

LOPE DE VEGA
AND THE
COMEDIA
DE SANTOS

Robert R. Morrison

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Lope De Vega The Comedia De Santos

Robert R. Morrison



Lope De Vega The Comedia De Santos:

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 Lope de Vega and the Comedia de Santos Robert R. Morrison, 2000 Annotation Lope de Vega 1562-1635 Spain's foremost Golden Age playwright wrote 25 saint's plays. Morrison, retired from Presbyterian College, reveals the Golden Age concept of human perfection and encourages greater attention to the lyricism and techniques in Lope's. The study clarifies the plays' cultural setting, traces their ancestry, and provides extensive information and commentary for each play. Includes a lengthy list of Spanish and of potential dramatic and non-dramatic sources for the saint's play. Annotation c. Book News, Inc., Portland, OR, booknews.com *Lope de Vega & the Comedia de Santos*, 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 *finix 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 Garcés, Reidy Esther, Gómez David, Johnston, Arantza Mayo, David McGrath, Barbara Mujica, Ali Rizavi, José María Ruano, de la Haza, Alexander Samson, Jonathan Thacker, Isabel Torres, Xavier Tubau, Duncan Wheeler. **A Companion to Golden Age Theatre** Jonathan Thacker, 2007 Spain's artistic Golden Age produced Cervantes's great novel *Don Quijote*, the sublime poetry of Quevedo, and Góngora, and nurtured the prodigious talent of Velázquez, 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, Calderón 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

Hermenegildo and the Jesuits Stefano Muneroni, 2017-06-27 This book explores the cultural conditions that led to the emergence and proliferation of Saint Hermenegildo as a stage character in the sixteenth and seventeenth centuries It considers how this saint became a theatrical trope enabling the Society of Jesus to address religious and secular concerns of the post Tridentine Church and to discuss political issues such as the supremacy of the pope over the monarch and the legitimacy of regicide The book goes on to explain how the Hermenegildo narrative developed outside of Jesuit colleges through works by professional dramatist Lope de Vega and Mexican nun Juana In s de la Cruz Stefano Muneroni takes a global approach to the staging of Hermenegildo tracing the character s journey from Europe to the Americas from male to female authors and from a sacrificial to a sacramental paradigm where the emphasis shifts from bloodletting to spiritual salvation Given its interdisciplinary approach this book is geared toward scholars and students of theatre history religion and drama early modern theology cultural studies romance languages and literature and the history of the Society of Jesus

The Spanish Stage in the Time of Lope de Vega Hugo Albert Rennert, 1909

Discursive "Renovatio" in Lope de Vega and Calderón Joachim Küpper, 2017-11-07 This volume presents a new approach to Spanish Baroque drama inspired by Foucauldian discourse archeology whose rare fusion of meticulous philology and ambitious theory will be exciting and fruitful both for specialists of Spanish literature and for anyone invested in the history of European thought Detailed readings are dedicated to some of the most prominent plays by Lope de Vega and Calder n de la Barca both autos sacramentales El viaje del alma El divino Orfeo La lepra de Constantino and comedias El castigo sin venganza El pr ncipe constante El m dico de su honra The archeological perspective cast on the plays implies an integration of their discourse historical foils from pagan antiquity through the Middle Ages and the Renaissance as well as a discussion of related discourses mainly theological philosophical and historiographical A separate excursus suggests a reconsideration of the common manner in which the discursive relation between the Middle Ages the Renaissance Mannerism and the Baroque is conceptualized

The Life of the Soul in Early Modern Spanish Literature and Culture Esther Fernández, 2025-04-07 Understanding the soul s essence is an elusive pursuit rendering any attempt to write about it akin to grasping at a mirage As a sublime subject the soul has captivated human thought for centuries How do we approach it How can we define its boundaries This exploration offers an experimental investigation into the soul s complexities during one of Spain s most turbulent periods the dawn of modernity Set against the spiritual backdrop of the 17th century these reflections examine how materiality ensnared individuals in artifice often neglecting expansionism s social

and political consequences The Twelve Years Truce 1609 and the Thirty Years War 1618 1648 marked critical moments of instability further compounded by economic depression and social turmoil In this landscape of despair the Spanish soul sought refuge inwardly and through indulgence in worldly pleasures Through metaphysical inquiry emotional depth and the role of animated matter in art and theater this book reflects on existence amid the illusions of early modern Spain

Sainthood in the Theater of Lope de Vega Robert Reid Morrison, 1963 **Staging Doubt** Leonie Pawlita, 2019-09-02

This volume considers the influential revival of ancient philosophical skepticism in the 16th and early 17th centuries and investigates from a comparative perspective its reception in early modern English Spanish and French drama dedicating detailed readings to plays by Shakespeare Calder n Lope de Vega Rotrou Desfontaines and Cervantes While all the plays employ similar dramatic devices for putting skepticism on stage the study explores how these dramas however give different answers to the challenges posed by skepticism in relation to their respective historico cultural and ideological contexts

The Encyclopedia Britannica James Louis Garvin, Franklin Henry Hooper, Warren E. Cox, 1929 **The Encyclopædia**

Britannica James Louis Garvin, Franklin Henry Hooper, Warren Earle Cox, 1929 *Crosscurrents* Mindy Badía, Bonnie L. Gasior, 2006 The term crosscurrents seems especially fitting for a volume of essays that explores the cultural exchanges that resulted from the encounter between Spain and the New World The nautical metaphor alludes to the actual crossing of ships that occurred during the discovery conquest and colonization of the Americas by the Spanish as it emphasizes the changes that occurred at these cultural intersections *The Criminal Baroque* Ted Lars Lennard Bergman, 2021 TEMPORARY

Bergman looks at the representation of criminals in early modern Spanish theatre and the connection between criminality the portrayal of criminal heroes on stage and public displays of law enforcement within and outside the playhouse His main purpose is to see to how Baroque spectacle a term of art in theatre that refers to a particular event often in expressions of popular culture appears either to align itself work against or be independent of the social means of control of the day His main argument is that that the propaganda power of early modern Spanish spectacle has been vastly overstated Ted L L Bergman is a Lecturer in Spanish University of St Andrews **Black Voices in Early Modern Spanish Literature,**

1500-1750 Diana Berruezo-Sánchez, 2024-09-10 In this groundbreaking study Diana Berruezo S nchez recovers key chapters in the history of Afro Iberian diasporas by exploring the literary contributions and life experiences of black African communities and individuals in early modern Spain From the sixteenth to the eighteenth centuries international trade involving chattel slavery led to significant populations of enslaved free d and half manumitted black African women men and children in the Iberian Peninsula These demographic changes transformed Spain s urban and social landscapes In exploring Spain s role in the transatlantic slave trade and its effects on cultural forms of the period Berruezo S nchez examines a broad range of texts and unearths new documents relating to black African poets performers and black confraternities Her discoveries evince the broad yet largely disregarded literary and artistic impact of the African diaspora in early modern Spain

expanding the scope of linguistic practices beyond *habla de negros* and creating space for early modern black poets in the Spanish literary canon These textual sources challenge established understandings of black Africans and black African history in early modern Spain They show how black Africans exerted significant cultural agency by collectively contributing to and shaping the literary texts of the period including those of the popular genre *villancicos de negros* and by developing artistic traditions as musicians dancers and poets As both creators and consumers of cultural forms black African men and women navigated a restrictive coercive slave society yet negotiated their own physical and cultural spaces

Black Saints in Early Modern Global Catholicism Erin Kathleen Rowe, 2019-12-12 This is the untold story of how black saints and the slaves who venerated them transformed the early modern church It speaks to race the Atlantic slave trade and global Christianity and provides new ways of thinking about blackness holiness and cultural authority

The Signifying Self Melanie Henry, 2013 The Signifying Self Cervantine Drama as Counter Perspective Aesthetic offers a comprehensive analysis of all eight of Cervantes's *Ocho comedias* published 1615 moving beyond conventional anti Lope approaches to Cervantine dramatic practise in order to identify what indeed his theatre promotes Considered on its own aesthetic terms but also taking into account ontological and socio cultural concerns this study compels a re assessment of Cervantes's drama and conflates any monolithic interpretations which do not allow for the textual interplay of contradictory and conflicting discourses which inform it Cervantes's complex and polyvalent representation of freedom underpins such an approach a concept which is considered to be a leitmotif of Cervantes's work but which has received scant attention with regards to his theatre Investigation of this topic reveals not only Cervantes's rejection of established theatrical convention but his preoccupation with the difficult relationship between the individual and the early modern Spanish world Cervantes's comedias emerge as a counter perspective to dominant contemporary Spanish ideologies and more orthodox artistic imaginings Ultimately The Signifying Self seeks to recuperate the *Ocho comedias* as a significant part of the Cervantine and Golden Age canon and will be of interest and benefit to those scholars who work on Cervantes and indeed on early modern Spanish theatre in general

On Wolves and Sheep Aaron M. Kahn, 2011-09-22 With the rise of nationalism and with it the nation state in the fifteenth and sixteenth centuries so arose new polemical issues As the Spanish Empire expanded in the sixteenth century theologians jurists artists and politicians commented on the morality and legitimacy of the imperial enterprise With the increase in power of successive Spanish sovereigns from the Catholic Monarchs to Philip II 1556-98 followed by the decadence of the state through the reign of Charles II 1665-1700 political participants and observers alike put their thoughts on paper for mass dissemination The study of epic poetry poetry drama novels rhetoric imperial administrative documents and religion reveals a plethora of means by which these people conveyed thoughts and opinions often negatively critical concerning Spain's monarchs their imperial policies the Catholic Church the role of the nobility in government and societal limitations Providing innovative literary interpretations and revealing newly discovered archival material experts from US and UK universities

have contributed original scholarly studies to this volume which delve deeper than academia has thus far into the operations of imperial Spain and the reactions of the people of the time Studying works by the likes of Alonso de Ercilla Juan de la Cueva Miguel de Cervantes Lope de Vega Francisco de Quevedo and Calder n de la Barca among others On Wolves and Sheep explores the various methods used in the Spanish Golden Age to voice political opinions and ideas Divination on stage Folke Gernert,2021-02-08 Magicians necromancers and astrologers are assiduous characters in the European golden age theatre This book deals with dramatic characters who act as physiognomists or palm readers in the fictional world and analyses the fictionalisation of physiognomic lore as a practice of divination in early modern Romance theatre from Pietro Aretino and Giordano Bruno to Lope de Vega Calder n de la Barca and Thomas Corneille

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