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MEMO SIGLO DE TEATRO ESPAÑOL



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# Enrique Gaspar Medio Siglo De Teatro Espanol

**Victor M. Corman**



## **Enrique Gaspar Medio Siglo De Teatro Espanol:**

Enrique Gaspar. Medio Siglo de Teatro Español. [With a Portrait.]. Daniel POYAN DÍAZ, Enrique GASPAR, 1957

*Enrique Gaspar* Daniel Poyán Díaz, Enrique Gaspar, 1957      *The Time Ship* Enrique Gaspar, 2012-06-26 H G Wells wasn't the only nineteenth century writer to dream of a time machine The Spanish playwright Enrique Gaspar published *El anacronopete* He who flies against time eight years before Wells's influential work appeared The novel begins at the 1878 Paris Exposition where Dr Don Sindulfo unveils his new invention which looks like a giant sailing vessel Soon the doctor embarks on a voyage back in time accompanied by a motley crew of French prostitutes and Spanish soldiers The purpose of his expedition is to track down the imprisoned wife of a third century Chinese emperor believed to possess the secret to immortality A classic tale of obsession high adventure and star crossed love *The Time Ship* includes intricately drawn illustrations from the original 1887 edition and a critical introduction that argues persuasively for *The Time Ship*'s historical importance to science fiction and world literature      **La Recepción del texto literario** Jean-Pierre Etienne, Leonardo Romero, 1988

Enrique Gaspar Daniel Poyán Díaz, 1957      *Literatura e imagen: la "Biblioteca Arte y Letras"* Raquel Gutiérrez Sebastián, Juan Molina Porras, Ángeles Quesada Novás, Monserrat Ribao Pereira, Borja Rodríguez Gutiérrez, 2012-02-08 A finales del siglo XIX en Barcelona se produjo un desarrollo de la industria tipográfica que coincidió con el auge del esteticismo catalán en las artes decorativas y gráficas Fruto de ello surgió como máximo exponente la Biblioteca Arte y Letras en donde a la calidad de los textos literarios se unieron una magnífica serie de ilustraciones de los dibujantes más prestigiosos de la época así como unas bellísimas cubiertas que aún hoy día constituyen un modelo de encuadernación artística Se aborda ahora el estudio conjunto de esta colección de libros y se realiza una catalogación en algunas de las obras más representativas haciendo hincapié en la relación entre el discurso literario y el gráfico      El teatro en la España del siglo XIX David Thatcher Gies, 1996-04-23 Este es el primer estudio exhaustivo que se hace sobre el teatro español del XIX género de importancia capital que produjo más de 10 000 obras a lo largo del siglo De todo este material en su mayor parte desconocido hasta la fecha David Gies incluye en su análisis los textos la dimensión de las puestas en escena y la repercusión de los espectáculos Su libro aclara aspectos sobre el drama político de la época de la invasión napoleónica el teatro escrito por mujeres el teatro socialista el drama neorromántico la relación entre parodia y corrientes teatrales dominantes y el desafío dramático de Galdós Este ameno estudio permite al fin que estudiantes y expertos puedan reconsiderar adecuadamente el canon textual

**The Canon and the Archive** Wadada C. Ríos-Font, 2004 Ríos-Font re-reads nineteenth and twentieth century Spanish texts and authors that have tested the boundary between high and low repositioning them within Spanish critical tradition Through these self-reflexive readings the book explores how the definition of literature has changed in more than two centuries of modernity in Spain and the institutional and cultural negotiations behind this change Jacket      Enrique Gaspar Daniel Poyán Díaz, 1957      *El Dramaturgo y Los Actores* Carmen Menéndez Onrubia, 1984      *Historia social de la literatura*

*española (en lengua castellana)* Carlos Blanco Aguinaga, Julio Rodríguez Puértolas, Iris M. Zavala, 2000-01-01 Este libro ofrece una visión de conjunto de la creación literaria en España desde la Edad Media hasta principios de los años ochenta. En él se aborda el estudio de los principales autores y obras a partir de sus respectivos contextos sociohistóricos con lo que la Literatura se configura como un producto ligado indisolublemente a la Historia sin la cual es imposible obtener una adecuada representación de la misma. *El neorromanticismo español y su época* José Echegaray, Carmen Menéndez Onrubia, María Guerrero, Julián Avila Arellano, 1987

**Claves socioculturales y literarias en la obra de Eugenio Sellés y Ángel (1842-1926). Una aproximación al teatro español de finales del siglo XIX** Concepción Fernández Soto, 2006-05-25 Eugenio Sellés y Ángel 1842-1926 es un dramaturgo que se encuadra dentro de lo que se ha venido denominando teatro posromántico o de la Restauración. Su personalidad dramática es poco conocida para la crítica literaria actual pese a que en su tiempo se le tuvo en alta consideración y fue un hombre público relevante en el ambiente cultural y literario en el Madrid de fin de siglo académico. Presidente de la SAE, ateneísta, Gobernador Civil, etc. Esta Tesis Doctoral rescata esta figura para contribuir al esclarecimiento de una de las parcelas de la historia del teatro español más desprovista de estudios significativos sobre algunas de sus más interesantes figuras. La investigación se estructura en tres partes: la primera, capítulos uno y dos, consiste en una aproximación a la biografía del autor y una ordenación y presentación general y cronológica según fecha de estreno de su producción dramática en total 32 obras entre las representadas y las no representadas. Esta ordenación ha atendido a un triple criterio bibliográfico literario y de la representación y recepción en la crítica periodística del momento. En la segunda parte, capítulos tres al doce, se analiza e interpreta la obra dramática de Sellés en su contexto señalando su evolución dramática paralela al desarrollo de las políticas sociales, ideológicas y literarias de la época, marcada esta por un profundo proceso de transición desde la Restauración canovista hasta los inicios de la modernidad en el siglo XX. El dramaturgo presenta una clara evolución: sus inicios son con el drama histórico *La Torre de Talavera* (1877) y *Maldades que son justicias* (1878), herencia tardía del Romanticismo que revitaliza José Echegaray, pasa por dramas de costumbres sociales y tesis moralizadora, el mejor ejemplo es *El Nudo Gordiano* (1878), éxito clamoroso que consolida definitivamente su prestigio en el mundo teatral; le siguieron dramas naturalistas *Las Esculturas de carne* (1883) *Las Vengadoras* (1884), dramas regeneracionistas *La Vida pública* (1885) *La Mujer de Loth* (1896), dramas sociales monólogos, arreglos, traducciones en una larga y cuidada producción que encuentra acomodo en los mejores teatros de Madrid: Princesa, Comedia Española, Lara, y a la que dan vida los mejores actores y directores de escena del momento: Antonio Vico, María Guerrero, María Tubau, Emilio Mario. Sin embargo, su misma dilatación en el tiempo llega a colocar al dramaturgo en una situación de desfase ante los nuevos modos teatrales que van entrando con el siglo XX, ante los que responde con una rentable dedicación al género chico: *La Balada de la luz* (1900) o *El corneta de la partida* (1903). La tercera parte, capítulos trece al quince, aborda el análisis de los aspectos temáticos: honor, adulterio, crítica de costumbres sociales de la burguesía decimonónica y formales de su teatro: estilo, preceptiva dramática para terminar situando al dramaturgo ante la

renovación teatral de 1900 ejemplificada en los nuevos moldes modernistas y el recambio generacional Benavente Linares Rivas Arniches paralelamente al desarrollo de las nuevas ventanas del ocio que el nuevo siglo iba presentando el cine o el music hall Asimismo se incluye la consideración del dramaturgo ante la crítica literaria actual Finaliza la Tesis con una amplia bibliografía general una revisión bibliográfica completa del autor incluidas las referencias no dramáticas como ensayos y cuentos y la que hay sobre su obras como varios Apéndices Documentales en los que se dan a conocer cartas inéditas y documentos de interés relacionados con su teatro y su persona

**El Teatro Español de Madrid** Eduardo Pérez-Rasilla, 2023-10-26 Este libro quiere ser un lugar de fácil acceso para la historia del Teatro Español un espacio emblemático en Europa y cuya historia es tan amplia que sorprende incluso a aquellos especialistas que conociéndola bien vuelven a sumergirse en ella a la búsqueda de nuevos datos o episodios poco conocidos Se trata además de la primera publicación dedicada a ofrecer una historia completa del Teatro desde sus orígenes como el Corral del Príncipe en el último cuarto del siglo XVI hasta la actualidad para lo cual presenta un total de trece capítulos más la presentación a cargo de trece reputados investigadores en la historia teatral y literaria de nuestro país

General Catalogue of Printed Books British Museum. Department of Printed Books, 1969

**C'est ça le théâtre!**, 2010

*La ciencia ficción española* Fernando Martínez de la Hidalga, 2002

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Stechert-Hafner Book News, 1957

**Historia de la literatura española: Siglo XVIII : Romanticismo** Angel Valbuena Prat, 1981

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