

jetivo. Sus observaciones concretas del mundo humano circundante son casi siempre penetrantes, estimulantes y reveladoras de la aguda sensibilidad intelectual y estética que el autor ya ha esgrimido en varias decenas de libros y centenares de artículos. De todo esto salta a la vista el axioma que afirma que quien no siente profundamente sus propias desgracias y regocijos, como vívidamente aparecen en *Testimonio*, no puede sentir compasión por las penurias de otros ni regocijarse por la felicidad del prójimo.

Por los datos que encierra el testimonio de este dinámico y fructífero Ulises peruano, su nueva obra completa será indispensable cuando, con la debida perspectiva temporal, se escriban la metahistoria de las letras y la intrahistoria de la política peruanas.

Los numerosos lectores asiduos de Luis Alberto Sánchez anticipan el placer intelectual de seguir leyendo los tomos restantes de su *Testimonio*, que en su larga bibliografía ocupará un lugar preferencial.

EUGENIO CHANG RODRÍGUEZ

*Queens College of the City University of New York.*

RICARDO DESCALZI. *Historia crítica del teatro ecuatoriano*. Quito: Casa de la Cultura Ecuatoriana, 1968. (6 volúmenes).

En el Ecuador, con excepción de unos cuantos artículos panorámicos, nada de importancia se había publicado sobre el teatro antes de esta *Historia crítica del teatro ecuatoriano*, libro que, en consecuencia, especialmente por constar de seis volúmenes, constituye una gran sorpresa.

Ricardo Descalzi ha sido un devoto aficionado al teatro desde su juventud. Es dramaturgo y ahora también historiador de teatro. Ha compuesto varios dramas, entre los cuales mencionamos *Asfiteatro* (1936), *En el horizonte se alzó la niebla* (1943), *Portovelo* (1951) y *Clamor de sombras* (1961). Ha escrito relatos y también trabajos relacionados con su profesión, la medicina.

Esta obra en seis volúmenes, ilustrada por los reconocidos pintores ecuatorianos Oswaldo Guayasamín y Eduardo Kingman, está dividida en tres partes principales: "La historia" (pp. 1-145), "Autores y obras" (pp. 146-1877) y "Un poco más de historia" (pp. 1879-2123). Antes de entrar en materia, el autor, consciente del riesgo de su empresa, anticipa en la "Presentación" que tiene la "duda íntima de no haber logrado un conocimiento completo" del fenómeno teatral ecuatoriano (p. 12), afirmación que él mismo se vio en el caso de quitarle todo matiz de falsa modestia, al añadir una tercera parte a su obra cuando las otras dos se hallaban ya en prensa, con el fin de perfeccionarlas con nuevos datos y algunas rectificaciones. La estructura del libro queda así un tanto deslucida, pero, evidentemente, la recolección de información, que era lo que el escritor se propuso hacer en primer término, se acrecienta en buena medida. Además,

# Historia Critica Del Teatro Ecuatoriano

**Ricardo Descalzi**



## Historia Critica Del Teatro Ecuatoriano:

Historia crítica del teatro ecuatoriano Ricardo Descalzi, 1968      **Historia crítica del teatro ecuatoriano** Ricardo Descalzi, 1968      *Encyclopedia of Latin American Theater* Eladio Cortés, Mirta Barrea-Marlys, 2003-12-30 Latin American culture has given birth to numerous dramatic works though it has often been difficult to locate information about these plays and playwrights This volume traces the history of Latin American theater including the Nuyorican and Chicano theaters of the United States and surveys its history from the pre Columbian period to the present Sections cover individual Latin American countries Each section features alphabetically arranged entries for playwrights independent theaters and cultural movements The volume begins with an overview of the development of theater in Latin America Each of the country sections begins with an introductory survey and concludes with copious bibliographical information The entries for playwrights provide factual information about the dramatist s life and works and place the author within the larger context of international literature Each entry closes with a list of works by and about the playwright A selected general bibliography appears at the end of the volume      **Historia crítica del teatro ecuatoriano** Ricardo Descalzi, 1968      *World Encyclopedia of Contemporary Theatre* Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series      *World Encyclopedia of Contemporary Theatre* Arthur Holmberg, Carlos Solorzano, 2014-06-03 The second volume of the 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 in conjunction with the other volumes in this series it forms a reference resource of unparalleled value      **World Encyclopedia of Contemporary Theatre** Don Rubin, Carlos Solorzano, 2013-10-08 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 The Cambridge History of Latin American Literature Roberto Gonzalez Echevarría, Enrique Pupo-Walker, 1996-09-19 The Cambridge History of Latin American Literature is by far the most comprehensive work of its kind ever written Its three volumes cover the whole sweep of Latin American literature including Brazilian from pre Colombian times to the present and contain chapters on Latin American writing in the USA Volume 3 is devoted partly to the history of Brazilian literature from the earliest writing through the colonial period and the Portuguese language traditions of the nineteenth and twentieth centuries and partly also to an extensive bibliographical section in which annotated reading lists relating to the chapters in all three volumes of The Cambridge History of Latin American Literature are presented These bibliographies are a unique feature of the History further enhancing its immense value as a reference work **Concise Encyclopedia of Latin American Literature** Verity Smith, 2014-01-14 The Concise Encyclopedia includes all entries on topics and countries cited by many reviewers as being among the best entries in the book entries on the 50 leading writers in Latin America from colonial times to the present and detailed articles on some 50 important works in this literature those who read and studied in the English speaking world *La representación de la Conquista en el teatro latinoamericano de los siglos XX y XXI* Verena Dolle, 2014-12-31 18 destacados investigadores analizan detenidamente más de 30 piezas de teatro latinoamericanas sobre la Conquista estrenadas entre 1897 y 2010 El abanico abarca la mayoría de los países latinoamericanos de México hasta Argentina pasando por América Central Colombia Venezuela Ecuador Perú Chile y Brasil Con ello este volumen llena un vacío en la investigación al dirigir la mirada no solo a México sino más allá de esta Conquista por antonomasia Los resultados aquí presentados demuestran una presencia prolífera del tema entre los estrenos teatrales de toda América Latina a lo largo del siglo XX y las primeras décadas del XXI por consiguiente más allá de la fecha conmemorativa del Quinto Centenario del Descubrimiento en 1992 Junto a personajes tan notorios como Colón Cortés y Las Casas aparecen también figuras con proyección regional América de su papel como lugar de la memoria la tematización dramática de la Conquista que la ocupación violenta de un territorio por invasores que se consideran superiores más civilizados desarrollados o que son simplemente más fuertes y codiciosos de los recursos materiales del subsuelo sigue suponiendo un estímulo atractivo para la imaginación Hoy en día en tiempos de la globalización de los mercados neoliberales por un lado y los movimientos fundamentalistas por otro el tema sirve a menudo como ámbito de proyección para traer a colación constelaciones actuales de encuentros entre culturas heterogéneas como de imposición y negociación de relaciones de poder **El lagarto en la mano y otros relatos** Juan Andrade

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 Luzuriaga,1984      City at the Center of the World Ernesto Capello,2011-11-13 In the seventeenth century local Jesuits and  
 Franciscans imagined Quito as the new Rome It was the site of miracles and home of saintly inhabitants the origin of  
 crusades into the surrounding wilderness and the purveyor of civilization to the entire region By the early twentieth century  
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## **Historia Critica Del Teatro Ecuatoriano** Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Historia Critica Del Teatro Ecuatoriano**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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