

Pedro Calderón de la Barca



LOVE IS NO LAUGHING MATTER

No hay burlas con el amor

Translated with an Introduction & Commentary by
DON CRUICKSHANK & SEÁN PAGE

Love Is No Laughing Matter By Calderon De La Barca

Margaret Rich Greer



Love Is No Laughing Matter By Calderon De La Barca:

Calderon: Love Is No Laughing Matter Sean Page, K. Muir, 1986-01-15 Although Calderon's comedy has received rather less attention than the other genres in which he excelled it is widely acknowledged that his comic plays are unrivalled among his contemporaries in terms of plot structure and technical expertise they also explore contemporary issues to an extent which has not been appreciated *Love is no Laughing Matter* is one of the best in which the dramatist casts a sardonic eye on male chauvinism women's education and social snobbery This is the first complete text of the play to be published since 1650 Spanish text with facing page translation **Pedro Calderón de la Barca** José María Ruano de la Haza, 1988-05-01 This is a definitive critical edition of the holograph manuscript 1639 of Calderon's comedy This volume traces the textual history of the play and lists variants from all known editions printed in or immediately after Calderon's lifetime it also gives a brief account of editions printed up to the end of the eighteenth century Two sets of notes are provided one listing and discussing all the emendations additions and deletions made by Calderon in the course of the composition of the play and the other offering clarification of words and allusions in the text which might cause difficulty for the modern reader [A Companion to Calderón de la Barca](#) Roy Norton, Jonathan Thacker, 2021 The first comprehensive study of Calderon 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 Calderon 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 Calderon'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 Calderon 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 sueo* his most famous work which appears on many a university syllabus and to his infamous wife murder plays

Fuerza de la Costumbre Guillén de Castro, 2019 Is gender learned or innate This controversial play asks the question what happens if you raise a boy to sew and behave as a girl and raise his sister to fight as a soldier For the first time ever Guillén de Castro's *La fuerza de la costumbre* *The Force of Habit* will be available to English and Spanish audiences with a

performance tested translation on facing pages Castro's plot is unique in that unlike other cross dressing plays the children do not traverse gender boundaries by choice instead complications arising from their parents problematic marriage dictate the gender they should perform This new Spanish edition the first since 1927 and performance tested English translation will begin a new discussion of this understudied work and its implications among Hispanists comparatists performance theorists and gender scholars The critical apparatus includes a biography of the author textual history editorial methodology metrical analysis bibliography and notes on the text Machit's introductory essay *Bad Habits Gender Made and Remade in La fuerza de la costumbre* aims to contextualize and investigate the most salient questions raised by Castro's gender bending play *The Comedia in English* Susan Paun De García, Donald R. Larson, Donald Larson, 2008 The bringing of Spanish seventeenth century verse plays to the contemporary English speaking stage involves a number of fundamental questions Are verse translations preferable to prose and if so what kind of verse To what degree should translations aim to be faithful Which kinds of plays work and which do not Which values and customs of the past present no difficulties for contemporary audiences and which need to be decoded in performance Which kinds of staging are suitable and which are not To what degree if any should one aim for authenticity in staging In this volume a group of translators directors and scholars explores these and related questions Jacket

Reading the Renaissance Jonathan Hart, 2019-06-04 Approaching the Renaissance from many perspectives historicism genre studies close reading anthropology feminism new historicism cultural materialism and postmodernism these original essays explore the boundaries between genre and gender languages and literatures reading and criticism the Renaissance and the Middle Ages the early modern and the post modern world and theater They offer a new way of looking at the Renaissance and at literature and history generally through the lens of cultural pluralism which reflects the changing nature of Western society The collection reveals that the study of literature should take into account its cultural context and that it is enriched by an examination of other literatures *Reading the Renaissance (Routledge Revivals)* Jonathan Hart, 2014-10-14 Reading the Renaissance first published in 1996 is a collection of essays discussing the literature drama poetics and culture of the Renaissance period The Renaissance which extends from about 1300 to 1700 depending on the country was originally a rebirth of the arts but has also come to apply to the wider cultural change in the face of modernization The essays represent a plural Renaissance and explore the boundaries between genre and gender languages and literatures reading and criticism the Renaissance and the medieval the early modern and the postmodern world and theatre There is also a plurality of methods that is fitting for the variety of topics and the richness of the Renaissance This book is ideal for students of literature and theatre studies

Staging and Stage Décor: Early Modern Spanish Theater Bárbara Mujica, 2022-06-05 This is the first book on staging and stage décor to focus specifically on early modern Spanish theater from the 16th to the early 20th centuries The introduction provides an overview of Spanish theater design from the 16th century with particular attention to the corral theater and Lope de Vega The scope of the book

is vast Some of the articles deal with early modern stagings while others deal with contemporary productions The collection contains articles by an international array of specialists on topics such as scenography and costuming lighting and performance space It also broaches little studied areas such as the use of alternative performance spaces most notably prisons The book provides in depth analyses of particular archetypes the melancholiac the queen the astrologer and how they were and are staged The focus on performance and performance space costuming set design lighting and audience seating make this a truly unique volume This book is designed for students of Spanish literature and theater researchers interested in theater history and early modern Spain as well as theater professionals

The Play of Power Margaret Rich Greer, 2017-03-14 Pedro Calderon de la Barca 1600 1681 one of the great dramatists of Spain's Golden Age wrote a series of mythological spectacle plays for the Habsburg courts Written when court spectacles were an instrument of monarchical absolutism these later works by Calderon have often been dismissed by critics as servile flattery of the royalty or mere displays of dazzling showmanship Margaret Rich Greer argues however that many of the playwright's court dramas not only explore human life and social organization but also possess artistic unity and thematic complexity that make them landmarks in European dramatic history Analyzing seven of these plays she demonstrates Calderon's mastery in the integration of music dance elaborate scenery and stage machinery to enhance rather than overpower his poetic text Greer shows that by envisioning each drama in the physical setting of its performance and in the political context of its time readers can appreciate a complex relationship of texts intertwined with the flattering image of the splendor of royal power are a discourse relevant to common spectators and another one that is subtly critical of the policies of the king and the court Originally published in 1991 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Médico de Su Honra Pedro Calderón de la Barca, 2007 One of the most intellectually and emotionally engaging of the Spanish Golden Age seventeenth century plays as well as the most controversial Taking place during the reign of King Pedro of Castile 1350 1369 it is one of the spectacular honour dramas in which the main characters confront compelling yet conflicting imperatives The Physician of His Honour is beautiful in its poetry and unsettling in its resolution For more than 350 years the play and its author have been as fiercely reviled as they have been enthusiastically acclaimed by audiences and readers First published in 1997 for the second edition the translation has been extensively revised with the aim of simplifying the English whilst continuing to respect and acknowledge as much as possible the beauties and challenges of the original Spanish

Calderon: the Painter of His Dishonour, el Pintor de Su Dishonra Pedro Calderón de la Barca, 1991 Alan Paterson presents Calderon's original text from manuscript

and printed sources with a skilful verse translation into English of a remarkable play in which Calderon develops the motif of marital honour in quite original ways The blending of deep pathos and humour anticipates the modern theatre of the absurd though Calderon is pushing to the limits the license gained by Lope de Vega to mingle tragedy with comedy The play incorporates important aesthetic ideas of the Renaissance on painting and the character of the artist It must be unique in seventeenth century European in dramatising the painter as he works in his studio and meditates on his art Since the play deals with the aesthetic component in human behaviour its own aesthetic status as a verse drama had been conserved in the translation Those with no knowledge of Spanish will find a text which is agreeable to read and to perform The translation is close enough however to offer the reader of limited ability in Spanish a reliable key to the Spanish text Spanish text with facing page translation introduction and commentary

Remaking the Comedia Harley Erdman, Susan Paun De García, 2015 Leading Golden Age theatre experts examine the ways that comedias have been adapted and reinvented offering a broad performance history of the genre for scholars and practitioners alike This volume brings together twenty six essays from the world's leading scholars and practitioners of Spanish Golden Age theatre Examining the startlingly wide variety of ways that Spanish comedias have been adapted re envisioned and reinvented the book makes the case that adaptation is a crucial lens for understanding the performance history of the genre The essays cover a wide range of topics from the early stage history of the comedia through numerous modern and contemporary case studies as well as the transformation of the comedia into other dramatic genres such as films musicals puppetry and opera The essays themselves are brief and accessible to non specialists This book will appeal not only to Golden Age scholars and students but also to theater practitioners as well as to anyone interested in the theory and practice of adaptation Harley Erdman is Professor of Theater at the University of Massachusetts Amherst Susan Paun de Garcia is Professor of Spanish at Denison University Contributors Sergio Adillo Rufo Karen Berman Robert E Bayliss Laurence Boswell Bruce R Burningham Amaya Curieses Irarte Rick Davis Harley Erdman Susan L Fischer Charles Victor Ganelin Francisco Garcia Vicente Alejandro Gonzalez Puche Valerie Hegstrom Kathleen Jeffs David Johnston Gina Kaufmann Catherine Larson Donald R Larson Barbara Mujica Susan Paun de Garcia Felipe B Pedraza Jimenez Veronika Ryjik Jonathan Thacker Laura L Vidler Duncan Wheeler Amy Williamsen Jason Yancey

Staging the Spanish Golden Age Kathleen Jeffs, 2018-04-16 In this volume Kathleen Jeffs draws on first hand experience of the Royal Shakespeare Company's rehearsal room for the 2004-05 Spanish Golden Age season to put forth a collaborative model for translating rehearsing and performing Spanish Golden Age drama Building on the RSC season the volume offers methodologies for translation and communication that can feed the creative processes of actors and directors while maintaining an ethos of fidelity with regards to the original texts It argues that collaboration between academics and theatre practitioners was instrumental in the success of the season and that the work carried out has repercussions for critical debate of Comedia The volume posits a model for future productions of the Comedia in English one that recognizes

the need for the languages of the scholar and the theatre artist to be made mutually intelligible by the use of collaborative strategies mediated by a consultant or dramaturg proficient in both tongues This model applies more generally to theatrical collaborations involving a translator writer and director and will be useful for translation and performance processes in any language

Ottomiller's Index to Plays in Collections Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide

La desdicha de la voz Pedro Calderón de la Barca, 2003-01-01 This is a definitive critical edition of the holograph manuscript 1639 of Calderón's comedy This volume traces the textual history of the play and lists variants from all known editions printed in or immediately after Calderón's lifetime it also gives a brief account of editions printed up to the end of the eighteenth century Two sets of notes are provided one listing and discussing all the emendations additions and deletions made by Calderón in the course of the composition of the play and the other offering clarification of words and allusions in the text which might cause difficulty for the modern reader

La Cisma de Inglaterra Pedro Calderón de la Barca, 1990 Admired by Shelley for its satisfying completeness this thought provoking and skilfully constructed play which dramatizes the same subject as Shakespeare's Henry VIII is one of its creator's most outstanding achievements Understandably Calderón offers an interpretation of King Henry's divorce from Catherine of Aragon and break with the Church of Rome which is markedly different from that given in Shakespeare's work Yet despite his Counter Reformation allegiances Calderón brings Henry VIII sympathetically to dramatic life The schismatic English monarch is portrayed by the Roman Catholic Spanish playwright as a man endowed with moral awareness and with exceptional talent for spiritual leadership who is nevertheless morally and spiritually destroyed by his extraordinary surrender to the forces of physical passion In this first published translation of the play into English Kenneth Muir and Ann MacKenzie have adhered to methods effectively adopted in their previous books *Four Comedies by Calderón* and *Three Comedies by Calderón* They have composed almost entirely in blank verse an accurate yet elegantly poetic version after the manner of the Elizabethans but avoiding vocabulary which might seem affected to a modern audience in order to produce a script that could be performed with success on the stage The critical edition prepared by Ann Mackenzie to accompany the translation is based on the *editio princeps* published by Vera Tassis in Calderón's *Octava parte de comedias* Madrid 1684 Her substantial Introduction and comprehensive Commentary together constitute the most detailed critical evaluation accomplished to date of this key drama from the Golden Age in Spain The Introduction in particular supplies new evidence as

to the date of the play 1627 and the circumstances of its composition and provides an analysis of Calderon s creative treatment of his historical source work Ribadeneyra s Historia eclesiastica del cisma del reino de Inglaterra 1588 Spanish text with facing page translation introduction and commentary Encyclopedia of the Renaissance: Abrabanel-civility Paul F. Grendler,1999 Review Conceived and produced in association with the Renaissance society of America this work presents a panoramic view of the cultural movement and the period of history beginning in Italy from approximately 1350 broadening geographically to include the rest of Europe by the middle to late 15th century and ending in the early 17th century Each of the nearly 1 200 entries provides a learned and succinct account suitable for inquiring readers at several levels These readable essays covering the arts and letters in addition to everyday life will be appreciated by general readers and high school students The thoughtful analyses will enlighten college students and delight scholars A selective bibliography of primary and secondary sources for further study follows each article Outstanding reference sources 2000 American Libraries May 2000 Comp by the Reference Sources Committee RUSA ALA La transmisión de una convicción o un saber religioso Françoise Gilbert,2008 *Shakespeare and the Spanish Comedia* Bárbara Mujica,2013-10-03 Shakespeare and the Spanish Comedia is a nearly unique transnational study of the theater performance traditions of early modern Spain and England Divided into three parts the book focuses first on translating for the stage examining diverse approaches to the topic It asks for example whether plays should be translated to sound as if they were originally written in the target language or if their foreignness should be maintained and even highlighted Section II deals with interpretation and considers such issues as uses of polyphony the relationship between painting and theater and representations of women Section III highlights performance issues such as music in modern performances of classical theater and the construction of stage character Written by a highly respected group of British and American scholars and theater practitioners this book challenges the traditional divide between the academy and stage practitioners and between one theatrical culture and another **Young Adult Reader's Adviser** Marion Sader,1992-01-30 The best in literature and language arts mathematics and computer science

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