

Juan Bautista Poggio Monteverde 1632 1707

Estudio Y Obra Completa

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this reference work provides bibliographic details for students of 18th century studies

in this comparative study of english and spanish drama the author concerns himself with theatrical conventions the social significance of drama and audience reception in early modern spain and england his primary focus of this study is the drama of shakespeare and some of his contemporaries particularly thomas dekker in england and the peasant honor plays of lope de vega in spain the study addresses the representation of social conflict in the public drama of these two countries and it provides not only literary analysis of individual plays but also fascinating new insights into the sociology of theatre as an institution

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innovation and conflict have always characterized early modern spanish theater the dramatic text transformed and reincarnated with each interpretation onstage was in a

constant state of flux in the golden age and a number of dramatic poets of the day wrote both for the stage and about the changes it was undergoing my research examines the relationship between theatrical practice performance and audience reception as well as their influence on theatrical poetics i utilize recent performance and reception theories from such scholars as elin diamond herbert blau susan bennett and hans robert jauss to name a few as the primary theoretical bases for an exploration of the early modern spanish dramatic tradition finally i analyze the interrelationship between theory and practice by juxtaposing six playwrights treatises defending their originality on the boards with a representative play from each one my examination of bartolome de torres naharro s prohemio of the propalladia 1517 in relation to the comedia ymenea 1516 as well as juan de la cueva s exemplar poetico 1606 and the comedia del infamador 1581 illustrates how initial interest in performance and reception shaped both dramatic practice and theory in sixteenth century spain i then move to the spanish comedia looking at lope de vega s arte nuevo 1609 and tirso de molina s los cigarrales de toledo 1624 with relation to lo fingido verdadero 1607 08 and el vergonzoso en palacio c 1611 respectively finally with regard to the ways in which performance and audience reception affect the production of the auto sacramental and court drama i study pedro calderon de la barca s dramatic precepts found in the prologue to his collection of autos 1677 and their further development in la segunda esposa o triunfar muriendo c 1649 then i present a discussion of francisco antonio de bances candamo s dramatic treatise teatro de los theatros 1689 94 and focus on the traditions of court theater seen in duelos de ingenio y fortuna 1686 these six early modern writers remind us that theater is the most public and revealing of all the arts since an active and interactive audience is a dynamic requisite element of its conception

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