

Chapter 1 : The Competition () - Rotten Tomatoes

Get this from a library! Studies in Tirso: the dramatist and His Competitors, [Ruth Lee Kennedy].

Season 1 [edit] The series begins with narration by John Rayburn: You can feel it. Danny is the black sheep of the family, with a poor reputation among them, including his three younger siblings: John, Kevin, and Meg. Danny wants to make his return permanent as he wishes to stay to help his parents at their inn. John breaks the news to Danny, but lies to him by telling him it was their father who wanted him gone, rather than the siblings. Ultimately Danny does not leave, although he gets a ride to the bus stop from John. Danny took Sarah out on a boat. Her seahorse necklace fell into the water, and when she attempted to retrieve it, she drowned. Robert lost control and beat Danny over her death. The two begin siphoning gasoline from local docks for drug and human trafficker , Wayne Lowry. Danny eventually uses his job at The Rayburn House as a front to smuggle cocaine for Lowry. The investigation leads John to Danny and his recent activities. Unbeknownst to Danny, they move the drugs, replacing them with empty suitcases. The loss of the drugs puts Danny in a bad situation with Lowry, who believes that Danny has stolen the cocaine from him. Lowry sends a hitman to assassinate Danny, but Danny kills the hitman. Under pressure, Danny begins to act erratically. Danny tries to get to John by taking his daughter Janie out on a boat and giving her a seahorse necklace, similar to the one that belonged to their deceased sister, Sarah. John and his wife Dianna take this as a threat against the family, so John sends his wife and children away for a few days. The seahorse necklace causes John to reach his breaking point. During a confrontation, John drowns Danny in the ocean. Distraught from murdering his brother, John turns to Kevin and Meg for help. Unsatisfied with what she is told, Sally turns to family friend and retired detective Lenny Potts to privately investigate the matter. Nolan and his mother arrive at the Rayburn house and meet Sally to discuss Danny. John tries to get the tape off Lowry by telling him to turn himself in so that the DEA can arrest his contacts and his family will be protected. Lowry ends up about to do it but backs down due to Kevin giving back some of the drugs Danny had. Lowry is killed by the father of one of the victims killed when he blew up a boat containing people they were trafficking. Marco, who used to have a relationship with Meg, grows to resent the Rayburn family for lying and telling contradictory stories. Meg goes and hides in Los Angeles. Angela Winiewicz portrays young Sarah in flashbacks. According to its official synopsis released by Netflix, *Bloodline* "centers on a close-knit family of four adult siblings whose secrets and scars are revealed when their black sheep brother returns home. And because we all come from families with three sons, we recognize the roles we play. So the thought was, why not try to mine some of that in our creative life? They settled on a family-thriller genre, set in the Florida Keys, which explored the ghost of the past in family role formation. They met with Chandler in Austin, Texas , and pitched the part. I wanted to be a part of it. When we first hired him, it was for more than the first season. Filming[edit] Todd A. Kessler described why they shot the show on location in the Florida Keys: The first season just gets us to the starting line. Cinematographer Jaime Reynoso said, "he never saw [*Bloodline*] as a TV show", finding the all-at-once Netflix model useful in filming the series as if it were a shorter film. He explained, "The concept the writers had was they wanted it hyper-realistic, almost documentary style. Despite receiving tax credits for shooting in Florida, shooting in the Florida Keys was costly. The high production cost is cited as one of the reasons for cancellation, despite positive reviews and award nominations. It makes things more difficult".

Get this from a library! Studies in Tirso, 1: The dramatist and his competitors, [Ruth Lee Kennedy; Tirso de Molina].

Later Greek chroniclers believed that Aeschylus was 35 years old in bc when he participated in the Battle of Marathon , in which the Athenians first repelled the Persians; if this is true it would place his birth in bc. Every year at this festival, each of three dramatists would produce three tragedies, which either could be unconnected in plot sequence or could have a connecting theme. This trilogy was followed by a satyr play , which was a kind of lighthearted burlesque. Aeschylus is recorded as having participated in this competition, probably for the first time, in bc. He won his first victory in the theatre in the spring of bc. In the meantime, he had fought and possibly been wounded at Marathon , and Aeschylus singled out his participation in this battle years later for mention on the verse epitaph he wrote for himself. In the Persians again invaded Greece, and once again Aeschylus saw service, fighting at the battles of Artemisium and Salamis. His responses to the Persian invasion found expression in his play *Persians*, the earliest of his works to survive. This play was produced in the competition of the spring of bc and won first prize. Aeschylus recouped the loss with victory in the next year, , with his Oedipus trilogy of which the third play, *Seven Against Thebes*, survives. After producing the masterpiece among his extant works, the *Oresteia* trilogy, in , Aeschylus went to Sicily again. A ludicrous story that he was killed when an eagle dropped a tortoise on his bald pate was presumably fabricated by a later comic writer. At Gela he was accorded a public funeral, with sacrifices and dramatic performances held at his grave, which subsequently became a place of pilgrimage for writers. Only seven tragedies have survived entire. One account, perhaps based on the official lists, assigns Aeschylus 13 first prizes, or victories; this would mean that well over half of his plays won, since sets of four plays rather than separate ones were judged. One of them, *Euphorion* , won first prize in his own right in bc over Sophocles and Euripides. Previous to him, Greek drama was limited to one actor who became known as the protagonist, meaning first actor, once others were added and a chorus engaged in a largely static recitation. The chorus was a group of actors who responded to and commented on the main action of a play with song, dance, and recitation. The actor could assume different roles by changing masks and costumes, but he was limited to engaging in dialogue only with the chorus. He made good use of stage settings and stage machinery , and some of his works were noted for their spectacular scenic effects. He also designed costumes, trained his choruses in their songs and dances, and probably acted in most of his own plays, this being the usual practice among Greek dramatists. His plays are of lasting literary value in their majestic and compelling lyrical language, in the intricate architecture of their plots, and in the universal themes which they explore so honestly. He makes bold use of compound epithets, metaphors , and figurative turns of speech, but this rich language is firmly harnessed to the dramatic action rather than used as mere decoration. It is characteristic of Aeschylus to sustain an image or group of images throughout a play; the ship of state in *Seven Against Thebes*, the birds of prey in *Suppliants*, the snare in *Agamemnon*. More generally, Aeschylus deploys throughout a play or trilogy of plays several leading motifs that are often associated with a particular word or group of words. In the *Oresteia*, for example, such themes as wrath, mastery, persuasion, and the contrasts of light and darkness, of dirge and triumphal song, run throughout the trilogy. This sort of dramatic orchestration as applied to careful plot construction enabled Aeschylus to give Greek drama a more truly artistic and intellectual form. Aeschylean tragedy deals with the plights, decisions, and fates of individuals with whom the destiny of the community or state is closely bound up; in turn, both individual and community stand in close relation to the gods. Aeschylus and his Greek contemporaries believed that the gods begrudged human greatness and sent infatuation on a man at the height of his success, thus bringing him to disaster. In this scheme of things, divine jealousy and eternal justice formed the common fabric of a moral order of which Zeus , supreme among the gods, was the guardian. But the unjust are not always punished in their lifetime; it is upon their descendants that justice may fall. It was this tradition of belief in a just Zeus and in hereditary guilt that Aeschylus received, and which is evinced in many of his plays. The simplest illustration of this is in *Persians*, in which Xerxes and his invading Persians are punished for their own offenses. But in a play such as *Agamemnon*, the

issues of just punishment and moral responsibility, of human innocence and guilt, of individual freedom versus evil heredity and divine compulsion are more complex and less easily disentangled, thus presenting contradictions which still baffle the human intellect. Finally, to Aeschylus, divine justice uses human motives to carry out its decrees. Chief among these motives is the desire for vengeance, which was basic to the ancient Greek scheme of values. In the one complete extant trilogy, the *Oresteia*, this notion of vengeance or retaliation is dominant. Retaliation is a motive of Agamemnon, Clytemnestra, Aegisthus, and Orestes. But significantly, the chain of retaliatory murder that pursues Agamemnon and his family ends not by a perfect balance of blood guilt, not by a further perpetuation of violence, but rather through reconciliation and the rule of law as established by Athena and the Athenian courts of justice. Aeschylus is almost unequalled in writing tragedy that, for all its power of depicting evil and the fear and consequences of evil, ends, as in the *Oresteia*, in joy and reconciliation. Living at a time when the Greek people still truly felt themselves surrounded by the gods, Aeschylus nevertheless had a capacity for detached and general thought, which was typically Greek and which enabled him to treat the fundamental problem of evil with singular honesty and success. The plays *Persians* One of a trilogy of unconnected tragedies presented in bc, *Persians* Greek *Persai* is unique among surviving tragedies in that it dramatizes recent history rather than events from the distant age of mythical heroes. The play treats the decisive repulse of the Persians from Greece in, in particular their defeat at the Battle of Salamis. The play is set in the Persian capital, where a messenger brings news to the Persian queen of the disaster at Salamis. *Persians* Learn about *Persians*, a play by Aeschylus. The first play seems to have shown how Laius, king of Thebes, had a son despite the prohibition of the oracle of the god Apollo. In the second play it appears that that son, Oedipus, killed his father and laid a curse on his own two sons, Eteocles and Polyneices. Eteocles assigns defenders to each of six of the seven gates of Thebes; but he insists on fighting at the seventh gate, where his opponent will be Polyneices. *Suppliants* This is the first and only surviving play of a trilogy probably put on in But there is now evidence that the trilogy of which *Suppliants* formed a part was produced in competition with Sophocles, who is first known to have competed in *Oresteia* The *Oresteia* trilogy consists of three closely connected plays, all extant, that were presented in bc. In *Agamemnon* the great Greek king of that name returns triumphant from the siege of Troy, along with his concubine, the Trojan prophetess Cassandra, only to be humiliated and murdered by his fiercely vengeful wife, Clytemnestra. Many regard this play as one of the greatest Greek tragedies. At the start of this play Orestes, the son of Agamemnon and Clytemnestra, who was sent abroad as a child, returns as a man to take vengeance upon his mother and her lover for their murder of his father. He is reunited with his sister Electra, and together they invoke the aid of the dead Agamemnon in their plans. At this point the chain of vengeance seems interminable. At the command of the Delphic oracle, Orestes journeys to Athens to stand trial for his matricide. There the goddess Athena organizes a trial with a jury of citizens. The Furies are his accusers, while Apollo defends him. The trilogy thus ends with the cycle of retributive bloodshed ended and supplanted by the rule of law and the justice of the state. After refusing to reveal his secret, Prometheus is cast into the underworld for further torture. The most striking and controversial aspect of the play is its depiction of Zeus as a tyrant. Learn More in these related Britannica articles:

Chapter 3 : Here Are the Big Winners From the Emmys

Studies in Tirso, I: The Dramatist and His Competitors, (review) Enrique Rodriguez Cepeda Bulletin of the Comediantes, Volume 27, Number 2, Fall , pp.

Panoramic view of the ancient theatre at Epidaurus. The classical Greek valued the power of spoken word, and it was their main method of communication and storytelling. Bahn and Bahn write, "To Greeks the spoken word was a living thing and infinitely preferable to the dead symbols of a written language. For these reasons, among many others, oral storytelling flourished in Greece. Being a winner of the first theatrical contest held in Athens, he was the exarchon, or leader, [4] of the dithyrambs performed in and around Attica, especially at the rural Dionysia. Under the influence of heroic epic, Doric choral lyric and the innovations of the poet Arion, it had become a narrative, ballad-like genre. This was organized possibly to foster loyalty among the tribes of Attica recently created by Cleisthenes. The festival was created roughly around BC. While no drama texts exist from the sixth century BC, we do know the names of three competitors besides Thespis: Choerilus, Pratinas, and Phrynichus. Each is credited with different innovations in the field. More is known about Phrynichus. He won his first competition between BC and BC. He produced tragedies on themes and subjects later exploited in the golden age such as the Danaids, Phoenician Women and Alcestis. He was the first poet we know of to use a historical subject – his Fall of Miletus, produced in , chronicled the fate of the town of Miletus after it was conquered by the Persians. Herodotus reports that "the Athenians made clear their deep grief for the taking of Miletus in many ways, but especially in this: New inventions during the classical period[edit] Theater of Dionysus, Athens, Greece. This century is normally regarded as the Golden Age of Greek drama. The centre-piece of the annual Dionysia, which took place once in winter and once in spring, was a competition between three tragic playwrights at the Theatre of Dionysus. Each submitted three tragedies, plus a satyr play a comic, burlesque version of a mythological subject. Beginning in a first competition in BC each playwright submitted a comedy. Apparently the Greek playwrights never used more than three actors based on what is known about Greek theatre. Satyr plays dealt with the mythological subject matter of the tragedies, but in a purely comedic manner. From that time on, the theatre started performing old tragedies again. The only extant playwright from the period is Menander. The plays had a chorus from 12 to 15 [10] people, who performed the plays in verse accompanied by music, beginning in the morning and lasting until the evening. The performance space was a simple circular space, the orchestra, where the chorus danced and sang. The orchestra, which had an average diameter of 78 feet, was situated on a flattened terrace at the foot of a hill, the slope of which produced a natural theatron, literally "seeing place". The coryphaeus was the head chorus member who could enter the story as a character able to interact with the characters of a play. A drawing of an ancient theatre. Terms are in Greek language and Latin letters. The theatres were originally built on a very large scale to accommodate the large number of people on stage, as well as the large number of people in the audience, up to fourteen thousand. The first seats in Greek theatres other than just sitting on the ground were wooden, but around BCE the practice of inlaying stone blocks into the side of the hill to create permanent, stable seating became more common. They were called the "prohedria" and reserved for priests and a few most respected citizens. In BCE, the playwrights began using a backdrop or scenic wall, which hung or stood behind the orchestra, which also served as an area where actors could change their costumes. A paraskenia was a long wall with projecting sides, which may have had doorways for entrances and exits. Just behind the paraskenia was the proskenion. The proskenion "in front of the scene" was beautiful, and was similar to the modern day proscenium. Greek theatres also had tall arched entrances called parodoi or eisodoi , through which actors and chorus members entered and exited the orchestra. The upper story was called the episkenion. Some theatres also had a raised speaking place on the orchestra called the logeion.

Chapter 4 : Bloodline (TV series) - Wikipedia

*Studies in Tirso: The Dramatist and His Competitors, (North Carolina Studies in the Romance Languages and Literatures- Essays) [Ruth Lee Kennedy] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Most of what scholars know about the playwright comes from two sources: *His Life and Works*, an undated manuscript found in the thirteenth century. Sophocles was born about B. His father, Sophillus, was a wealthy weapons-maker and a leading citizen. Both birth and wealth, then, set Sophocles apart as someone likely to play an important role in Athenian society. Education Like other Greek boys from wealthy families, Sophocles studied poetry, music, dancing, and gymnastics – subjects regarded as the basis of a well-rounded education for a citizen. His early schooling prepared him to serve as a leader in all aspects of public life, including the military, foreign policy, and the arts. The young Sophocles showed great skill at music and dancing. This achievement foreshadowed the leadership role Sophocles would have in society, both as an active member of the government and as an influence on Greek arts. Sophocles lived during the Classical Period to B. As a dramatist, Sophocles played an important part in this creation of a civilization, which included looking backward to ancient traditions and the first epic poetry of Greece, written by Homer. Sophocles probably also studied under the Greek playwright Aeschylus. Public Service Over many years, Sophocles actively participated in Athenian political and cultural life, often in positions of great responsibility. Besides his contributions as playwright, Sophocles served as a diplomat, general, and even a priest of Asclepius, a minor god of healing. While some of his public service may seem beyond his professional experience as a dramatist, Athenian democracy nevertheless demanded that its citizens take part in all aspects of government. As *Hellenotamias* – his official title – Sophocles collected taxes from the states under the control of Athens. In effect, he represented the power of the entire Athenian empire in his office, and the funds he collected bolstered Athenian glory at home and around the Mediterranean. He may have served another term as a general in either B. During the crucial Peloponnesian War, Sophocles conducted negotiations with Athenian allies. Despite all his public service, though, Sophocles remained first and last a dramatist. His death in B. Literary Writing Athens in the fifth century B. For Sophocles to emerge as the most popular playwright among his contemporaries – the older Aeschylus and the younger Euripides – attests to his genius for moving audiences with powerful poetry and stagecraft. Sophocles wrote more than plays, but only seven complete tragedies survive. Of the rest, only some titles and fragments remain. As late as , a papyrus with several hundred lines of a Sophoclean play called *The Ichneutae* turned up in Egypt. Perhaps someday other lost plays will come to light, although the prospect seems unlikely. Originally produced around B. In *Antigone* B. *Oedipus the King* B. Sophocles dramatizes the story of the death of Hercules in *The Trachinae* B. Of all the surviving plays, the tragedies of the *Oedipus Trilogy* – *Oedipus the King*, *Oedipus at Colonus*, and *Antigone* – are the best known and most often produced. Although all three plays are part of the same story, Sophocles did not create them to be performed as a single theatrical production. Instead, the three tragedies represent separate dramas on related subjects. Many people choose to read the plays of the *Oedipus Trilogy* in the chronological order of the story – *Oedipus the King*, *Oedipus at Colonus*, *Antigone* – while others prefer the order in which Sophocles wrote them – *Antigone*, *Oedipus the King*, *Oedipus at Colonus*. In any order, readers will note the unique qualities in each drama, especially the important differences in character and tone. In his *Poetics*, Aristotle writes that the purpose of tragedy is to arouse pity and fear in the audience, and so create a *catharsis* – or cleansing of emotions – that will enlighten people about life and fate. Each of the plays of the *Oedipus Trilogy* achieves this *catharsis* that Aristotle defined as the hallmark of all tragedy. Honors and Awards Athens held a dramatic competition every year, at the Festival of Dionysus. At this time, three playwrights would each present a tetralogy – four tragedies as well as a "satyr play," a kind of short, rough comedy – on three successive days. At the end of the festival, ten judges would award first, second, and third prizes for the best drama. The prize itself is not known, although it was probably money and a symbol of some sort; but the true glory of winning first place was the approval of the Athenian public. Sophocles won first prize at the Festival of Dionysus 18 times, frequently over such competitors as Aeschylus

and Euripides. The fact that his works are studied today, approximately 2, years after they were written, is a testament to the power of his words and the impact those stories have on current culture.

Chapter 5 : The Competition () - IMDb

In general, Hermenegildo is circumspect in his use of the considerable critical literature on La Numancia, but one misses in the bibliography and in his discussion of the themes of fame any reference to Gustavo Correa's important article, "El concepto de la fama en el teatro de Cervantes," Hispanic Review, 27 (),

Christopher Weimer Please consult and cite from the final published version of this essay, which can be found here: Ovid in the Age of Cervantes, ed. Deleitar aprovechando and the Daughters of Minyas Christopher B. For any aspiring writer to realize, or even first conceive, literary ambitions requires models of what authors are or what they do: VII; Braudy 6. Curran 90 Ovid thus offered a decidedly subversive, counter-Virgilian model for early modern writers who might have chosen to imitate him. One notable example of a classically-inspired literary career might well have been that of Miguel de Cervantes. Ovid may have stumbled onto or even become a party to some secret with political implications, and his self-comparison to Actaeon would seem to support this interpretation: Cur noxia lumina feci? Cur imprudenti cognita culpa mihi? Inscius Actaeon uidit sine ueste Dianam: Actaeon all unwitting saw Diana Naked, yet for his hounds a prey was he. On the other hand, his public reputation as the arch-exponent of fashionable erotic heterodoxy provided Augustus with ideal camouflage for more crucial matters. Y esto se haga luego. And since the affair is notorious, it was agreed to petition His Majesty that the confessor should tell the nuncio to expel him hence to one of the more remote monasteries of his order, and forbid him on pain of excommunication to write plays or any other kind of profane verse. This to be done immediately. Each pictured warning had its own bright colors and figuresâ€”each distinctâ€”in miniature. However, these days do not fall randomly on the calendar, as the very first paragraph of the frame narrative explains. Let them festoon their plays with comic interludes, music, and dances; we will garb ours with poems, hymns, and sacred songs. Nor do the weavers choose their tales â€” accounts of Pyramus and Thisbe, Mars and Venus, Leucothoe and Clytie, and Salmacis and Hermaphroditus â€” at random. The poem itself describes their obstinacy in overtly blasphemous terms: The sisters do not even recognize their danger as it is indicated by at least three of the stories they themselves tell. And thus Bacchus metamorphoses them into bats â€” blind, squeaking creatures forever consigned to the darkness: This list of examples is significant: In conclusion, Deleitar aprovechando can perhaps most profitably be read as an act of literary self-refashioning. The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism. Hispano-Classical Translations Printed Between and The Frenzy of Renown: Fame and Its History. El ingenioso hidalgo Don Quijote de la Mancha. European Literature and the Latin Middle Ages. The Portrayal of a Literary Career. The Author from Antiquity to the Renaissance. Patrick Cheney and Frederick A. Alison Keith and Stephen Rupp. Centre for Reformation and Renaissance Studies, Interpreting Ancient History and Culture. Juan de la Cuesta, Studies in Tirso, I: The Dramatist and His Competitors, The Life of the Poet: Beginning of the Poet. U of Chicago P, Women of the Prologue. Bucknell University Press, Los Cigarrales de Toledo et Deleitar aprovechando. Ovid in Six Volumes. Sorrows of an Exile. The Metamorphoses of Ovid: Ovid and the Renaissance in Spain. University of California Publications in Modern Philology 4. Berkeley and Los Angeles: Literature and Theater in Context. UP of the South, Myth and the Spanish Comedia. Translations from the Metamorphoses will cite Mandelbaum by page number. Relegatio allowed the poet to retain both, although he could not leave Tomis as long as the relegation remained in effect.

Chapter 6 : “Babylon Berlin”™ the Biggest Drama Launch on German TV in “Variety

1. Ruth Lee Kennedy, *Studies in Tirso, I: The Dramatist and His Competitors*, (Chapel Hill: North Carolina Studies in the Romance Languages and Literatures,), pp. 2.

Also the first Emmy of his career, prompting him to joke, "I wrote this [acceptance speech] 43 years ago. A full list is here. Supporting actress, comedy series: Alex Borstein, *The Marvelous Mrs. Maisel* Writing, comedy series: Maisel Directing, comedy series: Maisel Lead actress, comedy series: Rachel Brosnahan, *The Marvelous Mrs. Maisel* Lead actor, comedy series: Bill Hader, *Barry* Supporting actress, limited series or movie: Merritt Wever, *Godless* Supporting actor, limited series or movie: Jeff Daniels, *Godless* Writing, limited series or movie: *American Crime Story* Lead actress, limited series or movie: Regina King, *Seven Seconds* Lead actor, limited series or movie: *American Crime Story* Writing, variety special: Glenn Weiss, the Oscars Supporting actor, drama series: Peter Dinklage, *Game of Thrones* Supporting actress, drama series: Thandie Newton, *Westworld* Writing, drama series: Stephen Daldry, *The Crown* Lead actor, drama series: Matthew Rhys, *The Americans* Lead actress, drama series: Claire Foy, *The Crown* Outstanding reality competition series: *Saturday Night Live* Outstanding variety talk series: *The Assassination of Gianni Versace: American Crime Story* Outstanding comedy series: *Maisel* Outstanding drama series: *Game of Thrones* Early reaction on Twitter after three of the first four awards went to *Maisel* alums? Read more Emmy Awards stories.

Chapter 7 : Ijan Vat: â€žRenesansni individualizam i protivreformacijaâ€œ | A . A . A

Studies in Tirso, I: The Dramatist and His Competitors, by Ruth Lee Kennedy Studies in Tirso, I: The Dramatist and His Competitors, by Ruth Lee Kennedy (pp.).

Instead of marrying her unfaithful lover at the end of the play, as the traditional conclusion to the *mujer varonil* script would dictate, Gila murders him and then is captured and killed for her crimes. Vaca stood at the familiar intersection between public adoration and censure, ensuring that the question of whether or not she was a loyal wife was a favorite topic of playwrights, poets, and letter writers of the period including Lope de Vega and Quevedo. The early modern Spanish actress was already a literal site of contestation. Although she was critiqued as an embodiment of sin and illness, her popularity generated the revenue to fund charitable projects designed to promote health and virtue. As the suspect actress played the righteous heroine, she could be marked at once for the entertainment value of her sexuality as well as for the exemplary status of her chaste performance. In this way, Vaca, her fictional counterpart, and the monstrous genre that she represented can be read as models to avoid; they can also be understood as an example of achievement. With these contrasting representations in mind, this essay poses the following questions: Her show-stopping entrance marks her from the start for her renowned excess and pushes her qualities as entertainer to the forefront. Opening in a topsy-turvy world of excess, daughters are most humorously praised by their fathers for their dramatic appeal. Gila is repeatedly praised for her masculine strength and valor and early on wins the coveted attention from Don Lucas. Instead of following the rules assigned to the *mujer varonil*, Gila vows to take revenge and murder every man with whom she comes into contact until she can find and kill Don Lucas. Giraldo as the misguided father has poorly instructed his naturally weak-minded daughter and has failed to counsel her with the advice of contemporary conduct manuals. Because he wrongfully praised her at the opening, he is punished by her death at the end. This essay opens the space to consider the shifting meanings of exemplarity throughout the play, by liberating Gila from the frame of the cautionary tale. The protagonist enters on horseback, adorned with feathers and weaponry: The townspeople praise her valor and strength through song and acclaim her distinctiveness through repetition of the following verse: McKendrick recounts the following anecdote where the pregnant actress entered the corral dressed as a man and on horseback. The audience so applauded her entrance that they startled her horse, which bolted and caused the premature birth of her child. Theatre in Spain. Although the story seems an implausible coincidence, the anecdote reveals contemporary anxieties about women who play men on stage and provides some insight about what viewers might have experienced watching Vaca perform masculine roles. The fact that she was no longer able to sustain the illusion of the play when she birthed her child on stage repositioned her to a less transgressive social category as the clearly identifiable role of mother. Playing the roles of both father and agent, Giraldo speaks praises of his daughter: Gila is unmatched in a variety of traditionally masculine arts and regarded as a model throughout *la Vera de Plasencia*. Gila is constantly on display for both the instruction and entertainment of her town. In her hunting exploits, for example, a large crowd of supporters cheers her on. The scene depicts both the huntress admired by her townspeople as well as the actress surrounded by her fans: Respected not only for her hunting ability, she also draws attention because of her anomalous status: Gila is alternately praised for her beauty and her strength, characteristics typically cast as opposites for the romantic heroine of the *comedia*. In the opening scene, for example, when she is celebrated for her hunting victories, detail is paradoxically paid to her physical charms rather than her physical strength: In another example, the townspeople voice their desire for Gila to marry and become a mother: Here feminine norms are overstated with the aim of matching her current excess. As it is precarious for Gila to be such a prominent single woman, marriage and motherhood are offered in this chorus as solutions for her social integration. Despite these pressures, Gila resists identification as a woman in need of containment. This is especially true in interactions between Gila, Don Lucas, and her father. Stage directions draw attention to her masculinity, as Gila is instructed to dismount from her horse and visibly take hold of her gun. It is this masculinity that initially attracts Don Lucas, as he exclaims: Gila also asserts her masculinity through speech. When Gila claims that she is very manly, she expresses her distaste for female

norms and expectations. Gila is depicted as a most enticing love interest because she is difficult to dominate. Once she has been identified as a challenge worthy of his strength, Don Lucas speedily vows to dominate Gila as if capturing new territory in war: At the end of the first act Gila is once more singled out for her physical strength as she enters another masculine circle—she expertly tames a bull in front of a huge crowd. As she prepares to begin the bullfight, Gila stands at the center of the ring and delivers an extended monologue to the eager crowd. The speed and ferocity with which Gila tames the bull is almost comical given the circumstances. Without hesitation Gila dominates and conquers her match. At the end of the bullfight, Gila and Don Lucas are cast in expert opposition to each other, as each engages in precise acts of domination to assert their strength. The presence of Fernando and Isabel as historical markers should not be underestimated, especially considering the famous motto of the Spanish monarchs, which spoke to their projected image of equality: Gila agrees to marry with two goals in mind: The proposed marriage between Gila and Don Lucas is fraught with conflict from the start. She also claims she lacks the proper education to assume the role of wife but instead excels at being a man: Gila makes clear that marriage to Don Lucas will undermine the hard work she and her father have undertaken that has rendered her successful and exemplary in so many arenas. No me quiero casar, padre, que creo que mientras no me caso que soy hombre. She also maintains that marriage reinforces her status as a woman, and thus renders her and her family name more vulnerable. Throughout her monologue, Gila criticizes the conventions of marriage, but concludes on a comic note. Through the simple statement that even her name is not fit for marriage, Gila undercuts the seriousness of her monologue with the humorous frivolity of her final complaint. Gila again recognizes the importance of her own exemplarity as she links her personal betrayal and ruptured honor with her family name and the larger community of Plasencia. She attributes her ruin not only to Don Lucas but also to her brief lapse as a weaker woman: As she recognizes her obligation to Plasencia, Gila virtuously takes responsibility for her own betrayal and vows to avenge her dishonor. Motivated by this newfound sense of duty, Gila is patently transformed. She is characterized by her ferocity, but she is also marked by her piety. This unexpected fusion further reinforces her connection to Queen Isabel, the prime example in this tenuous yet effective combination between piety and ferocity. Likewise, the scene recalls the explicit combination of religious and penal discourse that characterized the custodial institutions of the time. Immediately after her betrayal, Gila vows the following to her father: She chooses to be a single woman and live in poverty. She embodies a life of hardship and rejects vanity and luxury for a life dedicated to revenge. Although she is eventually punished for her wrongdoings, this austere behavior complicates the treatment of her transgressions and fall. In the final act of the play, the audience has several opportunities to witness Gila as murderess. True to her promise, Gila kills nearly every man with whom she comes into contact, although the audience only witnesses a handful of her murders on stage. Boyle demands space Much to his surprise, Gila explains that he is free from her wrath because he is in fact not a man. Because Fernando is a just ruler according to Gila, she qualifies him as exempt from her revenge. In fact, by protecting Fernando from harm, she imagines herself in allegiance with Isabel. Again Gila reminds Pascuala of the logic of her actions, once more pointing the audience to the specificity of her rage and the cause of her offense: But Pascuala, along with the townspeople she represents, will not be easily swayed. Yo estoy sano, y ella enferma GILA. It is valuable here to consider the accusation of Gila as sterile woman. In contrast to the first act of the play, in which the townspeople imagine a glorious Gila as mother of a mythical twelve, the idea of sterility functions as an affront against both her femininity and legendary status. The insult is perhaps one of the most aggressive accusations made against her and reveals yet again the multiple valences inherent in the protagonist. Will Gila be characterized by her rationality and piousness or merely by her brutality? When Don Lucas enters the scene, he is described much like the earlier travelers. Belittling his own ability and ambition, Don Lucas seeks assistance from Gila and repeatedly emphasizes that he is lost and in need of aid When he later tries to convince Gila of his romantic eligibility by wooing her of course he does not recognize Gila for who she is , she is quick to call him out for his lies: She goes on to reassert her status as victim and remind him of his crimes. The legalistic quality of her language prompts yet another shock in the scene, when Don Lucas, fearing for his own life, again proposes marriage: Gila defies the expected norm of the *mujer varonil* who would initially resist the proposal but eventually accede. Instead, she rejects the

marriage offer as she claims: Brute anger prevails over the expected logic of the scene, where the Golden Age heroine typically forgives all past betrayals in exchange for the marriage vow. Instead, Gila reiterates that Don Lucas needs to pay directly for her unrecoverable honor: Reworking the dramatic formula in which the man cleanses his own dishonor real or suspected by murdering his wife, Gila murders Don Lucas with the intention of recovering her good name. Boyle consistently represented as a staunch supporter of his daughter, is the first to condemn her: Giraldo comes to the mountaintop to bring his daughter to jail, accompanied by an army of men. Without hesitation Gila accepts her handcuffs and chains and hands over her weapons to her father. She states simply that she has achieved her goal and reminds the audience of her betrayal: Gila is punished for her wrongful crimes, and the display of her body reminds the audience not to follow her path. Yet Isabel also remarks: Her comment reflects tensions in regard to the gendering of violence. Gila asks her father to come closer, apparently to permit her one last opportunity to lament her woes or whisper confessions to her forgiving father. She insists her violent actions are exemplary: The behavior of both the father and daughter may come as a surprise to the audience as it strongly contrasts with the close relationship the two have shared up until the final scene. Despite the ear-biting, Gila still manages to reassert her piety in the closing moments of the scene. In her final monologue, for example, she emulates female martyrs and expresses a sense of contentment and tranquility.

Chapter 8 : Aeschylus | Greek dramatist | calendrierdelascience.com

John Ford was baptised 17 April at Ilsington Church, Devon. He was the second son of Thomas Ford () of Bagtor in the parish of Ilsington, and his wife Elizabeth Popham (died) of the Popham family of Huntworth in Somerset.

Chapter 9 : Fall TV Premiere Dates New & Returning Series Broadcast, Cable, Streaming | Deadline

*For a more comprehensive introduction to his life and work, see Emilio Cotarelo y Mori's *Luis Vázquez de Guevara y sus obras dramáticas*, Ruth Lee Kennedy's *Studies in Tirso, I: The Dramatist and His Competitors* (), and Mary G. Hauer's *Luis Vázquez de Guevara: A Critical Bibliography*.*