



# Hispanic Baroques

**Rolando Perez**



## Hispanic Baroques:

Hispanic Baroques Nicholas Spadaccini, Luis Martín-Estudillo, 2005 Essays focus on Baroque as a concept and category of analysis which has been central to an understanding of Hispanic cultures during the last several hundred years *The Transatlantic Hispanic Baroque* Harald E. Braun, Jesús Pérez-Magallón, 2016-03-03 Gathering a group of internationally renowned scholars this volume presents cutting edge research on the complex processes of identity formation in the transatlantic world of the Hispanic Baroque Identities in the Hispanic world are deeply intertwined with sociological concepts such as class and estate with geography and religion i e the mixing of Spanish Catholics with converted Jews Muslims Dutch and German Protestants and with issues related to the ethnic diversity of the world s first transatlantic empire and its various miscegenations Contributors to this volume offer the reader diverse vantage points on the challenging problem of how identities in the Hispanic world may be analyzed and interpreted A number of contributors relate earlier processes and formations to Neo Baroque and postmodern conceptualisations of identity Given the strong interest in identity and identity formation within contemporary cultural studies the book will be of interest to a broad group of readers from the fields of law geography history anthropology and literature *The Spanish Baroque and Latin American Literary Modernity* Crystal Anne Chemris, 2021 This book aims to develop a broader view of the trajectory of Hispanic modernity tracing a motif of recurring impasse first seen in peninsular Baroque texts and continuing into Latin American colonial and modern literature Inspired by Walter Benjamin s notion of constellation this book draws on theories of Latin American modernity to investigate the Spanish literary Baroque and its repetitions as a historical cultural predicament in Latin American colonial and modern texts Inca Garcilaso Borges Carpentier Rulfo Dar o and a range of Latin American Post Symbolist poets Agustini Pizarnik Sosa Lienlaf and Huinao are juxtaposed with the Lazarillo the Quijote Fuenteovejuna and G ngora s Soledades to produce original readings on topics of violence rape frustrated pilgrimage and the truncated ambitions of colonized peoples and confessional minorities In turn Benjamin is juxtaposed with Mallarm to recast the aesthetic dynamics of modernity in political terms in order to understand the Baroque within a more broadly historicized concept of the avant garde Generous in scope this book addresses the community of Spanish and Latin American criticism as well as emerging and pressing theoretical concerns within the field of comparative literature **Lexikon of the Hispanic Baroque** Evonne Levy, Kenneth Mills, 2014-01-06 Over the course of some two centuries following the conquests and consolidations of Spanish rule in the Americas during the late fifteenth and early sixteenth centuries the period designated as the Baroque new cultural forms sprang from the cross fertilization of Spanish Amerindian and African traditions This dynamism of motion relocation and mutation changed things not only in Spanish America but also in Spain creating a transatlantic Hispanic world with new understandings of personhood place foodstuffs music animals ownership money and objects of value beauty human nature divinity and the sacred cultural proclivities a whole lexikon of things in motion variation and relation to one another

Featuring the most creative thinking by the foremost scholars across a number of disciplines the Lexikon of the Hispanic Baroque is a uniquely wide ranging and sustained exploration of the profound cultural transfers and transformations that define the transatlantic Spanish world in the Baroque era Pairs of authors one treating the peninsular Spanish kingdoms the other those of the Americas provocatively investigate over forty key concepts ranging from material objects to metaphysical notions Illuminating difference as much as complementarity departure as much as continuity the book captures a dynamic universe of meanings in the various midst of its own re creations The Lexikon of the Hispanic Baroque joins leading work in a number of intersecting fields and will fire new research it is the indispensable starting point for all serious scholars of the early modern Spanish world

**Essays on the Literary Baroque in Spain and Spanish America** John Beverley, 2008 The Hispanic Baroque is a Janus faced phenomenon one of its faces peering at the sunset of feudalism the other at the dawn of European modernity This collection of essays seeks to engage with this paradox and its consequences for understanding Spanish and Latin American literary and cultural history

**Baroque Sovereignty** Anna More, 2012-11-29 In the seventeenth century even as the Spanish Habsburg monarchy entered its irreversible decline the capital of its most important overseas territory was flourishing Nexus of both Atlantic and Pacific trade routes and home to an ethnically diverse population Mexico City produced a distinctive Baroque culture that combined local and European influences In this context the American born descendants of European immigrants or creoles as they called themselves began to envision a new society beyond the terms of Spanish imperialism and the writings of the Mexican polymath Carlos de Sig enza y G ngora 1645 1700 were instrumental in this process Mathematician antiquarian poet and secular priest Sig enza authored works on such topics as the 1680 comet the defense of New Spain pre Columbian history and the massive 1692 Mexico City riot He wrote all of these in his words out of love for my patria Through readings of Sig enza y G ngora s diverse works Baroque Sovereignty locates the colonial Baroque at the crossroads of a conflicted Spanish imperial rule and the political imaginary of an emergent local elite Arguing that Spanish imperialism was founded on an ideal of Christian conversion no longer applicable at the end of the seventeenth century More discovers in Sig enza y G ngora s works an alternative basis for local governance The creole archive understood as both the collection of local artifacts and their interpretation solved the intractable problem of Spanish imperial sovereignty by establishing a material genealogy and authority for New Spain s creole elite In an analysis that contributes substantially to early modern colonial studies and theories of memory and knowledge More posits the centrality of the creole archive for understanding how a local political imaginary emerged from the ruins of Spanish imperialism

**Imagery, Spirituality and Ideology in Baroque Spain and Latin America** Marta Bustillo, Jeremy Roe, 2010-02-19 This volume offers a series of essays that explore the significance of visual imagery as a medium for the representation of spiritual and ideological concerns by the Catholic Church in the Spanish Habsburg Empire Each of these essays provides a valuable contribution to established areas of research such as Vel zquez studies St Teresa of

Avila as spiritual exemplar for the Counter Reformation in Spain the iconography of St Francis of Assisi or the evolution of Peruvian Christian iconography A valuable contribution of all these essays is their discussion of new visual and textual sources which are revealing of the diverse modes of representation developed by the Church to Delight Move and Instruct the many and diverse spectators of its artistic message Together these essays provide a range of critical perspectives on the complex cultural political and spiritual context that shaped the evolution of Religious Art in cities as distant as Cuzco and Madrid

*The Spectacular City, Mexico, and Colonial Hispanic Literary Culture* Stephanie Merrim, 2012-10-03 Winner Katherine Singer Kovacs Prize Modern Language Association 2010 The Spectacular City Mexico and Colonial Hispanic Literary Culture tracks the three spectacular forces of New World literary culture cities festivals and wonder from the sixteenth to the seventeenth century from the Old World to the New and from Mexico to Colombia Peru and Bolivia It treats a multitude of imperialist and anti imperialist texts in depth including poetry drama protofiction historiography and journalism While several of the landmark authors studied including Hern n Cort s and Sor Juana In s de la Cruz are familiar others have received remarkably little critical attention Similarly in spotlighting creole writers Merrim reveals an intertextual tradition in Mexico that spans two centuries Because the spectacular city reaches its peak in the seventeenth century Merrim s book also theorizes and details the spirited work of the New World Baroque The result is the rich examination of a trajectory that leads from the Renaissance ordered city to the energetic revolts of the spectacular city and the New World Baroque

The Oxford Handbook of the Baroque John D. Lyons, 2019-08-08 Few periods in history are so fundamentally contradictory as the Baroque the culture flourishing from the mid sixteenth to the mid eighteenth centuries in Europe When we hear the term Baroque the first images that come to mind are symmetrically designed gardens in French chateaux scenic fountains in Italian squares and the vibrant rhythms of a harpsichord Behind this commitment to rule harmony and rigid structure however the Baroque also embodies a deep fascination with wonder excess irrationality and rebellion against order The Oxford Handbook of the Baroque delves into this contradiction to provide a sweeping survey of the Baroque not only as a style but also as a historical cultural and intellectual concept With its thirty eight chapters edited by leading expert John D Lyons the Handbook explores different manifestations of Baroque culture from theatricality in architecture and urbanism to opera and dance from the role of water to innovations in fashion from mechanistic philosophy and literature to the tension between religion and science These discussions present the Baroque as a broad cultural phenomenon that arose in response to the enormous changes emerging from the sixteenth century the division between Catholics and Protestants the formation of nation states and the growth of absolutist monarchies the colonization of lands outside Europe and the mutual impact of European and non European cultures Technological developments such as the telescope and the microscope and even greater access to high quality mirrors altered mankind s view of the universe and of human identity itself By exploring the Baroque in relation to these larger social upheavals this Handbook reveals a fresh and surprisingly modern image of the

Baroque as a powerful response to an epoch of crisis      **Territories of the Visual in Spain and Spanish America** Jo Evans, Julia Biggane, Nuria Triana-Toribio, 2017-10-02 While studying the theory and contemporary impact of embodied viewing this book celebrates the emergence and development of Visual Studies as a major subject of research and teaching in the field of Hispanic Studies within the UK over the last thirty years By exploring current routes of investigation as well as analysing future pathways for study in the field seven highly distinguished Spanish and Latin American scholars examine their own entry into Visual Studies and discuss the major trends and changes which occurred in the field as matters of the visual gradually became embedded in higher education curricula and research trajectories Each scholar also lays out a current research project or interest concerning Spain or Latin America within the visual field The projects variously explore different media including film sculpture photography dance and performance art spread across a wide array of geographical locales including Mexico Cuba mainland Spain and the Canary Islands Offering a map of current and future research in the field this book provides the first history of visual studies within UK Hispanism It will be of lasting value to a wide range of scholars and advanced students of Spanish and Latin American cultural visual and film studies This book was originally published as a special issue of the Bulletin of Spanish Studies      *American Baroque* Molly A. Warsh, 2018-03-20 Pearls have enthralled global consumers since antiquity and the Spanish monarchs Ferdinand and Isabella explicitly charged Columbus with finding pearls as well as gold and silver when he sailed westward in 1492 American Baroque charts Spain's exploitation of Caribbean pearl fisheries to trace the genesis of its maritime empire In the 1500s licit and illicit trade in the jewel gave rise to global networks connecting the Caribbean to the Indian Ocean to the pearl producing regions of the Chesapeake and northern Europe Pearls a unique source of wealth because of their renewable fungible and portable nature defied easy categorization Their value was highly subjective and determined more by the individuals free and enslaved who produced carried traded wore and painted them than by imperial decrees and tax related assessments The irregular baroque pearl often transformed by the imagination of a skilled artisan into a fantastical jewel embodied this subjective appeal Warsh blends environmental social and cultural history to construct microhistories of peoples wide ranging engagement with this deceptively simple jewel Pearls facilitated imperial fantasy and personal ambition adorned the wardrobes of monarchs and financed their wars and played a crucial part in the survival strategies of diverse people of humble means These stories taken together uncover early modern conceptions of wealth from the hardscrabble shores of Caribbean islands to the lavish rooms of Mediterranean palaces      *Lexikon of the Hispanic Baroque* Evonne Levy, Kenneth Mills, 2013-12-01 Over the course of some two centuries following the conquests and consolidations of Spanish rule in the Americas during the late fifteenth and early sixteenth centuries the period designated as the Baroque new cultural forms sprang from the cross fertilization of Spanish Amerindian and African traditions This dynamism of motion relocation and mutation changed things not only in Spanish America but also in Spain creating a transatlantic Hispanic world with new understandings of personhood place

foodstuffs music animals ownership money and objects of value beauty human nature divinity and the sacred cultural proclivities a whole lexikon of things in motion variation and relation to one another Featuring the most creative thinking by the foremost scholars across a number of disciplines the Lexikon of the Hispanic Baroque is a uniquely wide ranging and sustained exploration of the profound cultural transfers and transformations that define the transatlantic Spanish world in the Baroque era Pairs of authors one treating the peninsular Spanish kingdoms the other those of the Americas provocatively investigate over forty key concepts ranging from material objects to metaphysical notions Illuminating difference as much as complementarity departure as much as continuity the book captures a dynamic universe of meanings in the various midst of its own re creations The Lexikon of the Hispanic Baroque joins leading work in a number of intersecting fields and will fire new research it is the indispensable starting point for all serious scholars of the early modern Spanish world **Baroque**

**Lorca** Andrés Pérez-Simón, 2019-11-28 Baroque Lorca An Archaist Playwright for the New Stage defines Federico García Lorca's trajectory in the theater as a lifelong search for an audience It studies a wide range of dramatic writings that Lorca created for the theater in direct response to the conditions of his contemporary industry and situates the theory and praxis of his theatrical reform in dialogue with other modernist renovators of the stage This book makes special emphasis on how Lorca engaged with the tradition of Spanish Baroque in particular with Cervantes and Calderón to break away from the conventions of the illusionist stage The five chapters of the book analyze Lorca's different attempts to change the dynamics of the Spanish stage from 1920 to his assassination in 1936 His initial incursions in the arenas of symbolist and historical drama The Butterfly's Evil Spell Mariana Pineda his interest in puppetry The Billy Club Puppets and In the Frame of Don Cristóbal and the two human farces The Shoemaker's Prodigious Wife and The Love of Don Perlimplín and Belisa in the Garden the central piece in his project of impossible theater The Public his most explicitly political play one that takes the violence to the spectators' seats The Dream of Life and his three plays adopting an altering the contemporary formula of rural drama Blood Wedding Yerma and The House of Bernarda Alba Chapter 5 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license [Baroque New Worlds](#) Lois Parkinson Zamora, Monika Kaup, 2010-07-13 Traces the changing nature of Baroque representation across European and Latin American cultures from an imperial aesthetic encoding Catholic ideologies into a means of resistance to colonialism into a mode of postcolonial self definition [Baroque Horrors](#) David Castillo, 2011-12-27 David Castillo takes us on a tour of some horrific materials that have rarely been considered together He sheds a fantastical new light on the baroque Anthony J. Cascardi University of California Berkeley Baroque Horrors is a textual archeologist's dream scavenged from obscure chronicles manuals minor histories and lesser known works of major artists Castillo finds tales of mutilation mutation monstrosity murder and mayhem and delivers them to us with an inimitable flair for the sensational that nonetheless rejects sensationalism because it remains so grounded in historical fact William Egginton Johns Hopkins

University Baroque Horrors is a major contribution to baroque ideology as well as an exploration of the grotesque the horrible the fantastic Castillo organizes his monograph around the motif of curiosity refuting the belief that Spain is a country incapable of organized scientific inquiry David Foster Arizona State University Baroque Horrors turns the current cultural and political conversation from the familiar narrative patterns and self justifying allegories of abjection to a dialogue on the history of our modern fears and their monstrous offspring When life and death are severed from nature and history reality and authenticity may be experienced as spectator sports and staged attractions as in the real lives captured by reality TV and the authentic cadavers displayed around the world in the Body Worlds exhibitions Rather than thinking of virtual reality and staged authenticity as recent developments of the postmodern age Castillo looks back to the Spanish baroque period in search for the roots of the commodification of nature and the horror vacui that accompanies it Aimed at specialists students and readers of early modern literature and culture in the Spanish and Anglophone traditions as well as anyone interested in horror fantasy Baroque Horrors offers new ways to rethink broad questions of intellectual and political history and relate them to the modern age David Castillo is Associate Professor and Director of Graduate Studies in the Department of Romance Languages and Literatures at the University at Buffalo SUNY Jacket art Frederick Ruysch s anatomical diorama Engraving reproduction drawn from life by Cornelius Huyberts Image from the Zymoglyphic Museum The Criminal Baroque Ted Lars Lennard Bergman,2021 TEMPORARY Bergman looks at the representation of criminals in early modern Spanish theatre and the connection between criminality the portrayal of criminal heroes on stage and public displays of law enforcement within and outside the playhouse His main purpose is to see to how Baroque spectacle a term of art in theatre that refers to a particular event often in expressions of popular culture appears either to align itself work against or be independent of the social means of control of the day His main argument is that that the propaganda power of early modern Spanish spectacle has been vastly overstated Ted L L Bergman is a Lecturer in Spanish University of St Andrews

Baroque, Venice, Theatre, Philosophy Will Daddario,2017-06-02 This book theorizes the baroque as neither a time period nor an artistic style but as a collection of bodily practices developed from clashes between governmental discipline and artistic excess moving between the dramaturgy of Jesuit spiritual exercises the political theatre making of Angelo Beolco aka Ruzzante and the civic governance of the Venetian Republic at a time of great tumult The manuscript assembles plays seldom read or viewed by English speaking audiences archival materials from three Venetian archives and several secondary sources on baroque Renaissance and early modern epistemology in order to forward and argument for understanding the baroque as a gathering of social practices Such a rethinking of the baroque aims to complement the already lively studies of neo baroque aesthetics and ethics emerging in contemporary scholarship on for example Latin American political art **Severo Sarduy and the Neo-baroque Image of Thought in the Visual Arts** Rolando Perez,2012 Severo Sarduy never enjoyed the same level of notoriety as did other Latin American writers On the other hand he never lacked for excellent critical interpretations



of his work from critics like Roberto González Echevarría, Renée Prieto, Gustavo Guerrero and other reputable scholars. Missing however from what is otherwise an impressive body of critical commentary is a study of the importance of painting and architecture first to his theory and second to his creative work. In order to fill this lacuna in Sarduy studies, Rolando Pérez's book undertakes a critical approach to Sarduy's essays: *Barroco Escrito sobre un cuerpo Barroco y neobarroco* and *La simulación*. From the standpoint of art history, in short, no book on Sarduy until now has traced the multifaceted art historical background that informed the work of this challenging and exciting writer. It will be a book that many a critic of Sarduy and the Latin American baroque will consult in years to come.

*World Literature in Spanish* Maureen Ihrie, Salvador Oropesa, 2011-10-20. Containing roughly 850 entries about Spanish language literature throughout the world, this expansive work provides coverage of the varied countries, ethnicities, time periods, literary movements, and genres of these writings. Providing a thorough introduction to Spanish language literature worldwide and across time is a tall order. However, *World Literature in Spanish: An Encyclopedia* contains roughly 850 entries on both major and minor authors, themes, genres, and topics of Spanish literature from the Middle Ages to the present day, affording an amazingly comprehensive reference collection in a single work. This encyclopedia describes the growing diversity within national borders, the increasing interdependence among nations, and the myriad impacts of Spanish literature across the globe. All countries that produce literature in Spanish in Europe, Africa, the Americas, and Asia are represented, covering both canonical authors and emerging contemporary writers and trends. Underrepresented writings such as texts by women, writers queer and Afro-Hispanic, texts children's literature, and works on relevant but less studied topics such as sports and nationalism also appear. While writings throughout the centuries are covered, those of the 20th and 21st centuries receive special consideration.

*Staging Habla de Negros* Nicholas R. Jones, 2019-05-01. In this volume, Nicholas R. Jones analyzes white appropriations of black African voices in Spanish theater from the 1500s through the 1700s, when the performance of Africanized Castilian, commonly referred to as *habla de negros* (black speech), was in vogue. Focusing on Spanish Golden Age theater and performative poetry from authors such as Calderón de la Barca, Lope de Rueda, and Rodrigo de Reinosa, Jones makes a strong case for revising the belief long held by literary critics and linguists that white appropriations and representations of *habla de negros* language are racist buffoonery or stereotype. Instead, Jones shows black characters who laugh, sing, and shout, ultimately combating the violent desire of white supremacy. By placing early modern Iberia in conversation with discourses on African diaspora studies, Jones showcases how black Africans and their descendants who built communities in early modern Spain were rendered legible in performative literary texts. Accessibly written and theoretically sophisticated, Jones's groundbreaking study elucidates the ways that *habla de negros* animated black Africans' agency, empowered their resistance, and highlighted their African cultural retentions. This must-read book on identity, building performance, and race will captivate audiences across disciplines.

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