

O LOCURA O SANTIDAD



JOSE ECHEGARAY

O Locura O Santidad

José Echegaray y Eizaguirre



O Locura O Santidad:

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O Locura O Santidad Jose Echegaray,2014-03 This Is A New Release Of The Original 1901 Edition *O locura ó santidad* José Echegaray,1892 O locura o santidad José Echegaray,1876 **The Pirandellian Mode in Spanish Literature from Cervantes to Sastre** Wilma Newberry,1973-06-30 This volume is a vision of Spanish literature seen through Pirandellian eyes Those themes and techniques which Pirandello stamped with his name have actually characterized a segment of Spanish writing from the time of Cervantes Professor Newberry first examines those writers who preceded Pirandello or could not have felt his influence and then those who acknowledged the Italian s mastery or who wrote in the ambience he created She emphasizes how old are the Spanish themes that illusion and reality intermingle that life is fiction and fiction life that madness is often saner or preferable to sanity Meticulously she chronicles the Spaniards use of techniques associated with these themes the play within a play the theater that mingles fiction and life the breakdown of barriers between audience and stage the autonomous character Beginning with Cervantes s Don Quijote where madness and sanity change the very nature of reality and illusion she moves forward to Calder n s El gran teatro del mundo and other relevant works between Lope de Vega and Gald s The author devotes a special chapter to the g nero chico and particularly the sainetes of Ram n de la Cruz for these works kept Pirandellian concepts alive during the somewhat infertile eighteenth century After examining Echegaray whose romantic works she shows to be only part of his contribution Professor Newberry turns to Ram n whom she skillfully links to the cubist school of painting There follows an extended discussion of Unamuno particularly his novel Niebla with its famous autonomous character Augusto P rez The second part of this book deals with those authors aware of Pirandello and his work Professor Newberry begins with Azor n whose enthusiasm for and understanding of Pirandello and the tendencies associated with him are greater than those of any other Spanish writer Her brief examination of the Machado brothers shows how they have taken Pirandello s investigation into being and seeming and translated it into their own terms Because his most popular work is not Pirandellian few people have ever observed Pirandellian aspects in Garc a Lorca s writing but El P blico and other works certainly contribute to this book Casona on the other hand is enveloped by what Azor n described as the Pirandellian mist although Casona s treatment of how reality and illusion intermingle is uniquely his own Not limiting herself to discussing Grau s El se or de Pigmalion a play often considered in relation to Pirandello Professor Newberry brings up three other works that clearly indicate Grau s involvement in these themes and techniques Indeed one of his plays even incorporates a character Pirandello rejected and rarely have Spanish playwrights broken down the barriers between stage and audience so completely as Grau does in Tabar n Luca de Tena is shown to raise most Pirandellian problems in his plays but unlike the Italian he systemically rules in favor of life his conflicts are lighter and their resolution is happier Pedro Salinas the last author Professor Newberry considers at length is rarely

studied as a playwright but his plays show the characteristic imprint of Pirandello fiction and reality are confused there are problems of identity he uses the autonomous character Nonetheless Salinas s basic view of life is diametrically opposed to Pirandello s for he is filled with love joy optimism and faith in the possibility of clarifying reality Finally the author looks at the Arte Nuevo group particularly Sastre and Palacio and she also considers Sotelo who like the other two was influenced not only by Pirandello but also by Thornton Wilder Professor Newberry provides a consistently interesting picture of how Spanish literature has always shown great interest in those themes and techniques we have come to call Pirandellian and how it has given them a stamp uniquely its own In an appendix the author includes a brief discussion of the Spanish works found in Pirandello s study *O locura ó santidad* José Echegaray,1905 *O locura o santidad* José Echegaray y Eizaguirre,1924

Ó Locura ó Santidad José Echegaray,2018-01-09 Excerpt from O Locura o Santidad Drama en Tres Actos y en Prosa Los dos ultimos se detienen en la puerta de la derecha Primer termino y desde alli medio ocultos por el cortinaje observan 21 D Lorenzo Este en el centro v volviendoles la espalda About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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