

SPANISH
COMEDY
and
HISTORICAL
CONTEXTS
in the
1620s

WILLIAM R. BLUE

Spanish Comedy And Contexts In The 1620s

Barbara Louise Mujica



Spanish Comedy And Contexts In The 1620s:

A Companion to Lope de Vega Alexander Samson, Jonathan Thacker, 2008 An assessment of the life work and reputation of Spain's leading Golden Age dramatist *A Companion to Lope de Vega* brings together work by leading international scholars on the life and writing of Lope de Vega Carpio the *fénix de los ingenios* a monstruo de la naturaleza as he was described by his rival Miguel de Cervantes Spain's foremost Golden Age playwright was in addition a major artist in prose and poetry genres also covered by the Companion The contributions evaluate current critical debates and issues in Lope de Vega studies as well as providing new readings of key texts The volume attempts to do justice to the variety profusion and originality of Lope's output and to outline the contours of his reputation as an artist in literary history as well as firmly contextualising his life and work The variety of critical perspectives reflects the liveliness of debate surrounding this enduringly popular figure whose drama has recently enjoyed a renaissance in theatres around the globe ALEXANDER SAMSON lectures in Golden Age literature at University College London and JONATHAN THACKER is a Fellow in Spanish at Merton College Oxford Contributors Frederick De Armas Elaine Canning Geraldine Coates Victor Dixon Geraint Evans Tyler Fisher Edward H Friedman Alejandro García Reidy Esther Gómez David Johnston Arantza Mayo David McGrath Barbara Mujica Ali Rizavi Jos María Ruano de la Haza Alexander Samson Jonathan Thacker Isabel Torres Xavier Tubau Duncan Wheeler

Role-play and the World as Stage in the Comedia Jonathan Thacker, Professor of Golden Age Spanish Literature Jonathan Thacker, 2002-01-01 The *theatrum mundi* metaphor was well known in the Golden Age and was often employed notably by Calderón in his religious theatre However little account has been given of the everyday exploitation of the idea of the world as stage in the mainstream drama of the Golden Age This study examines how and why playwrights of the period time and again created characters who dramatize themselves who reinvent themselves by performing new roles and inventing new plots within the larger frame of the play The prevalence of metatheatrical techniques among Golden Age dramatists including Lope de Vega Tirso de Molina Calderón de la Barca and Guillén de Castro reveals a fascination with role playing and its implications Thacker argues that in comedy these playwrights saw role playing as a means by which they could comment on and criticize the society in which they lived and he reveals a drama far less supportive of the social status quo in Golden Age Spain than has been traditionally thought to be the case

Spanish Comedies and Historical Contexts in the 1620s William R. Blue, 1966

Echoes and Inscriptions Barbara Simerka, Christopher B. Weimer, 2000 Essays compare early modern Spanish writers to their contemporaries in other countries and to modern Spanish and Latin American literature

The Discourse of Courtly Love in Seventeenth-century Spanish Theater Robert Elliott Bayliss, 2008 Courtly love and the *comedia* as discourse The legacy of troubadour self-absorption Duty and desire the discourses of courtly love chivalry and honor Discursive interplay the ethics of courtly love decorum and interpretation Furthering the *tenso*

A New Anthology of Early Modern Spanish Theater Barbara Louise Mujica, 2015-01-01 An anthology

of plays from the Spanish Golden Age contains the full text of 15 plays an introduction to each play with information about the author the work performance issues and current criticism and glossaries with definitions of difficult words and concepts

The Routledge Hispanic Studies Companion to Early Modern Spanish Literature and Culture Rodrigo Cacho Casal, Caroline Egan, 2022-05-01 The Routledge Hispanic Studies Companion to Early Modern Spanish Literature and Culture introduces the intellectual and artistic breadth of early modern Spain from a range of disciplinary and critical perspectives Spanning the sixteenth and seventeenth centuries a period traditionally known as the Golden Age the volume examines topics including political and scientific culture literary and artistic innovations and religious and social identities and institutions in transformation The 36 chapters of the volume include both expert overviews of key topics and figures from the period as well as new approaches to understudied questions and materials This invaluable resource will be of interest to advanced students and scholars in Hispanic studies as well as Renaissance and early modern studies more generally

Treating the Public Rachael Ball, 2017-04-10 In *Treating the Public* Rachael Ball presents a comparative history of commercial theater public opinion and charitable organizations in eight cities across the Spanish and Anglo Atlantic worlds during the sixteenth and seventeenth centuries This innovative study uncovers the rapid expansion of public drama into urban daily life in the Spanish Atlantic revealing the means by which men and women provided and sought theatrical entertainment while practicing Catholic piety and working to aid the poor Ball focuses her analysis on the theaters of Madrid Seville Mexico City and Puebla de los Angeles which she compares to English speaking theaters throughout the Atlantic world in cities and towns including London Bristol Dublin and Williamsburg Virginia Ball shows how the corrales de comedias or inn yard theaters became staples of city life throughout Spain and the Spanish Atlantic This development stemmed she argues from a tremendous output of dramatic works and from the theaters charitable activities that included donating a percentage of admission fees to hospitals and orphanages As a result groups like theatrical companies religious lay brotherhoods city leaders and hospitals forged collaborative relationships which at once allowed the corrales to flourish and protected theaters as charitable institutions Ball highlights the uniqueness of this system by contrasting it with public drama in England where financial dependence on courtly and noble patronage slowed the spread of regular theatrical performances to provincial cities and colonial centers Using an array of archival and print sources Ball links the largely disconnected national histories of Spanish English and colonial American theaters *Treating the Public* uncovers the depth of the comedia tradition that flourished in early modern Spain as well as the geographic scope of the Spanish theater as a political social and cultural institution

A Companion to Golden Age Theatre Jonathan Thacker, 2007 Spain's artistic Golden Age produced Cervantes's great novel *Don Quixote* the sublime poetry of Quevedo and Gongora and nurtured the prodigious talent of Velazquez and yet it was the theatre that captured the imagination of its people Men and women of all social classes flocked to the new playhouses to see and hear the latest offerings of their favourite dramatists and to be seen and heard As well as

dealing with the lives and major works of the most significant playwrights of the period Lope de Vega Tirso de Molina Miguel de Cervantes Calder n de la Barca the Companion focusses on other aspects of the growth and maturing of Golden Age theatre reflecting the interests and priorities of modern scholarship These include the sixteenth century origins of the comedia nueva the lesser known dramatists including women playwrights life in the theatre the Corpus Christi street theatre and minor genres performance studies and the critical reception of the drama The Companion also contains a guide to comedia versification a full bibliography and advice on further reading JONATHAN THACKER is a Fellow of Merton College Oxford

La discreta enamorada / The Cleverest Girl in Madrid Donald R. Larson, Susan Paun de García, 2022-01-13 This book is a Spanish English edition of Lope de Vega s *La discreta enamorada* The core of the book consists of two texts a critical edition of Lope s play in Spanish and Donald R Larson s English translation adaptation of that work Common to the two texts are explanatory notes focusing on historical cultural and literary references The Spanish text is further clarified by elucidations of difficult words or passages The texts are preceded by a substantial introduction discussing conventions of comedy the comedia de capa y espada and its variation known as the comedia urbana the political social and economic contexts of early 17th century Madrid and are followed by a critical apparatus that lists important variants that may be found in previous editions of Lope s play

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