

LOPE DE VEGA
AND THE
COMEDIA
DE SANTOS

Robert R. Morrison

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PETER LANG

Lope De Vega The Comedia De Santos

Alexander Samson, Jonathan Thacker



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 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. 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 *finis 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 ElaineCanning Geraldine Coates Victor Dixon Geraint Evans Tyler Fisher Edward H Friedman Alejandro Garc a Reidy Esther G mez David Johnston Arantza Mayo David McGrath Barbara Mujica Ali Rizavi Jos Mar a Ruano de la Haza Alexander Samson Jonathan Thacker Isabel Torres Xavier Tubau Duncan Wheeler **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 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 **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

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 practice 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 Calderón 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

A Companion to Calderón de la Barca Roy Norton, Jonathan Thacker, 2021 The first comprehensive study of Calderón in English Pedro Calderón de la Barca 1600-1681 is one of the most important dramatists many would say the single most important dramatist of the Spanish Golden Age Spain's dominant and most prestigious playwright for much of the seventeenth century his work is still regularly staged and translated influential in more recent times on writers as diverse as Schiller Shelley and Lorca The author of around 120 plays not counting his numerous Corpus Christi autos in a variety of styles Calderón is most famous for his stirring dramas characterized by rhetorically powerful poetry dramatic structures carefully calibrated to produce poignant echoes and the fizzing intellectual energy they apply to the age's ontological eschatological and political preoccupations His plays succeed in combining these perennial concerns with compelling plots subtle enough to defy definitive interpretation As this volume seeks to show however Calderón's comedies deserve equal recognition Too long stereotyped as a dour cerebral conservative this playwright's comic works are as amusing as they are clever This Companion is the first comprehensive study of Calderón in English It provides a rigorous but readable introduction to the man his work and its legacy Its chapters written by leading international comedia specialists provide an overview of his life explain his intellectual social moral and literary contexts and examine his stagecraft his corpus and his reception both within and without the Hispanic world up to the twenty-first century Specific chapters are devoted to *La vida es sueño* his most famous work which appears on many a university syllabus and to his infamous wife murder plays

Nahuatl Theater Barry D. Sell, Louise M. Burkhart, Elizabeth R. Wright, 2008 European religious drama adapted for an Aztec audience

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 Calderón de la Barca and Thomas Corneille

A New Anthology of Early Modern Spanish Theater Bárbara Mujica, 2015-01-13 This anthology of plays from the Spanish Golden Age brings together the work of canonical writers female writers who are rapidly achieving canonical status and lesser known writers who have recently gained critical attention It contains the full text of fifteen plays an introduction to each play with information about the author the work performance issues and current criticism and glosses with definitions of difficult words and concepts The extensive bibliography provides opportunities for further research

Women's Somatic Training in Early Modern Spanish Theater Elizabeth Marie Cruz Petersen, 2016-11-03 Drawing from early modern plays and treatises on the precepts and practices of the acting process this study shows how the early modern Spanish actress subscribed to various somatic practices in an effort to prepare for a role It provides today's reader not only another perspective to the performance aspect of early modern plays but also a better

understanding of how the woman of the theater succeeded in a highly scrutinized profession Elizabeth Marie Cruz Petersen examines examples of comedias from playwrights such as Lope de Vega Luis V lez de Guevara Tirso de Molina and Ana Caro historical documents and treatises to demonstrate that the women of the stage transformed their bodies and their social and cultural environment in order to succeed in early modern Spanish theater Women s Somatic Training in Early Modern Spanish Theater is the first full length in depth study of women actors in seventeenth century Spain Unique in the field of comedia studies it approaches the topic from a performance perspective using somaesthetics as a tool to explain how an artist s lived experiences and emotions unite in the interpretation of art reconfiguring her self via the transformation of habit

Sins of the Fathers Hilaire Kallendorf, 2013-12-06 Sins of the Fathers considers sins as nodes of cultural anxiety and explores the tensions between competing organizational categories for moral thought and behaviours namely the Seven Deadly Sins and the Ten Commandments Hilaire Kallendorf explores the decline and rise of these organizational categories against critical transformations of the early modern period such as the accession of Spain to a position of world dominance and the arrival of a new courtly culture to replace an old warrior ethos This ground breaking study is the first to consider Spanish Golden Age comedias as an archive of moral knowledge Kallendorf has examined over 800 of these plays to illustrate how they provide insight into aspects of early modern experience such as food sex work and money Finally Kallendorf engages the theoretical terminology of Marxist literary criticism to demonstrate the inherent ambiguity of cultural change

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