Flor nueva de romances viejos es fruto de toda una vida de trabajo de don Ramón Menéndez Pidal (1869-1968). Entre las muchas deudas que la ciencia y la cultura españolas tienen contraídas con don Menéndez Pidal, destaca la de la recuperación de las reliquias épicas y del Romancero. En una tarea que ocupó toda su vida, don Ramón fue conjugando las investigaciones en archivos, de los que sacó a la luz joyas desconocidas, con el trabajo de campo por todas las regiones españolas, recogiendo de labios de las gentes la tradición ininterrumpida de la lírica popular. Fruto de ambos trabajos es este libro clásico, FLOR NUEVA DE ROMANCES VIEJOS, que recoge una selección de canciones épico-líricas de fondo heroico y caballeresco: historias de don Rodrigo, el Cid, o los Siete infantes de Lara; romances moriscos o de frontera, todos ellos situados en su contexto y anotados críticamente para su cabal comprensión.VOCES DE ESPAÑA, Second Edition is a literary anthology that introduces readers to the major writers and literary movements in Spain. Designed to provide a comprehensive introduction to Spanish literature, this fascinating book helps readers see the role that literature has played in shaping the nation. The completely revised second edition contains new essays and readings by contemporary authors as well as updated exercises, biographies, chronologies, and bibliographies that are intended to reflect the creation and evolution of ideas and attitudes toward Spanish identity. A specialized website includes lives links to additional resources as well as information pertaining to artwork, architecture, music, and film so that readers can see the relationship between literature and other cultural manifestations. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.First published in 1961, A New History of Spanish Literature has been a much-used resource for generations of students. The book has now been completely revised and updated to include extensive discussion of Spanish literature of the past thirty years. Richard E. Chandler and Kessel Schwartz, both longtime students of the literature, write authoritatively about every Spanish literary work of consequence. From the earliest extant writings though the literature of the 1980s, they draw on the latest scholarship. Unlike most literary histories, this one treats each genre fully in its own section, thus making it easy for the reader to follow the development of poetry, the drama, the novel, other prose fiction, and nonfiction prose. Students of
the first edition have found this method particularly useful. However, this approach does not preclude study of the literature by period. A full index easily enables the reader to find all references to any individual author or book. Another noteworthy feature of the book, and one omitted from many books of this kind, is the comprehensive attention the authors accord nonfiction prose, including, for example, essays, philosophy, literary criticism, politics, and historiography. Encyclopedic in scope yet concise and eminently readable, the revised edition of A New History of Spanish Literature bids fair to be the standard reference well into the next century. The present English version, authorized by the publishers and heirs of M. Merimee, is based on the third French Edition. New material of two sorts has been added, however. First, the translator has been allowed to utilize an annotated, interleaved copy of the Precis, 1922, in which the author, and after his death his son Henri, himself a distinguished Hispanist, had set down material for the next revision. This accounts for many inserted names and phrases, and some paragraphs. Second, the translator has rewritten and added with some freedom. The region of northern New Mexico and southern Colorado holds a unique place in the world of Spanish folk literature. Isolated from the rest of the Spanish-speaking world for most of its history since its first settlement in 1598, it has retained, even into our own time, much of its Hispanic folkloric heritage from the sixteenth and seventeenth centuries—ballads, songs, poems, folktales, sayings, anecdotes, proverbs, riddles, and folk drama. In this book, written in the late 1930s and never before published, Aurelio M. Espinosa, New Mexico’s pioneer folklorist, presents the first comprehensive, authoritative account of the relict folklore, bringing together the results of his collecting during the first third of this century, in the Southwest and in Spain, and his many ground-breaking scholarly studies. Book is clean and tight. No writing in text. Like New. A series of essays by Edward M. Wilson, originally published in 1980, and written at various stages of his career. Los trabajos que se incluyen en el presente libro fueron expuestos por sus autores en el Curso de Verano que, con el mismo título, organizó en Cuenca el Vicerrectorado de Extensión Universitaria de Castilla-La Mancha, del 11 al 13 de julio de 1990. En el libro se abordan distintos aspectos y problemas sobre la creación, promoción y difusión de la poesía infantil, así como la actual preocupación social por la poesía de carácter infantil, en un intento conjunto de sentar unas mínimas bases para la reflexión crítica y el debate sobre los principales aspectos de la relación del niño con la poesía. Scholarship on the late medieval and early modern Castilian frontier ballad has tended to fall into two distinct categories: analyses which promote a view of the fronterizo corpus as an instrument of anti-Muslim, nationalist ideology in the service of the Christian Reconquest, or interpretations which favour the perception of the poems as idealizing and distinctly Islamophile in their representations of Granadan Muslims. In this study, Yiacoup offers readings of the romances fronterizos that take into consideration yet look beyond expressions of cross-cultural hostility or sympathy in order to assess the ways in which the poems recall a process of cultural exchange between Christians and Muslims. An understanding of the relationship between the ballads, their original social setting, and the setting in which they achieved their greatest popularity provides the framework for this interpretation of the poems’ shifting cultural connotations. Accordingly, Yiacoup traces the evolution of their historical and cultural significance as they moved from their origins in the fourteenth and fifteenth centuries, when a Castilian frontier with Islamic Granada was still a reality, into the sixteenth, when this boundary vanished as part of the larger realignment of cultural, territorial and political frontiers of the new ‘Spanish’ empire. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible to scholars, students, researchers, and general readers. Rich with historical and cultural value, these works are published unaltered from the original University of Minnesota Press editions. The books offered through Minnesota Archive Editions are produced in limited quantities according to customer demand and are available through select distribution partners. This study offers an introduction to an important branch of Spanish literature -- the romance, or ballad. Although a great many of these poems have been translated into English by various authors, they are not generally known nor easily accessible. Collected here for the first time in a single volume is a broad and representative sampling of romances in translation that encompasses historical ballads (including those about Spain’s greatest folk hero, el Cid), Moorish ballads, and ballads of chivalry, love,
and adventure. For the collection, Shasta M. Bryant has written a perceptive commentary and critique in which he discusses the individual poems and compares the translation with the original; both texts are presented to facilitate comparison. For those who wish to pursue their reading further there is an index of romances that have been translated into English, along with the names of the translators. Although the text has been written with the non-specialist in mind, this book will be equally valuable for students of comparative literature and of medieval Spain. Pretende iniciar al alumno en el análisis literario y facilitarle la adquisición del hábito de lectura. El análisis y la manipulación de textos literarios se convierte en este manual de aula en una actividad amena, rigurosa, creativa y didácticamente eficaz. This book is a study of the nine short poems, called romances, composed by the Spanish mystic Saint John of the Cross (San Juan de la Cruz). The focus of the poems is the Trinity, and their point of departure is the opening verses of the Gospel of John. This is the first in-depth, English-language analysis of these poems, and looks at their literary, historical, scriptural, theological, and mystical elements. It also ties these works to San Juan’s better-known lyrical poems and his prose commentaries. It will appeal to anyone interested in Spanish mystical poetry and the sources that inform that poetry.

En este completo manual se ofrece de modo exhaustivo, y a la vez ágil y manejable, un graduado recorrido por la historia de nuestras letras. La literatura en lengua española es, sin duda, una de las aportaciones más valiosas a la cultura universal. A lo largo de los siglos, a uno y otro lado del Atlántico se ha ido forjando un repertorio amplio, variado y extremadamente rico, innovador y revolucionario en sus momentos estelares, razonable adaptación de tendencias foráneas en otras etapas. Esta Historia esencial resume lo más interesante de esa ingente producción. Desarrolla con la necesaria amplitud la obra de los autores centrales de España e Hispanoamérica y recuerda en breves síntesis orientadoras las creaciones que complementan el panorama, añaden los necesarios matices y perfilan el marco que configura cada una de las épocas literarias. Se ha conseguido en este volumen trazar la evolución conjunta de todas las naciones que tienen el español como privilegiado instrumento de expresión artística. Se han armonizado de forma clara, precisa y equilibrada las distintas contribuciones al acervo común. Para ello se ha tenido en cuenta tanto la significación absoluta de las obras y autores como el papel que han desempeñado en la evolución artística y cultural de cada país o región.

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