

Anais De Vila Bela 1734 1789

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Imperial Loyalties in the South American Borderlands, 1750–1800 The
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women in the portuguese colonial empire the theatre of shadows

compiles an extensive collection of essays on the status of women throughout the vast portuguese colonial space from brazil to the far east crossing europe africa and india between the 16th and the 20th century absent or mystified silenced or victimized women in the history of portugal and its colonial venture are the living example of the part historiographical discourse ideology and popular memory have played in the construction of identities their practices and representations the production and critical consumption of history have long revealed countless gaps and silences within its own discourse this book questions the reason for such gaps and silences and wonders about the real role of all those who do not or have never had access to power and to the perpetuating word those whose voices have been systematically erased from sources and documents because of past or present attending interests women in the portuguese colonial empire the theatre of shadows congregates a wide assortment of disciplines so as to provide multiple independent viewpoints sources and methodologies by bringing authors from around the world together this work ensures that the various cultures and memories that are part of the global saga as well as the various versions of the history of the portuguese colonial empire may be heard

this book examines the efforts of spaniards and portuguese to attract native peoples and other settlers to the villages missions and fortifications they installed in a disputed area between present day brazil bolivia and paraguay the first part examines how autonomous native peoples and those who lived in the jesuit missions responded to the indigenous policies the iberian crowns initiated following the 1768 expulsion of the society of jesus the second part examines military recruitment and supply circuits showing how the political centers strategy of transferring part of the costs and delegating responsibilities to local sectors shaped interactions between officers soldiers natives and other inhabitants moving beyond national approaches the book shows how both iberian empires influenced each other and the lives of the diverse peoples who inhabited the border regions

this special issue volume of the portuguese studies review in honor of ursula lamb 1914 1996 presents studies by timothy coates a j r russell wood ivana elbl alberto vieira martin malcolm elbl gerardo a lorenzino césar braga pinto geraldo pieroni janaína amado mark cooper emerson ernst pijning and kirsten shultz the studies explore the themes of settlement colonization ethnogenesis banishment and exile the intellectual and political construction of colonial

identities cross cultural urbanism and regulation of commerce the volume also includes a bibliography of ursula lamb s works

opera in the tropics is an engaging exploration of theater with music in brazil from the mid 1500s to the early 1820s author rogerio budasz delves into the practices of the actors singers poets and composers who created and performed jesuit moral plays spanish comedias and portuguese vernacular operas and entremezes during the colonial period as well as the italian operas that celebrated the new independent nation in 1822 a brazilian producer claimed in 1825 that the goal of music theater was to instruct entertain and distract the population budasz argues that this threefold goal had in fact been present throughout the colonial period in different combinations and with different purposes at the hands of missionaries intellectuals bureaucrats political leaders and cultural producers while budasz demonstrates a continuity from portuguese theatrical practices primarily through the circulation of artists and repertory he also examines a number of localized departures from the metropolitan model particularly in the ethnic and gender profile of theatrical workers in the modifications determined by local tastes priorities and materials and in the political use of theater as an ideological and civilizing tool within the paradoxical context of a slave society an eye opening narrative of the transformations and uses of a colonial art form opera in the tropics will be essential reading for all interested in the music and theater in iberian and latin american culture

when latin americans think of high art they do so primarily in terms of literature and the visual arts in addition the study of the first three centuries has until recently taken the back seat in the standard literature dealing with the music of that part of the world this trend must be reversed for the lands south of the border to arrive at a broader understanding of their place in the world culture this book attempts to redress the situation by providing the curious layman and the serious researcher with the tools to further clarify the role of cultivated music in the early life of the ibero american countries it surveys the available historical data on personalities events and institutions that shaped the history of art music in ibero america that is its spanish speaking countries and brazil between the arrival of the europeans in 1492 and 1850 this study of music and music activities in ibero america to 1850 emphasizes historical data rather than musical analysis folk and popular music are mentioned only to the extent that they have affected the cultivated strains of ibero american music of

interest to music historians and students of ibero american culture
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