

THE SPANISH PLAYS OF
NEOCLASSICAL ENGLAND

BY JOHN LOFTIS

Spanish Plays Of Neoclassical England

Jeremy Carnes



Spanish Plays Of Neoclassical England:

Renaissance Drama in England and Spain John Clyde Loftis, 2019-02-19 Spain alone produced a Renaissance drama comparable to that of England yet the two nations were enemies separated by the worldwide conflict of Catholics and Protestants Major dramatists on both sides addressed the divisive issues Lope de Vega Tirso de Molina and Calderon de la Barca in Spain Shakespeare Marlowe Chapman Massinger and Middleton in England In this comprehensive work a distinguished authority on drama examines history plays masques and spectacles with close attention to the changing development of the two national dramas he directs us to the study of their surprising similarities The author's lucid exposition makes possible an assessment of the commentary on historical events provided by the dramatists In the early years of the Thirty Years War he points out dramatists unknowingly carried on a dialogue now audible to us Massinger and Middleton warn of Spain's intentions Lope Tirso and Calderon provide assurance that their English counterparts were not alarmists Grouping works chronologically by subject or thematic relevance to phases of Anglo Spanish relations in broad European context Professor Loftis examines Lope's plays about the campaigns fought by the Spanish Army of Flanders and Marlowe's and Chapman's plays about French history from 1572 to 1602 John Loftis is Margery Bailey Professor of English Emeritus at Stanford University He is author of numerous works including *The Spanish Plays of Neoclassical England* Yale and *Sheridan and the Drama of Georgian England* Blackwell Harvard Originally published in 1987 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

Theatre and Culture in Early Modern England, 1650-1737 Catie Gill, 2017-03-02 Framed by the publication of *Leviathan* and the 1713 Licensing Act this collection provides analysis of both canonical and non canonical texts within the scope of an eighty year period of theatre history allowing for definition and assessment that uncouples Restoration drama from eighteenth century drama Individual essays demonstrate the significant contrasts between the theatre of different decades and the context of performance paying special attention to the literary innovation and socio political changes that contributed to the evolution of drama Exploring the developments in both tragedy and comedy and in literary production specific topics include the playwright's relationship to the monarch women writers connection to the audience the changing market for plays and the rise of the bourgeoisie This collection also examines aspects of gender and class through the exploration of women's impact on performance and production masculinity and libertinism master servant relationships and dramatic representations of the coffee house Accompanied by a list of Spanish English plays and a chronology of monarch's reigns and significant changes in theatre history From *Leviathan* to Licensing Act is a valuable tool

for scholars of Restoration and eighteenth century performance providing groundwork for future research and investigation

The Comedia in English Susan Paun De García, Donald R. Larson, Donald Larson, 2008 The bringing of Spanish seventeenth century verse plays to the contemporary English speaking stage involves a number of fundamental questions Are verse translations preferable to prose and if so what kind of verse To what degree should translations aim to be faithful Which kinds of plays work and which do not Which values and customs of the past present no difficulties for contemporary audiences and which need to be decoded in performance Which kinds of staging are suitable and which are not To what degree if any should one aim for authenticity in staging In this volume a group of translators directors and scholars explores these and related questions Jacket The Cambridge Companion to English Restoration Theatre Deborah Payne Fisk, 2000-05-11 Fourteen specially commissioned essays provide essential information about staging playwrights themes and genres in the drama of the Restoration **Thomas Killigrew and the Seventeenth-Century English Stage** Philip Major, 2016-02-24 Despite his significant influence as a courtier diplomat playwright and theatre manager Thomas Killigrew 1612 1683 remains a comparatively elusive and neglected figure The original essays in this interdisciplinary volume shine new light on a singular contradictory Englishman 400 years after his birth They increase our knowledge and deepen our understanding not only of Killigrew himself but of seventeenth century dramaturgy and its complex relationship to court culture and to evolving aesthetic tastes The first book on Killigrew since 1930 this study re examines the significant phases of his life and career the little known playwriting years of the 1630s his long exile during the 1640s and 1650s and its personal political and literary repercussions and the period following the Restoration when with Sir William Davenant he enjoyed a monopoly of the London stage These fresh accounts of Killigrew build on the recent resurgence of interest in royalists and the royalist exile and underscore literary scholars continued fascination with the Restoration stage In the process they question dominant assumptions about neatly demarcated seventeenth century chronological geographic and cultural boundaries What emerges is a figure who confounds as often as he justifies traditional labels of dilettante cavalier wit and swindler Colonial Encounters in New World Writing, 1500-1786 Susan Castillo, 2006-05-02 Exploring the proliferation of polyphonic texts following the first contact between Europeans and the indigenous peoples of the Americas this book is an important advance in the study of early American literature and writings of colonial encounter **Cervantes in Seventeenth-Century England** Dale B. J. Randall, Jackson C. Boswell, 2009-01-29 Cervantes in Seventeenth century England garners well over a thousand English references to Cervantes and his works thus providing the fullest and most intriguing early English picture ever made of the writings of Spain s greatest writer Besides references to the nineteen books of Cervantes s prose available to seventeenth century English readers including four little known abridgments this new volume includes entries by such notable writers as Ben Jonson John Fletcher William Wycherley Aphra Behn Thomas Hobbes John Dryden and John Locke as well as many lesser known and anonymous writers A reader will find among others a counterfeiter

a midwife an astrologer a princess a diarist and a Harvard graduate Altogether this broad range of writers famed and forgotten alike brings to light not only sectarian and political tensions of the day but also glimpses of the arts of weaving singing acting engraving and painting Even dancing for there was a dance called the Sancho Panzo The volume opens with a wide ranging Introduction that among other things traces the English reception of both Cervantes s Don Quixote and his Novelas ejemplares including the part they played in English drama In the main body of the work individual items are arranged chronologically by year and within that framework alphabetically by author thus providing little known seventeenth century evidence regarding the nature and breadth of British interest in Cervantes in various decades Thorough annotation helps readers to place individual entries in their historical social political and in some instances religious contexts The volume includes twenty nine germane seventeenth century pictures an index of references to chapters in Don Quixote and a full bibliography and index

Beyond Spain's Borders Anne J. Cruz, Maria Cristina Quintero, 2016-11-03 10 Isabel Farnese and the Sexual Politics of the Spanish Court Theater Index

Aphra Behn's English Feminism Dolores Altaba-Artal, 1999 Behn s novels though discard Zayas s pessimistic views and supernatural accounts using wit and satire they completely subvert the original texts

BOOK JACKET *Lines of Equity* Elliott Visconsi, 2011-03-15 In England the late seventeenth century was a period of major crises in science politics and economics Confronted by a public that seemed to be sunk in barbarism and violence English writers including John Milton John Dryden and Aphra Behn imagined serious literature as an instrument for change In *Lines of Equity* Elliott Visconsi reveals how these writers fictionalized the original utterance of laws the foundation of states and the many vivid contemporary transitions from archaic savagery to civil modernity In doing so they considered the nature of government the extent of the rule of law and the duties of sovereign and subject They asked their audience to think like kings and judges through the literary education of the individual conscience the barbarous tendencies of the English people might be effectively banished Visconsi calls this fictionalizing program imaginative originalism and demonstrates the often unintended consequences of this literary enterprise By inviting the English people to practice equity as a habit of thought a work such as Milton s *Paradise Lost* helped bring into being a mode of individual conduct the rights bearing deliberative subject at the heart of political liberalism Visconsi offers an original view of this transitional moment that will appeal to anyone interested in the cultural history of law and citizenship the idea of legal origins in the early modern period and the literary history of later Stuart England

Staging Gender in Behn and Centlivre Nancy Copeland, 2019-09-26 *Staging Gender in Behn and Centlivre* studies the representation of gender in four of the most important plays by the leading professional women playwrights of the late Stuart period Behn s *The Rover* 1677 and *The Luckey Chance* 1686 and Centlivre s *The Busie Body* 1709 and *The Wonder A Woman Keeps a Secret* 1714 are first placed in their original theatrical and cultural contexts and then studied through subsequent productions and adaptations extending from the eighteenth century to the twentieth The detailed analysis of these plays is framed by a discussion of the

cultural position of the playwrights and the kind of comedy they wrote The survival of these plays in the repertoire offers an unusual opportunity to examine the theatrical double life of works by early women playwrights The lengthy production histories of these comedies placed them in dialogue with radically different ideas of appropriate and permissible behavior for both women and men The resulting productions alterations and adaptations included both feminist reinterpretations and recuperations of the plays challenges to dominant meanings of gender This book will be of interest to scholars and students of dramatic literature theatre and women s studies

The Spanish Plays of Neoclassical England John Clyde Loftis,1973-01-01 **A Critical, Modern-Spelling Edition of James Shirley's The Opportunity** Mary J.

Mekemson,2019-06-11 Originally published in 1994 this work offers a critical commentary on James Shirley s 1634 play The Opportunity including chapters on the critical reception The Opportunity as a Social Comedy and the history of the editions including the 1640 quarto

Theatre in Spain, 1490-1700 Melveena McKendrick,1989 This is the first book to examine the rise of Spain s extraordinary national theatre in the sixteenth and seventeenth centuries in all its aspects the commercial theatre the court drama and the Corpus autos the organisation of theatrical life the playhouses themselves and their public the literary and moral controversies and the plays as literary texts The book has been written for students of drama as well as Hispanists Spanish theatre is set in its national and international context Spanish titles and theatrical terms are translated Considerable space has been devoted to the experimental drama of the sixteenth century before Lope de Vega At the core of the book is a highly distinctive successful national theatre which mirrored the energies beliefs and anxieties of a great nation in crisis yet at the same time granted full expression to the individual genius of its greatest exponents Lope de Vega Tirso de Molina and Calderon de la Barca

The Papist Represented Jeremy Carnes,2017-08-14 Most eighteenth century literary scholarship implicitly or explicitly associates the major developments in English literature and culture during the rise of modernity with a triumphant and increasingly tolerant Protestantism while assuming that the English Catholic community was culturally moribund and disengaged from Protestant society and culture However recent work by historians has shown that the English Catholic community was a dynamic and adaptive religious minority its leaders among the aristocracy cosmopolitan its intellectuals increasingly attracted to Enlightenment ideals of liberty and skepticism and its membership growing among the middle and working classes This community had an impact on the history of the English nation out of all proportion with its size and yet its own history is glimpsed only dimly if at all in most modern accounts of the period The Papist Represented reincorporates the history of the English Catholic community into the field of eighteenth century literary studies It examines the intersections of literary religious and cultural history as they pertain to the slow acceptance by both Protestants and Catholics of the latter group s permanent minority status By focusing on the Catholic community s perspectives and activities it deepens and complicates our understanding of the cultural processes that contributed to the significant progress of the Catholic emancipation movement over the course of the century At the same time it reveals that

this community's anxieties and desires and the anxieties and desires it provoked in Protestants fuel some of the most popular and experimental literary works of the century in forms and modes including closet drama, elegy, the novel, and the Gothic. By returning the Catholic community to eighteenth-century literary history, *The Papist Represented* challenges the assumption that eighteenth-century literature was a fundamentally Protestant enterprise.

Adaptions of Western Literature in Meiji Japan J. Miller, 2001-12-06 This book examines three examples of late nineteenth-century Japanese adaptations of Western literature: a biography of U.S. Grant recasting him as a Japanese warrior, a Victorian novel reset as oral performance, and an American melodrama redone as a serialized novel promoting the reform of Japanese theater. Written from a comparative perspective, it argues that adaptation has been a valid form of contemporary Japanese translation that fostered creative appropriation across many genres and among a diverse group of writers and artists. In addition, it invites readers to reconsider adaptation in the context of translation theory.

The Literature of Weimar Classicism Simon Richter, 2005 New essays providing an account of the shaping beliefs, preoccupations, motifs, and values of Weimar Classicism. In Germany, Weimar Classicism, roughly the period from Goethe's return to Germany from Italy in 1788 to the death of his friend and collaborator Schiller in 1805, is widely regarded as an apogee of literary art. But outside of Germany, Goethe is considered a Romantic, and the notion of Weimar Classicism as a distinct period is viewed with skepticism. This volume of new essays regards the question of literary period as a red herring. Weimar Classicism is best understood as a project that involved the ambitious attempt not only to imagine but also to achieve a new quality of wholeness in human life and culture at a time when fragmentation, division, and alienation appeared to be the norm. By not succumbing to the myth of Weimar and its literary giants but being willing to explore the phenomenon as a complex cultural system with a unique signature, this book provides an account of its shaping beliefs, preoccupations, motifs, and values. Contributions from leading German, British, and North American scholars open up multiple interdisciplinary perspectives on the period. Essays on the novel, poetry, drama, and theater are joined by accounts of politics, philosophy, visual culture, women writers, and science. The reader is introduced to the full panoply of cultural life in Weimar, its accomplishments as well as its excesses and follies. Emancipatory and doctrinaire by turns, the project of Weimar Classicism is best approached as a complex whole.

Contributors: Dieter Borchmeyer, Charles Gair, Gail Hart, Thomas Saine, Jane Brown, Cyrus Hamlin, Roger Stephenson, Elisabeth Krimmer, Helmut Pfotenbauer, Benjamin Bennett, Astrida Orle, Tantilillo W. Daniel, Wilson Simon, J. Richter. J. Richter is Associate Professor of German at the University of Pennsylvania.

The Wonder Susanna Centlivre, 2003-12-19 Susanna Centlivre's play *The Wonder* (1714) was one of the most popular works on the eighteenth-century English stage. Set in Lisbon, the plot interweaves two romantic intrigues around one secret: the heroine Violante is hiding her best friend Isabella, who is the sister of her own lover Don Felix, from Isabella's father, who wishes to marry her off to a rich but decrepit old merchant. Because she is sworn to secrecy, Violante cannot reveal Isabella's whereabouts, nor can she explain to Felix why Isabella's new lover, a dashing British soldier,

happens to be about the house prompting Felix's intense jealousy Centlivre's critique on the tyrannical patriarchs in the world of the play is at the same time a veiled critique of similar conditions in Augustan era Britain This Broadview edition includes contemporary responses by Richard Steele and Arthur Bedford biographical accounts selections of Centlivre's poetry and early nineteenth century criticism by Elizabeth Inchbald and William Hazlitt [Eighteenth-Century Women Dramatists](#) Mary Pix, Susanna Centlivre, Elizabeth Griffith, Hannah Cowley, 2008-11-13 Mary Pix *The Innocent Mistress* 1697 Susanna Centlivre *The Busy Body* 1709 Elizabeth Griffith *The Times* 1779 Hannah Cowley *The Belle's Stratagem* 1780 Oxford English Drama offers plays from the sixteenth to the early twentieth centuries in selections that make available both rarely printed and canonical works The texts are freshly edited using modern spelling Critical introductions wide ranging annotation and informative bibliographies illuminate the plays cultural contexts and theatrical potential for reader and performer alike The series should reshape the canon in a number of significant areas A splendid and imaginative project Professor Anne Barton Cambridge University ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe Each affordable volume reflects Oxford's commitment to scholarship providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities helpful notes to clarify the text up to date bibliographies for further study and much more **Literary Culture in Early Modern England, 1630-1700** Ingo Berensmeyer, 2020-06-22 This book explores literary culture in England between 1630 and 1700 focusing on connections between material epistemic and political conditions of literary writing and reading In a number of case studies and close readings it presents the seventeenth century as a period of change that saw a fundamental shift towards a new cultural configuration neoclassicism This shift affected a wide array of social practices and institutions from poetry to politics and from epistemology to civility

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Table of Contents Spanish Plays Of Neoclassical England

1. Understanding the eBook Spanish Plays Of Neoclassical England
 - The Rise of Digital Reading Spanish Plays Of Neoclassical England
 - Advantages of eBooks Over Traditional Books
2. Identifying Spanish Plays Of Neoclassical England
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Spanish Plays Of Neoclassical England
 - User-Friendly Interface
4. Exploring eBook Recommendations from Spanish Plays Of Neoclassical England
 - Personalized Recommendations
 - Spanish Plays Of Neoclassical England User Reviews and Ratings
 - Spanish Plays Of Neoclassical England and Bestseller Lists
5. Accessing Spanish Plays Of Neoclassical England Free and Paid eBooks

- Spanish Plays Of Neoclassical England Public Domain eBooks
 - Spanish Plays Of Neoclassical England eBook Subscription Services
 - Spanish Plays Of Neoclassical England Budget-Friendly Options
6. Navigating Spanish Plays Of Neoclassical England eBook Formats
 - ePub, PDF, MOBI, and More
 - Spanish Plays Of Neoclassical England Compatibility with Devices
 - Spanish Plays Of Neoclassical England Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Spanish Plays Of Neoclassical England
 - Highlighting and Note-Taking Spanish Plays Of Neoclassical England
 - Interactive Elements Spanish Plays Of Neoclassical England
 8. Staying Engaged with Spanish Plays Of Neoclassical England
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Spanish Plays Of Neoclassical England
 9. Balancing eBooks and Physical Books Spanish Plays Of Neoclassical England
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Spanish Plays Of Neoclassical England
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Spanish Plays Of Neoclassical England
 - Setting Reading Goals Spanish Plays Of Neoclassical England
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Spanish Plays Of Neoclassical England
 - Fact-Checking eBook Content of Spanish Plays Of Neoclassical England
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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