

The **G**olden Age Comedia



Text,
Theory,
and
Performance



edited by
Charles Ganelin and
Howard Mancing

Golden Age Comedia Text Theory And Performance

**Leila Gómez, Asunción Horno-
Delgado, Mary K. Long, Núria Silleras-
Fernández**

Golden Age Comedia Text Theory And Performance:

The Golden Age Comedia Charles Ganelin, Howard Mancing, 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

The Golden Age Comedia Charles Ganelin, Howard Mancing, 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

Lope de Vega's Comedias de Tema Religioso Elaine M. Canning, 2004 Lope s use of self reverential devices in *Lo fingido verdadero* and *La buena guarda* serves to highlight the illusory nature of life and the relationship between *lo verdadero* and *lo divino* which lie at the heart of the theocentric world view of seventeenth century Spain The conflicting imperatives of human and divine love and the issue of identity are features of all of the plays Furthermore it is illustrated that the interplay between illusion and reality and the relationship between playwright and audience are crucial to Lope s dramatic output Jacket

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 The Oxford Handbook of Cervantes Aaron M. Kahn, 2021-02-16 Although best known the world over for his masterpiece novel Don Quixote de la Mancha published in two parts in 1605 and 1615 the antics of the would be knight errant and his simple squire only represent a fraction of the trials and tribulations both in the literary world and in society at large of this complex man Poet playwright soldier slave satirist novelist political commentator and literary outsider Cervantes achieved a minor miracle by becoming one of the rarest of things in the Early Modern world of letters an international best seller during his lifetime with his great novel being translated into multiple languages before his death in 1616 The principal objective of The Oxford Handbook of Cervantes is to create a resource in English that provides a fully comprehensive overview of the life works and influences of Miguel de Cervantes Saavedra 1547 1616 This volume contains seven sections exploring in depth Cervantes s life and how the trials tribulations and hardships endured influenced his writing Cervantistas from numerous countries including the United Kingdom Spain Ireland the United States Canada and France offer their expertise with the most up to date research and interpretations to complete this wide ranging but detailed compendium of a writer not known for much other than his famous novel outside of the Spanish speaking world Here we explore his famous novel Don Quixote de la Mancha his other prose works his theatrical output his poetry his sources influences and contemporaries and finally reception of his works over the last four hundred years *Teaching Gender through Latin American, Latino, and Iberian Texts and Cultures* Leila Gómez, Asunción Horno-Delgado, Mary K. Long, Núria Silleras-Fernández, 2015-06-25 Teaching Gender through Latin American Latino and Iberian Texts and Cultures provides a dynamic exploration of the subject of teaching gender and feminism through the fundamental corpus encompassing Latin American Iberian and Latino authors and cultures from the Middle Ages to the 21st century The four editors have created a collaborative forum for both experienced and new voices to share multiple theoretical and practical approaches to the topic The volume is the first to bring so many areas of study and perspectives together and will serve as a tool for reassessing what it means to teach gender in our fields while providing theoretical and concrete examples of pedagogical strategies case studies relating to in class experiences and suggestions for approaching gender issues that readers can experiment with in their own classrooms The book will engage students and educators around the topic of gender within the fields of Latin American Latino and Iberian studies Gender and Women s studies Cultural Studies English Education Comparative Literature Ethnic studies and Language and Culture for

Specific Purposes within Higher Education programs Teaching Gender through Latin American Latino and Iberian Texts and Cultures makes a compelling case for the central role of feminist inquiry in higher education today Startlingly honest and deeply informed the essays lead us through classroom experiences in a wide variety of institutional and disciplinary settings Read together these essays articulate a vision for twenty first century feminist pedagogies that embrace a rich diversity of theory methodology and modality Lisa Vollendorf Professor of Spanish and Dean of Humanities and the Arts San Jos State University Author of *The Lives of Women A New History of Inquisitional Spain* What is it like to teach feminism and gender through Latin American Iberian and Latino texts This rich collection of texts provides a series of insightful and exhaustive answers to this question An essential book for teachers of Latin American Iberian and Latino a texts this volume will also spark new debates among scholars in Gender Studies M nica Szurmuk Researcher at the National Scientific and Technical Research Council of Argentina Author of *Mujeres en viaje* and co editor of the *Cambridge History of Latin American Women s Literature*

El muerto disimulado / Presumed Dead Ângela de Azevedo, Valerie Hegstrom, 2018-01-25 *El muerto disimulado Presumed Dead* is a comedy by ngela de Azevedo a seventeenth century Portuguese playwright who wrote in Spanish The annotated text consists of an introduction Spanish edition and English prose translation This female authored play should appeal to a broad audience of readers and theatre practitioners specialists and non specialists

Monarchy, Political Culture, and Drama in Seventeenth-Century Madrid Jodi Campbell, 2016-04-15 In early modern Spain theater reached the height of its popularity during the same decades in which Spanish monarchs were striving to consolidate their power Jodi Campbell uses the dramatic production of seventeenth century Madrid to understand how ordinary Spaniards perceived the political developments of this period Through a study of thirty three plays by four of the most popular playwrights of Madrid Pedro Caldern de la Barca Francisco de Rojas Zorrilla Juan de Matos Frago and Juan Bautista Diamante Campbell analyzes portrayals of kingship during what is traditionally considered to be the age of absolutism and highlights the differences between the image of kingship cultivated by the monarchy and that presented on Spanish stages A surprising number of plays performed and published in Madrid in the seventeenth century Campbell shows featured themes about kingship debates over the qualities that make a good king tests of a king s abilities and stories about the conflicts that could arise between the personal interests of a king and the best interest of his subjects Rather than supporting the absolutist and centralizing policies of the monarchy popular theater is shown here to favor the idea of reciprocal obligations between subjects and monarch This study contributes new evidence to the trend of recent scholarship that revises our views of early modern Spanish absolutism arguing for the significance of the perspectives of ordinary people to the realm of politics

Tirso de Molina Henry W. Sullivan, Raúl A. Galoppe, 1996 *Bulletin of the Comediantes* Comediantes, 2002 [The Play in the Mirror](#) Matthew D. Stroud, 1996 As a psychoanalyst with massive humanistic erudition Jacques Lacan has a great deal to offer any discipline concerned with the human condition *The Play in the Mirror* seeks to bring together some of Lacan

s fundamental concepts primarily from his *Ecrits* and from Seminars 1 2 7 11 and 20 as well as texts from ten Spanish Baroque comedias that also deal with the human condition The Play in the Mirror does not try to psychoanalyze characters and its scope extends to spectators readers and literary critics who are also subject to the same lack otherness and desire In a play the subjects linked by the mirrors are the author and the spectator brought together through language and desire through the theatrical performance All plays and all critical articles are expressions of the desires of the creators The critical act represents the intersubjective relationship marked with the misunderstanding defensiveness rivalry and attempts to dominate that characterize all dealings between two subjects Even in criticism the desire of the split subject insists Throughout the book the focus is on the more philosophical underpinnings of both discourses The premodern comedia and Lacan s postmodern perspective seem naturally to inform each other regarding the essential lack at the core of the human subject the insistence of desire and the inevitable failure of efforts to establish a unified subject an orderly society or a single valid interpretation of a literary text

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Calíope*, 2000 **La Dama Boba** Edward H. Friedman, 2000 Building on the ironies of gender politics Wit s End presents the metamorphosis of the slow sister while allowing the intellectual sister to maintain her lofty aspirations The volume contains the text of Wit s End together with an introduction that focuses on the background criticism and adaptations of *La dama boba* BOOK JACKET *CURRENT CONTENTS*, 1997 [Forthcoming Books](#) Rose Army, 1998 *The Discourse of Courtly Love and the Comedia* Robert Elliott Bayliss, 2003 **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 *Theater of Negotiation* JoEllen Marie Campbell, 1999 **Dramas of Distinction** Teresa Scott Soufas, 1997-05-22 As a companion to the recently published anthology *Women s Acts* edited by Soufas this study significantly contributes not only to Hispanic studies but to women s studies Renaissance studies and comparative literature

[Revista de estudios hispánicos](#) University of Alabama. Department of Romance Languages, 2002

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