

Fuente Ovejuna

Beginning with the Black Death in 1348 and extending through to the demise of Habsburg rule in 1700, this second edition of Spanish Society, 1348-1700 has been expanded to provide a wide and compelling exploration of Spain's transition from the Middle Ages to modernity. Each chapter builds on the first edition by offering new evidence of the changes in Spain's social structure between the fourteenth and seventeenth century. Every part of society is examined, culminating in a final section that is entirely new to the second edition and presents the changing social practices of the period, particularly in response to the growing crises facing Spain as it moved into the seventeenth century. Also new to this edition is a consideration of the social meaning of culture, specifically the presence of Hermetic themes and of magical elements in Golden Age literature and Cervantes' Don Quijote. Through the extensive use of case studies, historical examples and literary extracts, Spanish Society is an ideal way for students to gain direct access to this captivating period.

Lope de Vega's masterpiece, a classic play of the Spanish Golden Age, in a vibrant new translation Lope de Vega "single-handedly created the Spanish national theatre," writes Roberto González Echevarría in the introduction to this new translation of Fuenteovejuna. Often compared to Shakespeare, Molière, and Racine, Lope is widely considered the greatest of all Spanish playwrights, and Fuenteovejuna (The Sheep Well) is among the most important Spanish Golden Age plays. Written in 1614, Fuenteovejuna centers on the decision of an entire village to admit to the premeditated murder of a tyrannical ruler. Lope masterfully employs the tragicomic conventions of the Spanish comedia as he leavens the central dilemma of the peasant lovers, Laurencia and Frondoso, with the shenanigans of Mengo, the gracioso or clown. Based on an actual historical incident, Fuenteovejuna offers a paean to collective responsibility and affirmation of the timeless values of justice and kindness. Translator G. J. Racz preserves the nuanced voice and structure of Lope de Vega's text in this first English translation in analogical meter and rhyme. Roberto González Echevarría surveys the history of Fuenteovejuna, as well as Lope's enormous literary output and indelible cultural imprint. Racz's compelling translation and González Echevarría's rich framework bring this timeless Golden Age drama alive for a new generation of readers and performers.

Public Theater in Renaissance England and Spain

Vega Carpio (Lope F. De) [Separate Plays.] [Fuente Ovejuna.] All Citizens are Soldiers: Fuente Ovejuna: Translated and Adapted by Ruth Fainlight and Alan Sillitoe

Adapted from Lope de Vega

Fuente ovejuna, Lope de Vega

Conocidas estas obras de Lope y de Monroy, basadas ambas en el hecho de Fuente Ovejuna presentan claras divergencias. La Fuente Ovejuna de Lope no está en la línea común del teatro de este autor. Quiere, más que Monroy, interpretar sobre la escena la parte de la historia de España que rodea como ambiente general la rebelión de Fuente Ovejuna. (...) Aunque pocos años posterior, la obra de Monroy, imaginada de cara a un público andaluz y sobre todo sevillano, parece que no tiene en cuenta en forma tan rigurosa el caso histórico del fondo de la obra, o por indiferencia hacia el criterio cronológico de Lope o por serle ya conocido. Por eso sitúa el núcleo argumental más sobre los personajes nobles que sobre el caso colectivo del pueblo que le da nombre. Siendo más breve la comedia de Lope, resulta en este sentido más compleja.

Tomada de un hecho histórico, la trama se desarrolla en el pueblo cordobés de Fuente Ovejuna en tiempos de los Reyes Católicos (1474-1535). El drama se presenta con un protagonista colectivo (los habitantes del pueblo), como en la Numancia (1585) cervantina o en Los persas de Esquilo. Como ocurre con gran parte de los dramas de Shakespeare, el Fuenteovejuna de Lope ha llegado a conseguir categoría de símbolo, el del prototipo iconográfico-teatral de "la unión del pueblo contra la opresión y el atropello".

Fuente ovejuna and La dama boba

El caballero de Olmedo

Spanish Society, 1348 - 1700

Das Dorf Fuente Ovejuna

Lope de Vega (1562-1635), widely regarded as the architect of the drama of the Spanish Golden Age, was known by his contemporaries as the 'monster of Nature' on account of his creativity as a playwright. Claiming to have written more than a thousand plays, he created plots and characters notable for their energy, inventiveness and dramatic power, and which, in contrast to French classical drama, combine the serious and the comic in their desire to imitate life. Fuente Ovejuna, based on Spanish history, and revealing how tyranny leads to rebellion, is perhaps his best-known play. The Knight from Olmedo is a moving dramatization of impetuous and youthful passion which ends in death. Punishment without Revenge, Lope's most powerful tragedy, centres on the illicit relationship of a young wife with her stepson and the revenge of a dishonoured husband. These three plays, grouped here in translations which are faithful to the original Spanish, vivid and intended for performance, embody the very best of Lope's dramatic art. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

DIVA captivating 17th-century drama of peasants defending their honor against oppression by a feudal lord. Features an excellent English-prose version on the pages facing the original Spanish. /div

Three Major Plays

Panoramas literarios: España

Fuente Ovejuna by Lope de Vega in a Version by Adrian Mitchell

Drama of a Nation

Introduction by Nicholas Dromgoole. Both plays are highly charged emotional works, full of Lope de Vega's vitality. This adaptation of Fuente Ovejuna was performed in Declan Donnellan's directorial debut at the Royal National Theatre.

For my culminating Thesis Project towards completion of my MFA in Television, Film and Theatre

(TVFT)/Acting Option, at the California State University, Los Angeles, I performed the role of Jacinta in Lope de Vega's Fuente Ovejuna. The production ran from November 8 - November 18, 2017 and was presented in Martin Luther King Hall's Dance Studio. This ensemble-focused, bilingual Spanish/English production was directed by Anna Estrada, a guest lecturer from Spain's Institut de Teatre, Barcelona. Jacinta's rape is a pivotal moment that ignites the villagers to rise up against the Fernan Gomez de Guzman and his troops. The emotionally and physically demanding scenes provided me the opportunity to apply the training and skills I have gained in this MFA program.

Fuente Ovejuna [The Sheep Well]

Traveler, There Is No Road

and La dama boba. in the original spanish. Lope de Vega. Introduction and notes by Everett W. Hesse

Fuente Ovejuna, a Play in Two Acts, Translated and Adapted from the Spanish of Lope de Vega

Fuente Ovejuna (C.1613) is the most famous and frequently performed play by the creator of Spanish theatre, Lope de Vega (1562-1635). Astonishingly for its period, it celebrates the murder in 1476 of a nobleman, the Grand Commander of the Military Order of Calatrava, by the peasants he had oppressed, and their subsequent solidarity under torture. Fuente Ovejuna, however, is less a history lesson or political tract than an optimistic moral fable.

Richly varied collection of 10 plays from 16th through 20th centuries. The Vigilant Sentinel by Miguel de Cervantes; Fuente Ovejuna by Lope de Vega; Life Is a Dream by Pedro Calderon de la Barca; Blood Wedding by Federico García Lorca, 6 more. Preface by John Gassner. Introduction and notes on each play.

Flyer for a Production of Fuente Ovejuna by Lope de Vega

A Play in Two Acts

Theatre, the Spanish Civil War, and the Decolonial Imagination in the Americas

A Companion to Golden Age Theatre

El prestigioso filólogo Francisco López Estrada se ocupa de la obra de Cristobal de Monroy y Silva, hidalgo y escritor alcalareño del siglo XVII, que cultivó tanto la poesía como la prosa y el teatro. El autor aborda el estudio global del escritor, llevando a la par a cabo un detenido análisis de su particular versión de Fuente Ovejuna.

Lope de Vega's Fuente Ovejuna takes its name from a Spanish Village which rebels against its military tyrant. It is a true story of rebellion led by a young woman. The play has become a symbol of worldwide struggles against oppression. Lost in a Mirror (El Castigo sin Venganza) is the story of a woman who marries a contemptuous Duke and finds herself, against her will, falling in love with her stepson. Their illicit love is discovered and the Duke exacts revenge, leaving his own life in ruins. The play is driven by highly-charged sexual poetry.

Fuente ovejuna, o, El castigo más debido y la venganza más justa

Great Spanish Plays in English Translation

Fuente Ovejuna; The Knight from Olmedo; Punishment Without Revenge Olmed

Lope de Vega and the Limits of Conformity

A reappraisal of Lope's literary career, bringing out the complexities of his dramatic texts.

The townspeople of Fuente Ovejuna take vengeance on their comendador for his cruelty; they kill him and the whole town takes the blame. With this play, based on historical facts that occurred during the reign of Ferdinand and Isabela, Lope de Vega transforms a piece of history into living things. The author manages to write a masterpiece whose protagonist is the entire town.

Fuente Ovejuna

Fuenteovejuna

A Dual-Language Book

Skaapfontein (Fuente Ovejuna).

Traveler, There Is No Road offers a compelling and complex vision of the decolonial imagination in the United States from 1931 to 1943 and beyond. By examining the ways in which the war of interpretation that accompanied the Spanish Civil War (1936-1939) circulated through Spanish and English language theatre and performance in the United States, Lisa Jackson-Schebetta demonstrates that these works offered alternative histories that challenged the racial, gender, and national orthodoxies of modernity and coloniality. Jackson-Schebetta shows how performance in the US used histories of American empires, Islamic legacies, and African and Atlantic trades to fight against not only fascism and imperialism in the 1930s and 1940s, but modernity and coloniality itself. This book offers a unique perspective on 1930s theatre and performance, encompassing the theatrical work of the Cuban, Puerto Rican, and Spanish diasporas in the United States, as well as the better-known Anglophone communities. Jackson-Schebetta situates well-known figures, such as Langston Hughes and Clifford Odets, alongside lesser-known ones, such as Erasmo Vando, Franca de Armiño, and Manuel Aparicio. The milicianas, female soldiers of the Spanish Republic, stride on stage alongside the male fighters of the Lincoln Brigade. They and many others used the multiple visions of Spain forged during the civil war to foment decolonial practices across the pasts, presents, and futures of the Americas. Traveler conclusively demonstrates that theatre and performance scholars must position US performances within the Americas writ broadly, and in doing so they must recognize the centrality of the hemisphere's longest-lived colonial power, Spain.

This Companion is a readable and up-to-date guide to all aspects of the extraordinary flowering of theatre in Early-Modern Spain.

All Citizens are Soldiers (Fuente Ovejuna)

Fuente Ovejuna/Lost in a Mirror

All Citizens are Soldiers

The Historical Elements of Lope de Vega's Fuente Ovejuna

Designed for upper-level courses, the second edition of PANORAMAS LITERARIOS: ESPAÑA introduces students to the

study of Spanish literature through representative works by major literary figures from the Middle Ages to the present. This anthology places a strong emphasis on literature of the twentieth and twenty-first centuries and includes some of the most influential and active writers today. The carefully chosen selections exemplify the genres of narrative, drama, and poetry, as well as the most important literary currents of the period under study. This text is part of a two-volume anthology that can be used separately or in conjunction with its companion volume, PANORAMAS LITERARIOS: AMÉRICA HISPANA.

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Fuente Ovejuna es el drama en que Lope alcanza la plenitud de sus poderes creativos, alarga una mirada más penetrante sobre la condición humana y define con mayor nitidez su imagen de la sociedad y de la historia. Donald McGrady lo presenta aquí según un criterio de extrema fidelidad a la Docena parte de las comedias de Lope de Vega (1619), pero sanando las deficiencias de esa única edición antigua gracias al escrutinio más amplio que hasta hoy se ha realizado de la tradición de la obra, incluyendo las variantes entre los diversos ejemplares y tiradas de la Docena parte, con las correcciones de la época, así como algún fragmento manuscrito más cercano que la príncipe al original lopeveguesco. La anotación recoge y ampliando las aportaciones de los numerosos estudios y ediciones anteriores, ilumina cabalmente la letra y el espíritu de Fuente Ovejuna.

Fuente Ovejuna; The Knight from Olmedo; Punishment Without Revenge

Jacinta: Fuente Ovejuna, An Actor's Journey

Lope de Vega: Fuente Ovejuna

Fuente Ovejuna ; Lost in a Mirror (It Serves Them Right)

Lope de Vega (1562-1635), the architect of the drama of the Spanish Golden Age, created plots and characters notable for their energy, inventiveness and dramatic power, and which, in contrast to French classical drama, combine the serious and the comic in their desire to imitate life. This unique edition combines Lope's best-known play Fuente Ovejuna, The Knight from Olmedo and Punishment without Revenge. These three plays, grouped here in translations which are faithful to the original Spanish, vivid and intended for performance, embody the very best of Lope's dramatic art.

NT, Royal National Theatre

Sein Ist Schein

Playing the King