

An English "Pageant."



Teatro Medieval

Henry K. Ziomek



Teatro Medieval:

A History of Spanish Golden Age Drama Henry K. Ziomek, 2021-05-11 Spain's Golden Age the seventeenth century left the world one great legacy the flower of its dramatic genius the comedia The work of the Golden Age playwrights represents the largest combined body of dramatic literature from a single historical period comparable in magnitude to classical tragedy and comedy to Elizabethan drama and to French neoclassical theater A History of Spanish Golden Age Drama is the first up to date survey of the history of the comedia with special emphasis on critical approaches developed during the past ten years A history of the comedia necessarily focuses on the work of Lope de Vega and Calderon de la Barca but Ziomek also gives full credit to the host of lesser dramatists who followed in the paths blazed by Lope and Calderon and whose individual contributions to particular genres added to the richness of Spanish theater He also examines the profound influence of the comedia on the literature of other cultures

Spanish Dramatists of the Golden Age Mary Parker, 1998-09-17 The Golden Age of Spanish drama extends from the close of the 15th century to the death of Calderon in 1681 During that time the humanists as dramatists followed Italy's artistic awakening direction and imitated Classical drama With originality and dreams of greatness they subverted the nature of tragedy modified the approach of Comedy and invented the New Play the Comedia Nueva In it the poet dramatists introduced important modifications of realism included imagined reality Christian symbolism and theatricality as artistic truth They elaborate all kinds of syntheses For this reason the Spanish Golden Age theater can be viewed as part of a tradition that includes the Greco Roman comedy and tragedy Christian tragedy and the authentic national literary and dramatic tendencies The entries in this reference book explore the fascinating history of the Golden Age of Spanish drama The volume begins with an introductory overview of the literary cultural and historical contexts that shaped dramatic writing of the period The book then presents alphabetically arranged essays for nineteen significant Spanish dramatists of the Golden Age Each essay is written by an expert contributor and includes biographical information an analysis and evaluation of major works a discussion of critical response to the plays and an extensive bibliography of primary and secondary sources The volume closes with a selected general bibliography of central critical studies of Golden Age Spanish drama

The Reinvention of Theatre in Sixteenth-century Europe T.F. Earle, 2017-07-05 The sixteenth century was an exciting period in the history of European theatre In the Iberian Peninsula Italy France Germany and England writers and actors experimented with new dramatic techniques and found new publics They prepared the way for the better known dramatists of the next century but produced much work which is valuable in its own right in Latin and in their own vernaculars The popular theatre of the Middle Ages gave endless material for reinvention by playwrights and the legacy of the ancient world became a spur to creativity in tragedy and comedy As soon as readers and audiences had taken in the new plays they were changed again taking new forms as the first experiments were themselves modified and reinvented Writers constantly adapted the texts of plays to meet new requirements These and other issues are

explored by a group of international experts from a comparative perspective giving particular emphasis to one of the great European comic dramatists the Portuguese Gil Vicente Tom Earle is King John II Professor of Portuguese at Oxford Catarina Fouto is a Lecturer in Portuguese at King's College London Teatro Medieval Y Renacentista J. Huerta Calvo, 1984

A Dream of Arcadia Lily Litvak, 2014-09-12 The dream of progress that animated many nineteenth century artistic and political movements gave way at the turn of the century to a dissatisfaction with the Industrial Civilization and a recurrent pessimism about a future dominated by mechanization Art Nouveau which was both a style and a movement embodied this dissatisfaction marking the turn of the century period with an aesthetic that consciously set out to revolutionize literature the arts and society within the framework of a brutalizing wildly burgeoning Industrial Civilization Generally associated with northern European culture Art Nouveau also had a great impact in the south particularly in Spain A Dream of Arcadia is the first work to explore Spain's fertile and imaginative Art Nouveau Through the eyes of four major Spanish writers Lily Litvak views several different aspects of the turn of the century struggle against the advances of industrialism in Spain Her interpretation of the early works of Ramón del Valle Inclán Miguel de Unamuno José Martínez Ruiz Azorín and Pío Baroja exposes a longing for a preindustrial arcadia based on a return to nature the revival of handicrafts and medieval art an attraction to rural primitive societies and a revulsion against the modern city Set against the European literary and artistic background of the period her observations place the Spanish manifestations of Art Nouveau within the context of the better known northern phenomena Of particular interest is her discussion of the influences of John Ruskin William Morris and the Pre Raphaelites which demonstrates how the general European mood was articulated in Spain Litvak concludes that Valle Inclán Unamuno Azorín and Baroja must be considered as more than simply fin de siècle writers for they became part of a general movement generated by Art Nouveau that spans an entire century A Dream of Arcadia demonstrates that Art Nouveau was more than a flash on Europe's artistic horizon it is a philosophy with ramifications that have led to communes handcrafted articles and nomadic adolescents in search of truth *Estudios sobre la Edad Media española* Luis Rubio García, 1974

The Book of Prayer of Sor María of Santo Domingo Mary E. Giles, 1990-01-01 The history of women's spirituality and Christian mysticism demonstrates that women have been influential religious leaders even without benefit of priestly ordination and theological training St Catherine of Siena and St Teresa of Avila are examples of women with visionary gifts of tremendous power A less well known Spanish visionary is Sor María of Santo Domingo a Dominican tertiary of peasant lineage who became so famous for her raptures austerities and prophecies that the king a cardinal and nobles considered her a living saint In 1948 research in the archives of the University of Zaragoza uncovered The Book of Prayer of Sor María of Santo Domingo originally published around 1518 which had gone unnoticed for centuries The text includes some of Sor María's ecstatic utterances and representations and is a first hand look at a woman who in many ways is as representative of the early years of sixteenth century Spain as St Teresa was of the later years Giles book provides the first

English translation of this text as well as a study of Sor María and the issues that pushed her into the limelight *Radical Theatricality* Bruce R. Burningham, 2007 *Radical Theatricality* argues that our narrow search for extant medieval play scripts depends entirely on a definition of theater far more literary than performative. This literary definition pushes aside some of our best evidence of Spain's medieval performance traditions precisely because this evidence is considered either intangible or undramatic that is monologic. By focusing on the dialogic relationship that inherently exists between performer and spectator in performance rather than on the kind of literary dialogue between characters traditionally associated with drama, *Radical Theatricality* diachronically examines the performative poetics of the jongleuresque tradition broadly defined to encompass such disparate performers as ancient Greek rhapsodes and contemporary Nobel Laureate Dario Fo and synchronically traces its performative impact on the Spanish theater of the sixteenth and seventeenth centuries. Beyond Sight Ryan D. Giles, Steven Wagschal, 2018-01-01 *Beyond Sight* edited by Ryan D. Giles and Steven Wagschal explores the ways in which Iberian writers crafted images of both Old and New Worlds using the non-visual senses: hearing, smell, taste, and touch. The contributors argue that the uses of these senses are central to understanding Iberian authors and thinkers from the pre- and early modern periods. Medievalists delve into the poetic interiorizations of the sensorial plane to show how sacramental and purportedly miraculous sensory experiences were central to the effort of affirming faith and understanding indigenous peoples in the Americas. Renaissance and early modernist essays shed new light on experiences of pungent, bustling ports and city centres and the exotic musical performances of empire. This insightful collection covers a wide array of approaches including literary and cultural history, philosophical aesthetics, affective and cognitive studies, and theories of embodiment. *Beyond Sight* expands the field of sensory studies to focus on the Iberian Peninsula and its colonies from historical, literary, and cultural perspectives. **Western Drama through the Ages** Kimball King, 2007-06-30 The West has a long and rich dramatic tradition and its dramatic works typically reflect the social and political concerns of playwrights and spectators. This book surveys the Western dramatic tradition from Ancient Greece to modern America. Included are chapters on great eras of drama such as the Renaissance, national theatres such as the theatres of Latin America, Ireland, and Poland, important theatrical movements such as musical theatre and African American drama, and influential theatre styles such as realism, expressionism, and surrealism. Entries are written by leading authorities and cite works for further reading. Students of literature and drama will appreciate the book for its convenient overview of the Western theatrical tradition, while students of history and social studies will welcome its illumination of different cultures and traditions. Designed for students, the book overviews Western drama from Ancient Greece to modern America. Included are chapters on great eras of drama such as the Renaissance, national theatres such as the theatres of Latin America, Ireland, and Poland, important theatrical movements such as musical theatre and African American drama, and influential theatre styles such as realism, expressionism, and surrealism. Each chapter is written by an expert contributor and offers an extended consideration of its topic and cites works for further

reading Students of drama and literature will value the book for its exploration of the Western theatrical tradition while students of history and social studies will welcome its illumination of different cultures and traditions

The English Morality Play Robert A Potter, 2023-07-14 First published in 1975 The English Morality Play is the extended history of the English morality play its persistence and flourishing as a dramatic tradition The book sheds light on the intellectual and social origins of the morality play its relationship to the medieval Corpus Christi cycle plays its subject purpose conditions of original staging and the abstract characters of its dramatis personae The changing tradition is revealed within Renaissance drama in the works of Skelton and Medwall and the Reformation plays of Lindsay Bale and Udall as the morality play altered under the pressure of political events escaped from the general suppression of religious drama and in complex ways came to influence the dramatic conceptions of Marlowe Shakespeare and Ben Jonson Contemporary parallels to the English morality tradition in European drama are investigated as is the rediscovery of the texts of the plays by eighteenth and nineteenth century critics In the final chapter Dr Potter examines the revival of the morality tradition on the twentieth century stage and its influence on such dramatists as Bernard Shaw T S Eliot W B Yeats and Bertolt Brecht This book will be of interest to students of literature and drama

The Pastor-Bobo in the Spanish Theatre, Before the Time of Lope de Vega John Brotherton, 1975

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

Gender and Text in the Later Middle Ages Jane Chance, 2019-11-07 A volume of the first importance to the scholarship of medieval women writers An ambitious attempt to understand what gender and text might have meant in the Middle Ages from the perspective of the woman writer and reader rather than through the more usual androcentric lens The collection brings together for the first time in one place essays about a whole range of women writers from the twelfth to the sixteenth centuries and from places as distant as Spain and Sweden as well as the more well known French and English writers Laurie Finke Kenyon College Brings together under three main categories diverse methodologies from some of the foremost scholars and interpreters of each type of material and approach Nadia Margolis University of Massachusetts Amherst The women who spoke or wrote in the margins of the Middle Ages women who were oppressed and diminished by social and religious institutions often were not literate Or if they could read they did not know how to write Transforming or

subverting Western and patristic traditions associated with the clergy they also turned to Eastern and North African traditions and to popular oral theater and focused in their choice of genre on lyric romance and confessional autobiography. These essays analyze their texts and reconstruct a medieval feminine aesthetic that begins a rewriting of cultural and literary history. Jane Chance is professor of English at Rice University. She has written or edited 13 books on Old and Middle English literature, mythology, medieval women, and modern medievalism, including *Medieval Mythography: From Roman North Africa to the School of Chartres A.D. 433-1177* (UPF, 1994), *Woman as Hero in Old English Literature: the Mythographic Art* (Classical Fable and the Rise of the Vernacular in Early France and England, UPF, 1990), and *Christine de Pizan: The Letter of Othea to Hector* (Translated with Introduction and Interpretive Essay). She is the editor of the Focus Library of Medieval Women.

The Routledge Research Companion to Early Drama and Performance (Pamela King, 2016-12-01). The study of early drama has undergone a quiet revolution in the last four decades, radically altering critical approaches to form, genre, and canon. Drawing on disciplines from art history to musicology and reception studies, *The Routledge Research Companion to Early Drama and Performance* reconsiders early drama as a mixed-mode entertainment, best studied not only alongside non-dramatic texts but also other modes of performance. From performance before the playhouse to the afterlife of medieval drama in the contemporary avant-garde, this stunning collection of essays is divided into four sections: Northern European, Playing before the Playhouse, Modes of Production and Reception, and Reviewing the Anglophone Tradition. The Long Middle Ages: Offering a much-needed reassessment of what is generally understood as English medieval drama, *The Routledge Research Companion to Early Drama and Performance* provides an invaluable resource for both students and scholars of medieval studies.

Hispania Vetus (Susana Zapke, 2007). *The Mystical Science of the Soul* (Jessica A. Boon, 2012-01-01). Ultimately, I propose that considering internalization as embodiment is a critical methodological shift in understanding mystical methods in general and especially for probing recollection mysticism in depth. The inner man, as opposed to the outer man, is a Pauline and Lutheran commonplace that is too frequently taken out of context, leading historians of the Renaissance in general and of Spanish Renaissance religion in particular to value references to internal or mental methods of spirituality as an improvement over external or bodily rituals. This book takes its cue from the recent cognitive turn in medieval studies that complicates studies of the body in religion by focusing on the embodied aspects of cognition, claiming a continuum between body and soul rather than a hierarchy. I argue that medieval theories of cognition made the divorce of the body from the soul impossible for a Galenic doctor, even one who spoke of the body and the world with contempt, and by implication impossible for his Castilian audience. Without serious consideration of Laredo's reliance on an embodied soul rather than on a body-soul dualism, therefore, no proper assessment of the unitive stage of *recogimiento* can be made. Introduction, p. 67.

Black Protagonists of Early Modern Spain (2023-12-22). Awarded the MLA's Aldo and Jeanne Scaglione prize for a translation of a literary work, December 2024. The prize committee's citation: In the three Spanish comedias included in *Black Protagonists* of

Early Modern Spain which appear together and in English for the first time the seemingly rigid social hierarchies that form the setting of so many comedias are put to the test when three talented Black men break through the racial barriers Michael Kidd s selection of plays will appeal to students of literature history cultural studies and the African diaspora The plays themselves are framed between a highly informative preface and introduction and an extensive annotated glossary of people and places However it is the accessibility fluidity and vibrancy of language that make this volume an excellent choice for all readers to experience and enjoy in English the same kind of wordplay that was integral to the Spanish comedia of the early modern period From the back cover Remarkable products of a nation deeply implicated in the Atlantic slave trade the seventeenth century Spanish plays Juan Latino The Brave Black Soldier and Virtues Overcome Appearances appear together in English for the first time in this volume The three protagonists not only defy the period s color based prejudices but smash through its ultimate social barrier marriage into the white nobility Michael Kidd s fluid translations and extensive critical introduction bibliography and glossary are enhanced by Hackett s title support webpage Black Protagonists of Early Modern Spain is essential reading for students of theater history Spanish literature and the African diaspora **Lucas Fernandez,**
a Bibliography Constantine Christopher Stathatos,1999 Negotiating Past and Present David Thatcher Gies,1997

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