

FIVE PLAYS

Comedies and Tragicomedies

ALSO BY FEDERICO GARCÍA LORCA
Three Tragedies

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Comedies and Tragicomedies

by Federico García Lorca

*Translated by James Graham-Lujan and
Richard L. O'Connell*

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NOTE

Three plays in this volume—*The Shoemaker's Prodigious Wife*, *The Love of Don Perlimplin*, and *Doña Rosita, The Spinster*—were previously published in English in *From Lorca's Theatre* (Charles Scribner's Sons, 1941). The translations of that edition, however, have been considerably revised to conform to the Spanish texts established for the well-edited Aguilar *Obras Completas* in its successive editions published in Madrid. Two lines which were omitted from the Aguilar texts, however, but which appeared in the previous *Obras Completas* published by Losada in Buenos Aires, have been translated and inserted here. Further revisions are the result of the experience of many productions of these plays, several directed by the translators themselves. Once the melodies for the songs in the plays were ascertained, the translations of the songs themselves had to be revised so that they could be sung to the music, which appears as an appendix to the book. New Directions take full responsibility for the revised songs.

The plays are arranged chronologically, except that *The Butterfly's Evil Spell*, which was the first to be written and produced, appears at the end as a kind of appendix. This is because it is incomplete and because it is an early, only partially successful dramatic experiment.

Acknowledgements are due to many persons who helped in the preparation of this volume. Thanks are particularly due to Mildred Adams, Eric Bentley, Rosamond Gilder, the late Angél del Río, Griselda Ohannessian, Lucienne Schupf, Edwin Honig, and May Swenson. Those who helped establish the music for the songs, by calling on their memories and singing the songs in Spanish, are mentioned in a brief Introduction to this music.

Mr. Wolfgang Sauerlander has contributed unstintingly in helping to edit the texts and the music, and Professor Francisco García Lorca has been over the translations many times, bringing to them not only his special knowledge of the popular dialects from which some of the author's language and allusions stem but also his remarkably objective familiarity with his brother's mind and work.