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The UCLA Center for 17th- and 18th-Century Studies: The Comedia in Translation and Performance

The UCLA working group The Comedia in Translation and Performance addresses issues of translation and adaptation, while also bringing together academics, playwrights, translators, directors, and actors. Under the direction of Dr. Barbara Fuchs, group members have translated four previously untranslated plays, and have held staged readings of two.

The primary goal of the UCLA working group is to make the plays easy to perform in English. They have attempted to make the language fluent to read and texts easy to adapt. To this end, they have chosen to translate every line of each play, to translate from verse into prose (with occasional exceptions), to include brief but vital footnotes, and to offer the original Spanish texts at the group's website. Each play’s introduction offers plot summaries, key themes, performance histories, and additional information on editions consulted and other particulars. We hope that these efforts assist theater practitioners to read, adapt, stage, and direct these plays for modern audiences.

90 Monologues from Classical Spanish Theater
In Spanish and English

edited and translated by Barbara Fuchs, Jennifer Monti, & Laura Muñoz

UCLA: The Comedia in Translation and Performance, #1

Featuring dramatic and comedic roles for male and female actors from the works of:

LOPE DE VEGA
CALDERÓN DE LA BARCA
TIRSO DE MOLINA
FERNANDO DE ROJAS
GUILLÉN DE CASTRO
AGUSTÍN MORETO
SOR JUANA INÉS DE LA CRUZ
JUAN RUIZ DE ALARCÓN
In Spanish popular culture, the phrase “una noche toledana” refers to a long and sleepless night of wild, often amorous intrigues, or of unrelenting annoyances. Such is the case in this funny, fast-moving play, in which young men and women cross paths at a hostel in a single night. Under the covers of darkness and disguise, they use ingenuity and humor to navigate personal desires, negotiate collective frustrations, and test...

Available June, 2019:

Juan Ruiz de Alarcón

What We Owe Our Lies

UCLA: The Comedia in Translation and Performance, #3

Guillén de Castro

Unhappily Married in Valencia

UCLA: The Comedia in Translation and Performance, #4

Guillén de Castro

The Force of Habit

UCLA: The Comedia in Translation and Performance, #5

Lope de Vega

The Widow of Valencia

UCLA: The Comedia in Translation and Performance, #6
Disrupting Reality: Cervantes, Jealousy, and Narrative Innovation

Sarah Gretter

*Documentación cervantina «Tom Lathrop» #41*


Disrupting Reality: Cervantes, Jealousy, and Narrative Innovation invites readers to play with the idea that Cervantes’s narrative innovation—best illustrated through *Don Quixote*—was underpinned by a series of novelistic explorations afforded by the power of jealousy to disrupt reality. Throughout his literary career, Cervantes constantly revisited the theme of jealousy into stories that integrated dialogue, laughter, self-parody; and more importantly, the subjectivity of engaging with an ever-changing reality. This process is what exemplified, according to Bakhtin, the narrative innovation that was the novelistic genre.

Using insights from the field of clinical psychology and theories of the novel—with a particular focus on Bakhtin’s approach to novelistic images—each chapter of this monograph explores novelistic aspects of jealousy as to highlight the development of Cervantes’s narrative innovation. Through the experiences of Anselmo, Carrizales, and Auristela, but also those of Lauso, Reinaldos, Cañizares, and Andrés, the book explores concepts like curiosity, satire, and love as manifestations of the novelistic affordances of jealousy.

Exposing his jealous characters’ struggles in their fight against the fear of losing control over their subjective truth, Cervantes uncovered how reliance on our own imagination and beliefs as a source of unique truth can lead to fatalistic consequences, while also isolating individuals who then become victims of their own minds. By contrasting the inner conflicts experienced by Cervantes’s jealous characters, the book presents a set of insights about narrative innovation, subjectivity, and dialogue that, hundreds of years later, shed a light on our Quixotic trust in today’s digital world of ideas.
De reyes a lobos: Seis ensayos sobre Cervantes
Eric Clifford Graf

*Documentación cervantina «Tom Lathrop»* #43
ISBN 973-1-58871-323-0 (PB) $24.95.

*De reyes a lobos* focuses on the three key texts by Miguel de Cervantes which must be central to any understanding of the ideological evolution of the author of the first modern novel. In six separate essays, Professor Graf unveils Cervantes’s art as a series of dissenting meditations on the significance of Habsburg power and governance. He begins by profiling the Erasmian humanism of the aggressive princely advice for Philip II found at the heart of Cervantes’s early play *La Numancia* (c.1580); he concludes by unveiling the stoical, late-scholastic cynicism that underwrites what remains Cervantes’s most enigmatic narrative, *La novela y coloquio de los perros* (c.1605). In the middle are four innovative analyses of Cervantes’s magnum opus, *Don Quijote de la Mancha* (part one, 1605; part two, 1615), wherein Graf explains how such classical sources as Apuleius and Plato, along with the ideas of the early modern Jesuit philosopher Juan de Mariana, can help us to grasp the overarching meanings of the text that inaugurated the dominant narrative form of Western civilization.

**Ensayo 1:** La política teológica de *La Numancia*
**Ensayo 2:** *Don Quijote* y la trayectoria protofeminista de la novela clásica
**Ensayo 3:** Cómo leer *Don Quijote* como un gran libro sobre el alma y la política
**Ensayo 4:** Juan de Mariana, *Don Quijote* y la política monetaria estadounidense moderna
**Ensayo 5:** La temática económica en *Don Quijote*
**Ensayo 6:** La antropología subversiva de Freud y *La novela y coloquio de los perros*
Chivalry, the Mediterranean, and the Crown of Aragon

Chivalry, the Mediterranean, and the Crown of Aragon constitute the threefold axis of this collection of essays. The three are at the forefront of a real struggle among civilizations that took place around the borderland surrounding the Mediterranean in the late Middle Ages, namely in the Iberian and Italian peninsulas and the Balkans. In fact, it could be said that the late medieval Mediterranean came to be defined precisely because of this struggle. Chivalry thrived in its milieu both in real and fictional terms amidst conquering kingdoms, ethical chevaliers and knight kings that helped shape the identity of the Catalan-speaking territories.

This collection includes articles by the following scholars:

ANTONIO CORTIJO OCAÑA
ABEL SOLER
VICENT MARTINES
MONTSERRAT PIERA
GABRIEL ENSENYAT PUJOL

FERRAN GARCIA-OLIVER
ÓSCAR O. SANTOS-SOPENA
JOAN MOLINA FIGUERAS
VICENT JOSEP ESCARTÍ
VERONICA ORAZI
‘Los cielos se agotaron de prodigios’:
Essays in Honor of Fredrick A. de Armas

edited by Christopher B. Weimer, Kerry K. Wilks, Benjamin J. Nelson, and Julio Vélez Sainz

Homenajes #51
ISBN 978-1-58871-311-7 (HB) $49.95.

Juan de la Cuesta Hispanic Monographs is honored to publish this stellar collection honoring of one of the most beloved, prolific and influential scholars. In terms of authors, subjects, ideas, and the ever-changing variety of critical approaches utilized by Frederick de Armas, these studies strive to honor and illuminate the life’s work of a man whose writings have influenced and will serve as an inspiration for those in the field of Spanish Golden Age literature for years to come.

This collection brings together twenty-nine essays by Frederick de Armas’s fellow Hispanists, his past and present colleagues, and his one-time students. The first group of studies focuses on Pedro Calderón de la Barca, to whose comedias Fred devoted so much of his early career. The second group of scholars takes as their subjects plays penned by Calderón’s predecessors and contemporaries. The volume’s third part reads poetry, novellas, and novels from the Spanish Golden Age.
Metacritical Cervantes

edited by Stephen Hessel

Documentación cervantina «Tom Lathrop» #42

The intention of this volume is to provide diverse examples of metacritical approaches to Cervantes and his works without privileging one type of approach or one context over others. While some of the contributors take Cervantes far afield, others focus on close textual analysis and use resources that should be recognizable to the rigorous reader.

Part I
1. From “desocupado lector” to “lector ilustre”: Reading Cervantes’s Prologues / Kaitlin M. Walsh
2. Metamorphosis and Metacriticism in Don Quijote, Part II / Dominick Finello

Part II
3. The “Brandariz Affair”: A Cervantine Approach / Leonardo Bacarreza
4. (Trans)National Cervantes: The Catalan (Pseudo)Biography of the Father of Don Quixote / Jorge Abril Sánchez

Part III
5. The Never-Ending Romantic Approach: Reading Don Quixote in Brazil / Silvia Cobelo
6. Readings of the Quixote in Contemporary Spanish Theater / María Fernández Ferreiro
7. Pedro, the Great Pretender (Pedro de Urdemalas): Metadrama and Translation / Kathleen Jeffs

Part IV
8. Metafictional Appropriations of Miguel de Cervantes and his Don Quijote: A Closer Look at Nationalisms and Avellaneda’s Sequestered Sally / Brian Phillips
Aljamiado Legends: The Literature and Life of Crypto-Muslims in Imperial Spain

Maria del Mar Rosa Rodriguez

Serie de traducciones críticas, #8

This is the first collection of Aljamiado literature translated into the English language. Aljamiado texts are written in the Spanish language using the Arabic alphabet; the texts look like Arabic, but sound like Spanish when read aloud. The Aljamiado legends included in this volume tell the story of a crypto-Muslim community in Spain that managed to preserve its religion and culture in the 16th-Century Spanish-Catholic state. The anonymous authors of these legends intended to preserve their stories, folktales, and religious teachings through a secretive language that only the Muslims of Spain could decipher and understand.

The English translation of these texts gives scholars today a glimpse into the secret lives of Muslims in 16th-century Spain. The legends in this collection shed light on the crypto-Muslim’s religiosity, identity, and their own sense of self-definition.

The selected legends are grouped into four thematic areas: “Legends of Conversion and the Afterlife,” “Secular Tales of Love, Adventure and Morality,” “Legends of War, Victory and Glory,” and “Legends of the Prophet Muhammad, Jesus and Other Religious Figures.”
Critical Editions: Luis Vélez de Guevara

Edited by William R. Manson & C. George Peale

La rosa de Alejandria
Ediciones criticas #92

La creacion del mundo
edited by C. George Peale
Ediciones criticas #94

Correr por amor fortuna
edited by C. George Peale
Ediciones criticas #95

Celos, amor y venganza
Ediciones criticas, #90

See our entire list of Vélez de Guevara plays edited by William R. Manson and C. George Peale online: www.JuandelaCuesta.com
Critical Editions: Luis Vélez de Guevara
Edited by William R. Manson & C. George Peale

El mejor rey en rehenes
Ediciones criticas, #96

«COMEDIAS ESCANDERBECAS»
El jenízaro de Albania
El príncipe esclavo, Primera parte
El príncipe esclavo, Segunda parte
El gran Jorge Castrioto y príncipe Escanderbey
Introduction by Germán Vega García-Luengos and Mehmet Sait Şener

This genuinely unique edition textually demonstrates the evolution of a single theatrical theme, the story of Albania’s national hero, Georg Skanderbeg—a theme that was popular for some 30 years. Three of the plays are authentic works by Vélez de Guevara and two versions are anonymous adaptations of one of these. Besides the plays’ intrinsic poetic and dramatic values, they provide new material for studying Spain’s popular culture in the first half of the 17th century.
La prueba de los ingenios

Lope de Vega

La prueba was first published in 1617, when Lope included it as the first play of the first collection of his works whose publication he oversaw. In spite of this prominent position in Lope’s corpus, the play is comparatively unknown. In the introduction to this edition, Ostlund suggests that the relative obscurity of the play is partly due to its provocative themes.

La prueba de los ingenios includes sexual themes touching on homoerotic desire, transvestism, and gender equality, bucking the traditional seventeenth century Spanish norms. In a drama containing themes still popular today, Lope de Vega presents a defense of women, primarily through the character of Florela, in response to misogynist criticism found in Juan Huarte de San Juan’s popular Examen de ingenios para las ciencias of 1575, which argued that women were incapable of ingenio. Florela unequivocally demonstrates otherwise.

Although interest in La prueba has increased considerably over the last two decades, as evidenced by the growing body of critical studies discussed in the introduction, the text itself has not been readily available in print until now.
El mayor objetivo de la presente edición crítica es sacar a la luz del día *El caballero dama* (c. 1638), una obra de teatro de la primera mitad del siglo XVII que hace honor a su título seductor. ¿Será hombre o mujer de la corte española el protagonista titular? ¿Habrá dos personajes que comparten el mismísimo cuerpo? ¿Se tratará de transformaciones o transmutaciones de sexo o género? Por analogía el título de esta comedia de Cristóbal de Monroy y Silva (1612–1649) evoca otros de carácter oxímoronico de la misma época, como la obra famosa de Juan Pérez de Montalbán, *La monja alférez* (1625), cuyo título recuerda el oficio religioso de las mujeres y la profesión militar de los hombres, ambos pertenecientes a la misma figura histórica.

El tema principal de *El caballero dama* se basa en el mito de Aquiles en la isla de Esciros. A pesar de sus orígenes clásicos, es imposible separar *El caballero dama* del momento histórico en que apareció la obra. No se sabe si Monroy y Silva simpatizaba con los ambiciosos planes del conde-duque Olivares, ministro favorito del rey Felipe IV, para fortalecer la monarquía imperial. No obstante, a través de una lectura cuidadosa de la obra, se perciben las ansiedades culturales que giraban en torno de la empresa imperial en general. A primera vista *El caballero dama* sí apoya la monarquía absoluta, pero a lo largo de esta comedia, el joven dramaturgo pierde control de sus personajes travestis; como consecuencia también pierde su autoridad sobre el discurso promonárquico. Aunque Monroy no propone una alternativa a las monarquías imperiales, el mundo que satiriza se pone tan al revés y se vacía de tanto significado que apenas se rectifica al final.
EL LICENCIADO JUAN SÁNCHEZ, NATURAL DE PIEDRAHÍTA

Two Golden Age Comedias
Featuring the Muslim Corsair Barbarroja:
I. El cerco de Túnez y ganada de La Goleta por el Emperador Carlos Quinto
II. Segunda parte del cosario Barbarroja y [el] huérfano desterrado

edited by Constance Rose

Ediciones críticas, #89
ISBN 978-1-58871-310-0 (PB) $29.95.

In the early sixteen-hundreds, Spain responded to a century of failed military incursions in North Africa by expelling the moriscos from Spanish soil and by writing and staging comedias commemorating its few and often ephemeral victories. Two of these dramatic works deal with the corsair Jeredín Barbarroja, the great obstacle to Spanish domination of the Mediterranean, who preyed on Spanish shipping, thereby threatening the economy, transported beleaguered moriscos from its eastern shore to a safe haven in North Africa, and sailed up and down the coast from Barcelona to Cartagena, kidnapping the residents of small villages and large cities to enslave and hold them for ransom. The two plays are included in Doce comedias de varios autores, printed in Tortosa by Francisco Mutorell [sic] in 1638. The author of the two plays is listed as one Juan Sánchez. - from the Introduction.
A New Adaptation from Edward Friedman

Pedro the Schemer: A Work in Progress
An Adaptation of Miguel de Cervantes’s Pedro de Urdemalas

Edward Friedman


The carefully crafted episodic plot of Pedro de Urdemalas, first published in 1615, makes the play—arguably, at least—the most archetypical of Miguel de Cervantes’s full-length works for the theater. Before Lope de Vega’s formula for the “new art of writing plays” (el arte nuevo) became the model for dramatic composition in Spain, Cervantes created a singular vision, ultimately far less successful than that of the younger playwright. Nonetheless, the plays by the author of Don Quixote have a style and a dynamism of their own. A dominant theme of Pedro de Urdemalas is identity, presented in a dual plotline in which Pedro de Urdemalas and the gypsy/noblewoman Belica/Isabel exemplify two approaches to the concept of roleplaying.

Cervantes captures the motif of “the world as stage” and the related idea of metatheatere, dramatic self-consciousness—in impressive and unique ways. The character of Pedro de Urdemalas is defined by his adaptability—by his protean nature—and this makes for good theater. The gypsy Belica’s insistence that she is of noble blood provides a fascinating contrast to Pedro’s worldview. Belica (who becomes Isabel) is nothing if not “dramatic.” In one way or another, Cervantes treats questions of class, justice, psychology, points of contact between illusion and reality, and, especially significantly, language.

Pedro the Schemer: A Work in Progress, an adaptation of Pedro de Urdemalas, maintains these elements in order to underscore the junctures of art and life, the examination of identity, the episodic (but unified) structure, the exploration of language, and the irony and humor of the original. It would be hard not to appreciate the fact that, in the end, Pedro has become an actor and Isabel has been recognized as a noblewoman, and that their paths have interconnected.
The Spanish Acquisition: An Underground Grammar
by Tom Lathrop

*The Spanish Acquisition* is a play on “The Spanish Inquisition.” It has nothing to do with that institution, of course, and it also has nothing to do *per se* with acquiring language. Its purpose is to help make grammatical concepts easy for students to learn so that acquisition can come more easily. You are not going to be subjected here to simplified falsifications about the language, but rather how these concepts really work, and how easy they truly are.

See a preview at Amazon.com or write for an examination copy if you are considering classroom adoption (sent to departmental addresses only).

The Misadventures of Don Quixote
The classic story of Don Quixote, retold
by Tom Lathrop
Illustrated by Jack Davis

“An appealing first exposure for younger readers,” - Kirkus Reviews
The 2019 edition of Lathrop’s Quijote!

**CERVANTES**

**Don Quijote**
The Definitive Spanish Edition for Students:
The 2019 Dictionary Edition

edited by Tom Lathrop

ISBN 978-1-58977-102-4 (PB, 1118 PP.) $54.95

Lathrop’s student edition is now available for the first time with
the complete *Don Quijote Dictionary* in a single volume!

Until Tom Lathrop’s first Spanish edition for students was pub-
lished in 1998, students had to use editions of *Don Quijote* published
in Spain for Spaniards. Vocabulary and syntactic structures that
are difficult (or impossible) for students are usually not annotated
in those editions. Cultural information which educated Spanish
speakers already know, but students simply do not, is equally not
annotated. Students have thus been deprived of much of what they need to know in order to un-
derstand the text.

To help solve the vocabulary problem, Lathrop has included 10,459 vocabulary glosses in the mar-
gin opposite the line where the Spanish word to be defined appears. If too many words need to be
put in the margin, phrases are translated in footnotes. In all, there are 3,742 footnotes. These also
deal with cultural items, historical, geographical, biblical, mythological, textual references, and all
kinds of other information. Footnotes will not offer interpretations: that is for instructors and their
students to figure out.

This edition features many of the 1863 etchings by Gustav Doré and a new cover by Anna Teather.

Imprint: **Cervantes & Co.** (the student edition imprint of LinguaText)
Juan de la Cuesta is a celebrated name in Hispanic publications, most particularly because the first editions of Don Quijote—1605 and 1615—were printed on Cuesta’s presses; but even without Cervantes’ masterwork, Cuesta would have been famous through carefully prepared editions of other literary monuments and works of humanistic erudition.

The modern Juan de la Cuesta Hispanic Monographs, founded in 1978 by Tom Lathrop, is a descendent in spirit of its Madrid namesake since it strives to publish only the worthiest of manuscripts, in the handsomest of editions, and at reasonable prices.

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