

El Don De Matar

The two previous volumes draw a fascinating picture of the confrontation between the Christians and Moors in Spain from the Christian side. This volume attempts to redress the balance by describing many of the same incidents from the Muslims' point of view. Pero López de Ayala's Chronicle of King Pedro provides a compelling and richly informative account of the turbulent reign of the notorious but enigmatic fourteenth-century Castilian monarch who came to be known as Pedro el Cruel. It is a vitally important source for our understanding of the history of the Iberian Peninsula during this critical period in its development and of the complex social and political divisions by which the Spanish kingdoms were torn. This three-volume Chronicle gives us a gripping and wide-ranging picture of a period characterized by harsh brutality, conflict and betrayal but at the same time by the ideals of chivalry, memorably personified in figures such as the Black Prince and Bertrand du Guesclin. At its centre is the chilling portrait of King Pedro, a brilliantly constructed image of self-destructive evil. The translation is accompanied by a Spanish text taken from Germán Orduna's groundbreaking edition and by detailed notes. The introduction explores the background to the Chronicle's composition and sets López de Ayala's account against a broad canvas of events in the Spanish kingdoms and beyond. It examines how the chronicler's subtle artistry was used to create a picture of a deeply flawed monarch which has continued to exercise a profound fascination over the centuries.

Prepared by U.S. linguists, this dictionary uses idioms, phrases and sentences as basic units — not single words. English-Spanish and Spanish-English sections contain modern equivalents for over 18,000 sentences.

"The book contains a comprehensive introduction that describes Spanish theater in its Golden Age, what is known of the author's life and times, contemporary stagings, and an extensive analysis of the text. The story unfolds as a cross between a jilted-lover scenario and a whodunit murder mystery. A woman laments her departed lover, a sister cross-dresses to avenge her murdered brother, a man duels with his cousin over lost honor, and before long, the dead man turns up as a ghost, or a bar maid, or a female peddler. Questions about identity abound in the witty *El muerto disimulado / Presumed Dead*. The transnational nature of this clever comedy complicates meanings, often producing bilingual wordplay that underscores the self-conscious, gender-bending, ludic character of the play and of theater in general."--

For the first in digital publishing history, this comprehensive eBook presents the complete novels of the Spanish master Miguel de Cervantes, with numerous illustrations, informative introductions and the usual Delphi bonus material. (Version 1) * Beautifully illustrated with images relating to Cervantes' life and works * Concise introductions to the novels and other texts * All four novels, with individual contents tables * LA GALATEA and PERSILES are available in other collection * Images of how the books were first printed, giving your eReader a taste of the original texts * Excellent formatting of the texts * Both parts of the famous DON QUIXOTE are fully illustrated with Gustave Doré's celebrated artwork * Includes Cervantes' complete works in the original Spanish – ideal for students * Special criticism section, with essays and interesting extracts evaluating Cervantes' contribution to literature * Features a bonus biography – discover Cervantes' literary life * Scholarly ordering of texts into chronological order and literary genres Please note: no known translations of Cervantes' plays or poetry are available in the public domain and so they are unable to appear in the collection. To compensate for this, the Spanish works are included. CONTENTS: The Novels LA GALATEA THE INGENIOUS GENTLEMAN DON QUIXOTE OF LA MANCHA THE SECOND PART OF THE INGENIOUS GENTLEMAN DON QUIXOTE OF LA MANCHA THE WANDERINGS OF PERSILES AND SIGISMUNDA The Short Stories THE EXEMPLARY NOVELS The Spanish Texts LIST OF CERVANTES' WORKS The Criticism A LECTURE ON

'DON QUIXOTE' by Samuel Taylor Coleridge CERVANTES by William Dean Howells An Extract from 'THE BODY OF THE NATION' by Mark Twain An Extract from 'HUMOUR' by G. K. Chesterton An Extract from 'READING' by Virginia Woolf The Biography CERVANTES AND DON QUIXOTE by John Ormsby Please visit www.delphiclassics.com to browse through our range of exciting titles

Early modern Spanish literature is remarkably rich in erotic texts that conventionally chaste critical traditions have willfully disregarded or repudiated as inferior or unworthy of study. Nonetheless, eroticism is a lightning rod for defining mentalities and social, intellectual, and literary history within the nascent field that the author calls erotic philology. An Erotic Philology of Golden Age Spain takes sexuality and eroticism out of the historical closet, placing them at the forefront of early modern humanistic studies. By utilizing theories of deviance, sexuality, and gender; the rhetoric of eroticism; and textual criticism, An Erotic Philology of Golden Age Spain historicizes and analyzes the particular ways in which classical Spanish writers assign symbolic meaning to non-normative sexual practices and their practitioners. It shows how prostitutes, homosexuals, transvestites, women warriors, and female tricksters were stigmatized and marginalized as part of an ordering principle in the law, society, and in literature. It is against these sexual outlaws that early modern orthodoxy establishes and identifies itself during the Golden Age of Spanish letters. These eroticized figures are recurring objects of contemplation and fascination for Spain's most canonical as well as lesser known writers of the period, in a variety of poetic, prose and dramatic genres. They ultimately reveal attitudes towards sexual behavior that are far more complex than was previously thought. An Erotic Philology of Golden Age Spain thoughtfully anatomizes the interdisciplinary systems at the heart of the varied sexual behaviors depicted in early modern Spanish literature.

La famosa historia de Charlie Wide ahora presentada como Heroe de corazones. Libro completo en Español.

For millennia friendships have framed the most intimate and public contours of our everyday lives. In this book, Ignacio Martínez tells the multilayered story of how the ideals, logic, rhetoric, and emotions of friendship helped structure an early yet remarkably nuanced, fragile, and sporadic form of civil society (*societas civilis*) at the furthest edges of the Spanish Empire. Spaniards living in the isolated borderlands region of colonial Sonora were keen to develop an ideologically relevant and socially acceptable form of friendship with Indigenous people that could act as a functional substitute for civil law and governance, thereby regulating Native behavior. But as frontier society grew in complexity and sophistication, Indigenous and mixed-raced people also used the language of friendship and the performance of emotion for their respective purposes, in the process becoming skilled negotiators to meet their own best interests. In northern New Spain, friendships were sincere and authentic when they had to be and cunningly malleable when the circumstances demanded it. The tenuous origins of civil society thus developed within this highly contentious social laboratory in which friendships (authentic and feigned) set the social and ideological parameters for conflict and cooperation. Far from the coffee houses of Restoration London or the lecture halls of the Republic of Letters, the civil society illuminated by Martínez stumbled forward amid the ambiguities and contradictions of colonialism and the obstacles posed by the isolation and violence of the Sonoran Desert.

Tirso de Molina's *Marta the Divine* (c. 1614-15) is a spirited comedy about an ingenious young woman who fakes religious piety in order to avoid an arranged marriage imposed upon her by her father. Marta's false religiosity becomes a cover for sneaking her boyfriend into her house and, to all intents and purposes, having a sexual relationship with him without her credulous father suspecting a thing. The stakes involved in this risky gambit are particularly high because her boyfriend, Felipe, is also the man who

has killed her brother. In this fast-moving play that celebrates the victory of youth over age, of love over revenge, little is held sacred, as circumstances spiral to the point of outrageousness. Not surprisingly, *Marta* has been a controversial play over the years, condemned for immorality and salaciousness by some, championed as an anticlerical tract by others. Readers and audience members over the years have puzzled as to what Tirso wants us to make of the title character and her behaviour. Is she a cautionary example, a sly hypocrite, whom we are to hold at a critical distance? Or she is a sympathetic comic heroine, even a proto-feminist, whose cause we are to embrace? No matter one's perspective, *Marta* is memorable because of the audaciousness and resourcefulness of the title character. *Marta* is a great stage creation, and the plot Tirso builds around this trickster has the feel of the archetypal, transcending the time and place of its creation. At the same time, *Marta* is a surprisingly comprehensive satire of the Spanish empire of its day. Through a variety of subtle touches, Tirso paints a picture of an imperial capital plagued by avarice and hypocrisy. The play has some puzzling elements or 'problems' from a technical point of view, but the irresistible force of its comic energy has appealed to readers and audiences for nearly 400 years. This edition presents the play for the first time ever in English translation. The translation is accompanied by the Spanish text, translators' note and a substantial introduction.

Tirso de Molina enjoys enduring popularity as a writer of irreverent comedies, though his critical reputation as a major dramatist rests largely on his more serious works.~ *Don Gil of the Green Breeches* as befits a high farce is much concerned with disguise, mistaken identity, role-reversal, ghosts, and trousers! Dona Juana, jilted by her lover Don Martin, follows him to Madrid, where, under the assumed name of Don Gil, he is courting the wealthy Dona Ines. Dressed as a man in a distinctive pair of green breeches, Dona Juana also masquerades as Don Gil. Don Martin is outwitted by his transvestite rival, who wrecks his schemes like a maleficent will-'o-the-wisp before leading him, shell-shocked, to the altar!~ In his lively, accurate and fluent line-by-line verse translation of this play Gordon Minter admirably conveys the unique flavour of Tirso's sparkling wit. Additionally, in his stimulating Introduction and Commentary he argues that this effervescent drama deliberately subverts the Don Juan legend to show that the Trickster of Seville's female counterpart can be just as resourceful and predatory when the restoration of her honour is at stake. The further revelation that Don of the Green Breeches has unobtrusively and unnoticed contributed an important strand to subsequent European versions of the Don Juan legend completes a scholarly reappraisal of the significance of a work too often regarded as little more than a highly amusing dramatic confection.

Papers presented at an international symposium April 10-11, 1981 under the sponsorship of the University of Toronto.

La vida es lo que usted hace de ella. Nadie puede nunca decir cómo en el mundo un joven chico de clase media e inocente se convirtió en uno de los criminales más buscados y de mala fama en el mundo. A veces, las circunstancias pueden cambiar a un ángel en un demonio y vice versa. Una persona es la única que puede decidir por su propia vida y del futuro que a él le encantaría tener pronto. El dinero es una de las cosas que puede hacer que una persona cambie en alguien que es muy distinto de él. Pablo Escobar es una de esas inocentes personas que se volvió la más destructiva del

pasado debido a algunos cambios en su vida que tuvieron una gran influencia en él. ¿Quién dice que solo aquellas celebridades son las personas más influyentes y famosas en la tierra? Pablo Escobar es famoso no porque es una celebridad, sino porque fue uno de los narcotraficantes colombianos más infames y ricos que ha suministrado más del 80% de la cocaína que fue contrabandeadada en los Estados Unidos. Pablo Escobar fue ampliamente conocido en el mundo como el "Rey de la Cocaína" y se convirtió en un gran nombre en la industria del mercado negro cuando él se volvió el criminal más rico que ha vivido alguna vez en la historia; con un patrimonio neto estimado de, alrededor de, 30 mil millones de dólares estadounidenses muy atrás, a comienzos de los 90. Aparte de eso, él tenía unos, aproximadamente, 50 mil millones de dólares estadounidenses cuando su dinero, que fue enterrado en varias partes de Colombia está incluido. Este libro dice los comienzos y el ascenso brutal, así como la caída del criminal y Rey de la Cocaína Colombiano más peligroso del mundo, Pablo Escobar, cuyo imperio criminal y dominio de la injusticia retuvo una nación entera de más de 30 millones de rehenes. Su imperio criminal ha traído un reino de completo caos y terror que sólo terminaría con la muerte de Pablo Escobar y esto había pasado después de una persecución de 16 meses por Escobar. En su altura y cima del éxito en los 80, Pablo Escobar era dueño de aviones y flotas de barcos de lujo, y 19 residencias y mansiones diferentes en Medellín, cada una con su propio helipuerto. Hay muchos intentos de capturarlo, pero él simplemente sobornaba a la policía, los jueces y políticos a través de todo el país, y mató a los otros que no cooperaron con él. El gobierno colombiano intentó muchas veces de capturarlo, pero él siempre los evadió. Pero en 1988, alrededor de mil policías nacionales buscaron e hicieron una redada en una de sus lujosas mansiones y, con pura suerte, él fue pillado con sus pantalones abajo, literalmente.

The Middle Ages are often thought of as an era during which cruelty was a major aspect of life, a view that stems from the anti-Catholic polemics of the Reformation. Daniel Baraz makes the striking discovery that the concept of cruelty, which had been an important issue in late antiquity, received little attention in the medieval period before the thirteenth century. From that point on, interest in cruelty increased until it reached a peak late in the sixteenth century. Medieval Cruelty's extraordinary scope ranges from the writings of Seneca to those of Montaigne and draws from sources that include the views of Western Christians, Eastern Christians, and Muslims. Baraz examines the development of the concept of cruelty in legal texts, philosophical treatises, and other works that attempt to discuss the nature of cruelty. He then considers histories, martyrdom accounts, and literary works in which cruelty is represented rather than discussed directly. In the wake of the intellectual transformations of the twelfth and thirteenth centuries, an increasing focus on the intentions motivating an individual's acts rekindled the discussion of cruelty. Baraz shows how ethical thought and practice about cruelty, which initially focused on external forces, became a tool to differentiate internal groups and justify violence against them. This process is evident in attacks on the Jews, in the peasant rebellions of the later Middle Ages, and in the Wars of Religion.

The Sueños is one of the most controversial, witty and fantastic works of early 17th century Spanish literature. The five Dreams minutely analyse stupidity, ignorance and evil, as these could be found in contemporary society.

As part of the larger, ongoing movement throughout Latin America to reclaim non-Hispanic cultural heritages and identities, indigenous writers in Mexico are reappropriating the written word in their ancestral tongues and in Spanish. As a result, the long-marginalized, innermost feelings, needs, and worldviews of Mexico's ten to twenty million indigenous peoples are now

