

collecting things. Next comes a valuable discussion of *El doctor Centeno*, a work often criticized for its departure from realist expectations, in which, underlying appearances of progress, Gold detects allusions to a fundamental sameness in the life of Centeno himself and Spain more widely. Balzacian intertext is appositely identified. One would like to have read more on the novel's links with *Marianela*.

Running through the study as a whole is a larger concern with the definition of European literary realism and Galdós's position with regard to it. Gold situates the Spaniard 'on the cusp between the novel of realism and that of modernity' (p.16): the realist in Galdós believes in the capacity of language to be meaningful and useful, and she also sees the proto-modernist in him believing that the word is a sign of its own nature and making; the *novelas contemporáneas* are said to oscillate between these two views. (One might, less controversially, say that Galdós is not a naïve realist, but rather an artist with a developed critical sense of the status and scope of his chosen medium, of what art may and may not achieve.) I sometimes found myself reflecting on how all too often the critics of realism employ the polemicist's trick of caricature as a prelude to dismissal. In contrast to the artistic practice of a Balzac, a Flaubert, a Dickens, a Galdós, the realism they attack is an Aunt Sally, a mixture of statements of the obvious (as if the modern critics were the first to have discovered it) and tendentious over-simplification. One wonders who precisely are the realists guilty of the philosophical errors under attack; which Spanish realist novels 'presume to offer a legible model of the entire universe' (p.57) or 'claim to represent the social universe in perfectly transparent fashion' (p.198)? Such naïve, or disingenuous, realists are paper tigers, one suspects; I doubt that Fernán Caballero, Alarcón or Pereda should be numbered among them, either, let alone Pardo Bazán or Valera.

Some further quibbles. For all that the art of modernity is hostile to the simplism of using would-be immobile categories in a fluid world, Gold perhaps too readily allows herself terminological blunt instruments like 'bourgeois liberalism in nineteenth-century Spain' (p.2). A copy editor might also have struck out some of the Gallic jargon, such as 'overture' for 'opening' or 'deracination of an object from its quotidian context' (p.30). One would like to have seen reference to and engagement with Eamonn Rodgers's excellent *From Enlightenment to Realism: the Novels of Galdós 1870-1887* (Dublin, 1987). And lastly, Cabrera in *Miau* is Cadalso's brother-in-law, not his brother (p.137).

E. A. SOUTHWORTH

Lorca: Poet and Playwright: Essays in Honour of J. M. Aguirre. Edited by R. Havard. Cardiff: University of Wales Press, 1992. Pp. 159.

This collection of seven essays on the poetry and theatre of Garcia Lorca spanning a chronological span from the *Libro de poemas* through to the rural trilogy is an apt tribute to the work of J. M. Aguirre as scholar and teacher,

Lorca Poet And Playwright Essays In Honour Of J M Aguirre

Stephen Reckert



Lorca Poet And Playwright Essays In Honour Of J M Aguirre:

Lorca, Poet and Playwright Robert Havard,1992 Lorca, Poet and Playwright J. M. Aguirre,1992 Lorca: Blood Wedding Salvador Ortiz-Carboneres,2009-04-30 Federico Garc a Lorca was born near Granada in 1898 Initially set on studying music in Paris after his piano teacher died in 1916 he became involved in a literary and artistic group including H G Wells and Rudyard Kipling This move towards a more literary life eventually paid off *Lorca's Experimental Theater* Andrew A. Anderson,2024-11-25 Critical and historical discussions of the life and work of Federico Garc a Lorca Spain s foremost poet and playwright of the twentieth century often obscure the author s more avant garde dramatic works In *Lorca s Experimental Theater* Andrew A Anderson focuses on four of Lorca s most challenging plays *Amor de don Perlimpl n* *con Belisa en su jard n* *El p blico* *As que pasen cinco a os* and *El sue o de la vida* previously known as *Comedia sin t tulo* and on the surrounding context in which they came to be written and in only one case performed during his lifetime While none of Lorca s plays can be considered conventional these four works stand out in his corpus for challenging theatrical conventions most forcefully both thematically and technically With discussions of stagecraft artistic modernism and the historical avant garde *Lorca s Experimental Theater* provides detailed interpretive readings of the four plays surveys their textual and performative history and examines the most important contemporary influences on Lorca s creation of these expressive innovative works Lorca After Life Noël Valis,2022-01-01 A reflection on Federico Garc a Lorca s life his haunting death and the fame that reinvigorated the marvelous in the modern world A galaxy of critical insights into the cultural shock waves circling and crisscrossing Lorca s execution and his unknown resting place there is not a single book on Lorca like this one Andr s Zamora Vanderbilt University There is something fundamentally unfinished about the life and work of Federico Garc a Lorca 1898 1936 and not simply because his life ended abruptly No l Valis reveals how this quality gives shape to the ways in which he has been continuously re imagined since his death Lorca s execution at the start of the Spanish Civil War was not only horrific but transformative setting in motion many of the poet s afterlives He is intimately tied to both an individual and a collective identity as the people s poet a gay icon and fabled member of a dead poets society The specter of his violent death continues to haunt everything connected to Lorca fueling the desire to fill in the gaps in the poet s biography Four Major Plays Federico Garc a Lorca,1999 In his four last plays *Blood Wedding* *Yerma* *The House of Bernarda Alba* *Dona Rosita the Spinster* Federico Garca Lorca offered his disturbed and disturbing personal vision to Spanish audiences of the 1930s unready as he thought them for the sexual frankness and surreal expression of his more experimental work The authentic sense of danger of Lorca s theatre is finely conveyed here in John Edmunds s fluent and rhythmic new translations that lend themselves admirably to performance **Juana of Castile** María A. Gómez,Santiago Juan-Navarro,Phyllis Zatlin,2008 Focusing on pictorial literary screen and operatic representations of Juana of Castile this is the first interdisciplinary book that incorporates both sides of the coin history and myth fact and fiction that shaped the enigmatic image of this much

maligned Spanish queen Even though the fictional reinvention of Juana of Castile has been the subject of sporadic articles this is the first time that an English language reader has access to a book that takes an in depth look at the panorama of literary pictorial musical and cinematic recreations of this historical character The editors aim is to incorporate works of authors from different countries Spain Mexico the Dominican Republic France and an entire spectrum of literary genres narrative poetry theater essay as well as opera and the visual arts From publisher s description *A Gil Vicente Bibliography, 1975-1995* Constantine Christopher Stathatos,1997 This bibliography lists those contributions to the study of Gil Vicente that were published between 1975 and 1995 It also supplements the 1940 75 Gil Vicente bibliography Entries are organized into three main sections editions and adaptations translations and critical studies *Blood Wedding* Federico García Lorca,2009 Poet painter musician theatre director and Spain s most celebrated dramatist Federico Garcia Lorca was murdered by Nationalist sympathisers at the outbreak of the Spanish Civil War Many of his plays focus on peasant life and the forces of nature combining innovative dramatic technique with Spanish popular tradition *Blood Wedding* is set in a village community in Lorca s Andalusia and tells the story of a couple drawn irresistibly together in the face of an arranged marriage Written when Lorca was at the height of his powers it is the play on which his international reputation was founded Book Jacket *Selected Verse* Federico García Lorca,2018-08-14 Selected verse from the poet who expanded the scope of lyric poetry Rafael Campo The Washington Post The work of Federico Garc a Lorca Spain s greatest modernist poet has long been admired for its emotional intensity and metaphorical brilliance The revised *Selected Verse* which incorporates changes made to Garc a Lorca s *Collected Poems* is an essential addition to any poetry lover s bookshelf In this bilingual edition Garc a Lorca s poetic range comes clearly into view from the playful Suites and stylized evocations of Andalusia to the utter gravity and mystery of the final elegies confirming his stature as one of the twentieth century s finest poets **The Poetical Works of Federico García Lorca: Selected verse** Federico García Lorca,1995 **García Lorca, Yerma** Andrew A. Anderson,2003 **Reference Guide to World Literature** Tom Pendergast,2003 Covers writers from the ancient Greeks to 20th century authors Includes biographical bibliographical entries on nearly 500 writers and approximately 550 entries focusing on significant works of world literature Each author entry provides a detailed overview of the writer s life and works Work entries cover a particular piece of world literature in detail **T.S. Eliot and Hispanic Modernity, 1924-1993** Kay Sibbald,Howard Young,1994 **British Bulletin of Publications on Latin America, the Caribbean, Portugal and Spain** ,1993 *Translation and Literature* Stuart Gillespie,1993-09 The first two volumes 1992 and 1993 of an annual series publishing articles notes and reviews on literary translations of all kinds and periods but focusing on the English literary translating tradition The topics in v 1 include classical Greek and Latin poetry Mayakovsky and the oriental meter of Locksley Hall Volume 2 includes the Whorf Sapire hypothesis the 1611 Bible and Dryden as translator No indexes Distributed in the US by Columbia U Press Annotation copyright by Book News Inc Portland OR *Falla y Lorca* Susana Zapke,1999 **Play**

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