de la relación oralidad/escritura o de las redes simbólicas e instrumentales de oralidad y de la decibilidad para, a continuación, estudiar el pensamiento literario de las escritoras y analizar la visión que, sobre la propia literatura y sobre las formas creativas, las técnicas literarias o los postulados retóricos o teóricos, esparcen o formulan las mujeres que osan usar la péñola contra las recomendaciones y censuras establecidas. Teniendo como telón de fondo las voces de las juglaresas y las obras de sor Juana Inés de la Cruz o santa Teresa de Jesús, además de las de Ángela de Azevedo, Ana Caro Mallén, Feliciana Enríquez de Guzmán, María de Zayas o María Jesús de Agreda y pasando por las de Luisa Sigea, Mariana Carvajal, Teresa de Cartagena o sor Marcela de san Félix, entre otras, se invita a descubrir los resquicios por medio de los que las escritoras rompieron el silencio impuesto, desgranaron sus pensamientos estéticos y vertieron sus reflexiones sobre el universo literario de su tiempo.