

A Segunda Vida De Francisco De Assis Teatro

Las historias e invenciones de Félix Muriel, de Rafael Dieste, se publicaron en Buenos Aires en 1943 y, ya entonces, pudo causar cierta sorpresa el hecho de que su autor, exiliado republicano, no se refiriera en ellas a la reciente guerra de España ni a sus consecuencias. Sin embargo, de modo subrepticio, la política estructura el texto y contribuye a construir la problemática unidad del libro -un libro que muchos llamaron "obra maestra" y que José Ramón Marra-López ha situado "al margen de toda posible clasificación". No para clasificarlo, sino para entender esa "marginalidad" y los motivos de su encanto está escrito este estudio, el primero dedicado en extenso específicamente al volumen y el primero que contempla con detenimiento el manuscrito autógrafo.

This catalogue offers the first comprehensive listing of all books published in Spain, Portugal, Mexico and Peru or in Spanish or Portuguese before 1601. It describes over 19,000 bibliographically distinct items, with references to 100,000 surviving copies in over 1,200 libraries worldwide.

Claude Baudez, William L. Fash, Jr., Berthold Riese, William T. Sanders, and David Webster contribute to this monograph, and using an integrated art historical and anthropological approach, consider the House of the Bacabs' context as an elite Maya structure, its excavation and restoration, and its iconographic and epigraphic reconstruction and interpretation, to establish models for understanding Classic Maya social and political life.

The relationship between travel and translation might seem obvious at first, but to study it in earnest is to discover that it is at once intriguing and elusive. Of course, travelers translate in order to make sense of their new surroundings; sometimes they must translate in order to put food on the table. The relationship between these two human compulsions, however, goes much deeper than this. What gets translated, it seems, is not merely the written or the spoken word, but the very identity of the traveler. These seventeen essays—which treat not only such well-known figures as Martin Luther, Erasmus, Shakespeare, and Milton, but also such lesser known figures as Konrad Gr̄unemberg, Leo Africanus, and Garcilaso de la Vega—constitute the first survey of how this relationship manifests itself in the early modern period. As such, it should be of interest both to scholars who are studying theories of translation and to those who are studying “hodoeporics”, or travel and the literature of travel.

The 13th edition of the International Who's Who in Poetry is a unique and comprehensive guide to the leading lights and freshest talent in poetry today. Containing biographies of more than 4,000 contemporary poets world-wide, this essential reference work provides truly international coverage. In addition to the well known poets, talented up-and-coming writers are also profiled. Contents: * Each entry provides full career history and publication details * An international appendices section lists prizes and past prize-winners, organizations, magazines and publishers * A summary of poetic forms and rhyme schemes * The career profile section is supplemented by lists of Poets Laureate, Oxford University professors of poetry, poet winners of the Nobel Prize for Literature, winners of the Pulitzer Prize for American Poetry and of the King's/Queen's Gold medal and other poetry prizes.

First published in 1967

Robert Stevenson's book is a comprehensive, expert and readable study on Aztec and Incan music. He examines the musical cultures at the time of first contact with Europeans and also Mesoamerican and Andean highland musical traditions up to 1800.

During the decades leading up to 1910, Portugal saw vast material improvements under the guise of modernization while in the midst of a significant political transformation - the establishment of the Portuguese First Republic. Urban

planning, everyday life, and innovation merged in a rapidly changing Lisbon. Leisure activities for the citizens of the First Republic began to include new forms of musical theater, including operetta and the revue theater. These theatrical forms became an important site for the display of modernity, and the representation of a new national identity. Author João Silva argues that the rise of these genres is inextricably bound to the complex process through which the idea of Portugal was presented, naturalized, and commodified as a modern nation-state. Entertaining Lisbon studies popular entertainment in Portugal and its connections with modern life and nation-building, showing that the promotion of the nation through entertainment permeated the market for cultural goods. Exploring the Portuguese entertainment market as a reflection of ongoing negotiations between local, national, and transnational influences on identity, Silva intertwines representations of gender, class, ethnicity, and technology with theatrical repertoires, street sounds, and domestic music making. An essential work on Portuguese music in the English language, Entertaining Lisbon is a critical study for scholars and students of musicology interested in Portugal, and popular and theatrical musics, as well as historical ethnomusicologists, cultural historians, and urban planning researchers interested in the development of material culture.

This book shows the centrality of religion to the making of the 1910 Mexican revolution. It goes beyond conventional studies of church-state conflict to focus on Catholics as political subjects whose religious identity became a fundamental aspect of citizenship during the first three decades of the twentieth century. This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology and cultural studies.

A Tale Blazed Through Heaven charts the development of representations of the mythological tale of Mars, Venus, and Vulcan from its origins in Classical Antiquity to its reception in sixteenth- and seventeenth-century Spain. Analysing in detail a number of works of literature and art from what is now known as

Spain's 'Golden Age' -- the period of Cervantes, Velázquez, Calderón, and others -- it explores some of the reasons behind the popularity of the tale amongst both canonical and less well-known writers and painters. In so doing, it sheds lights on a number of aspects of the literary and visual culture of the Early Modern period, both in Spain and, by extension, Europe as a whole.

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1991.

Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Tomochic is a controversial and celebrated example of Mexican fiction. Tomochic is the fictional narration of the 1892 military campaign that resulted in the massacre of the small village of Tomochic, located in the Tarahumara mountains and ordered by the dictatorial regime of Porfirio Díaz. The work is narrated by an eyewitness, the then second lieutenant, Heriberto Frías, and written by him in collaboration with Joaquin Clausell, editor of the newspaper which published it in serial form between March and April of 1893. For a period after the series' publication, the author chose to maintain anonymity. It was expressly this stance which excited more public interest than any other Mexican writer of the 19th century and which eventually led to a drawn out trial to uncover the identity of the author and to implicate him. For, although it is a work of fiction, the general plot of the work, involving a confrontation between a professional army and a handful of citizens, was too similar to the actual massacre as to not be seen by Porfirio Díaz as a reproof of himself and his regime. As a piece of literature, the novel is also admired for its incorporation of two important trends of the nineteenth century-history as literature and the war novel.

Volume 3, "Collections In Focus | National Palaces | Sintra Queluz Pena".

This book offers the first systematic analysis of the cultural and religious appropriation of Andalusian architecture by Spanish historians during the sixteenth and seventeenth centuries. To date this process of Christian appropriation has generally been discussed as a phenomenon of architectural hybridization. However, this was a period in which the construction of a Spanish national identity became a key focus of historical discourse. As a result, cultural hybridity encountered partial opposition from those seeking to establish cultural and religious homogeneity. Spain's Islamic past became a major concern in this period and historical writing served as the site for a complex negotiation of identity. Historians and antiquarians used a range of strategies to re-appropriate the meaning of medieval Islamic heritage as befitted the new identity of Spain as a Catholic monarchy and empire. On the one hand, the monuments' Islamic origin was subjected to historical revisions and re-identified as Roman or Phoenician. On the other hand, religious forgeries were invented that staked claims for buildings and cities having been founded by Christians prior to the arrival of the Muslims in Spain. Islamic stones were used as core evidence in debates that shaped the early development of archaeology, and they also became the centre of a historical controversy about

the origin of Spain as a nation as well as its ecclesiastical history.

In *Front Lines*, Miguel Martínez documents the literary practices of imperial Spain's common soldiers. Against all odds, these Spanish soldiers produced, distributed, and consumed a remarkably innovative set of works on war that have been almost completely neglected in literary and historical scholarship. The soldiers of Italian garrisons and North African presidios, on colonial American frontiers and in the traveling military camps of northern Europe read and wrote epic poems, chronicles, ballads, pamphlets, and autobiographies—the stories of the very same wars in which they participated as rank-and-file fighters and witnesses. The vast network of agents and spaces articulated around the military institutions of an ever-expanding and struggling Spanish empire facilitated the global circulation of these textual materials, creating a soldierly republic of letters that bridged the Old and the many New Worlds of the sixteenth and seventeenth centuries. Martínez asserts that these writing soldiers played a key role in the shaping of Renaissance literary culture, which for its part gave to them the language and forms with which to question received notions of the social logic of warfare, the ethics of violence, and the legitimacy of imperial aggression. Soldierly writing often voiced criticism of established hierarchies and exploitative working conditions, forging solidarities among the troops that often led to mutiny and massive desertion. It is the perspective of these soldiers that grounds *Front Lines*, a cultural history of Spain's imperial wars as told by the common men who fought them. This study of the Spanish monarchy, bureaucracy and representative government under Charles V before and after the comunero revolt (1520-1521) demonstrates how the emperor and Castilian republics institutionalized management procedures that promoted accountability, advanced a meritocracy, and facilitated expansionism and domestic stability.

The past decades have seen a growing “philosophical” interest in a number of authors, but strangely enough Saramago’s oeuvre has been left somewhat aside. This volume aims at filling this gap by providing a diverse range of philosophical perspectives and expositions on Saramago’s work. The chapters explore some possible issues arising from his works: from his use of Plato’s allegory of the cave to his re-readings of Biblical stories; from his critique and “reinvention” of philosophy of history to his allegorical exploration of alternative histories; from his humorous approach to our being-towards-death to the revolutionary political charge of his fiction. The essays here confront Saramago’s fiction with concepts, theories, and suggestions belonging to various philosophical traditions and philosophers including Plato, Pascal, Kierkegaard, Freud, Benjamin, Heidegger, Lacan, Foucault, Pato?ka, Derrida, Agamben, and Žižek.

This new paperback edition of the *The World Encyclopedia of Contemporary Theatre: Europe* covers theatre since World War II in forty-seven European nations, including the nations which re-emerged following the break-up of the former USSR, Czechoslovakia and Yugoslavia. Each national article is divided into twelve sections - History, Structure of the National Theatre Community, Artistic profile, Music Theatre, Theatre for Young Audiences, Puppet Theatre, Design, Theatre, Space and Architecture, Training, Criticism, Scholarship and Publishing and Further Reading - allowing the reader to use the book as a source for both area and subject studies. A new preface and further reading sections by the Series Editor brings the Encyclopedia bang up-to-date making it invaluable to anyone interested in European theatre, as well as students and scholars of performance studies, history, anthropology and cultural studies.

Netherlandish Books offers a unique overview of what was printed during the fifteenth and sixteenth centuries in the Low Countries. This bibliography lists descriptions of over 32,000 editions together with an introduction and indexes. The *Britannica Enciclopedia Moderna* covers all fields of knowledge, including arts, geography, philosophy, science, sports, and much more. Users will enjoy a

