

Spanish Culture 1

[View Online](#)

- Ashton, Dore. (1978). Antonio GAUDI. *Craft Horizons* (Archive : 1941-1978), 17(6), 1941-1978.
<http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1493608034/20073A5A121E45D4PQ/5?accountid=14540>
- Barcelona: Urban Identity 1992-2002. (2002). *Arizona Journal of Hispanic Cultural Studies*, 6(1), 245-261. <https://doi.org/10.1353/hcs.2011.0277>
- Barton, S. (2009). *A history of Spain* (Second edition). Palgrave Macmillan.
- Bell, L. (2012). The Death of the Storyteller and the Poetics of (Un)Containment: Juan Rulfo's *El llano en llamas*. *The Modern Language Review*, 107(3).
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/10.5699/modelangrevi.107.3.0815>
- Bennett, A. (2002). *Barcelona: Vol. Blue guide* (2nd ed). A & C Black.
- Burton, J. (1973). A Drop of Rain in the Desert: Something and Nothingness in Juan Rulfo's 'Nos Han Dado La Tierra' ('They've Given Us the Land'). *Latin American Literary Review*, 2 (3), 55-62. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/20118895>
- Bustamante Ramírez, E. (2013). *Historia de la radio y televisión en España: una asignatura pendiente de la democracia: Vol. Comunicación* (Primera edición). Gedisa Editorial.
- Carr, R. (1977). *The Spanish tragedy: the Civil War in perspective*. Weidenfeld and Nicolson.
- Columbus, C., Ife, B. W., & Penny, R. J. (1990). *Journal of the first voyage =: (Diario del primer viaje): Vol. Hispanic classics*. Aris & Phillips.
- Copertari, G. (2005). Nine Queens : A Dark Day Of Simulation And Justice. *Journal of Latin American Cultural Studies*, 14(3), 279-293. <https://doi.org/10.1080/13569320500382534>
- Delaney, C. (2006). Columbus's Ultimate Goal: Jerusalem. *Comparative Studies in Society and History*, 48(02). <https://doi.org/10.1017/S0010417506000119>
- EDMOND CROS. (1998). Desde la epopeya villista al sinarquismo: análisis sociocrítico de 'El llano en llamas'. *Revista Canadiense de Estudios Hispánicos*, 22(2), 215-224.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/27763459>
- Edwards, G. (1980). *Lorca: the theatre beneath the sand: Vol. Critical appraisals series*. Boyars.

Ellwood, S. M. (1994). *Franco: Vol. Profiles in power* (London, England). Longman.

Feierstein, L. R. (2015). Graphic and political humour in Argentina: from Quino to Página 12. *European Journal of Humour Research*, 3(2/3), 119–128.
<https://doi.org/10.7592/EJHR2015.3.2.3.feierstein>

Foster, D. W. (1980). MAFALDA: An Argentina Comic Strip. *The Journal of Popular Culture*, 14(3), 497–508. https://doi.org/10.1111/j.0022-3840.1980.1403_497.x

Foster, D. W. (1989). *From Mafalda to Los Supermachos: Latin American graphic humor as popular culture*. Lynn Reinner.

Fraser, H. M. (1988). 'Inframundo': Juan Rulfo's Photographic Companion to 'El llano en llamas'. *Chasqui*, 17(2). <https://doi.org/10.2307/29740086>

García Lorca, F., & Hughes, T. (1996). *Blood wedding*. Faber.

García Lorca, F., & Johnston, D. (1989). *Blood wedding*. Hodder and Stoughton.

García Lorca, F., & Ramsden, H. (1980). *Bodas de sangre: Vol. Hispanic texts*. Manchester University Press.

García Lorca, F., & Ronder, T. (2005). *Blood wedding*. Nick Hern Books.

GASTÓN LILLO and JOSÉ LEANDRO URBINA ANTONIO ALATORRE FELIPE
 GARRIDO JULIO ESTRADA JAIME CONCHA EDMOND CROS
 MARIO J. VALDÉS ANTONIO GÓMEZ-MORIANA AMARYLL CHANADY
 NEIL LARSEN JEAN FRANCO FERNANDO DE DIEGO CARMEN
 BOULLOSA DANIEL CASTILLO DURANTE JORGE ETCHEVERRY
 FRANÇOISE PÉRUS JOSÉ ANTONIO GIMÉNEZ MICÓ KEITH ELLIS
 RODNEY WILLIAMSON MONIQUE SARFATI-ARNAUD ROMÁN DE LA CAMPA.
 (1998). Vol. 22, No. 2, Invierno 1998 of *Revista Canadiense de Estudios Hispánicos* on
 JSTOR. <http://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/i27763451>

Harbison, Robert. (1992). *GAUDI. C* (Archive : 1987-1992), 1987–1992.
<http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1459655033?pq-origsite=summon>

Hedges, J. (2011). *Argentina: a modern history*. I.B. Tauris.

Henige, D., & Zamora, M. (1989). Text, Context, Intertext: Columbus' diario de a bordo as Palimpsest. *The Americas*, 46(01), 17–40.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/1007392>

Hughes, R. (1992). *Barcelona*. Harvill.

Julian Palley. (1967). Archetypal Symbols in 'Bodas de Sangre'. *Hispania*, 50(1), 74–79.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/336250?origin=JSTOR-pdf>

Kamen, H. (2008). *Imagining Spain: historical myth & national identity*. Yale University Press.

- Klein, S. (1993). Breaking the Mold with Humor: Images of Women in the Visual Media. *Art Education*, 46(5). <https://doi.org/10.2307/3193387>
- Lahuerta, J. J., & Gaudí, A. (2003). Antoni Gaudí, 1852-1926: architecture, ideology, and politics. *Electa Architecture*.
- Leitz, C., & Dunthorn, D. J. (1999). Spain in an international context, 1936-1959. *Berghahn Books*.
- Lima, R. (1963). The theatre of Garcia Lorca ([1st ed.]). *Las Americas Pub. Co.*
- Lyon, T. C. (1992). Juan Rulfo, o no hay salvación ni en la vida ni en la muerte. *Revista Chilena de Literatura*, 39, 97-118.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/40356643>
- Martignone, H., & Prunes, M. (2008). Historietas a diario: las tiras cómicas argentinas de Mafalda a nuestros días. *Libreria*.
- Masters of Building: SAGRADA FAMILIA. (2005). The Architects' Journal (Archive : 1919-2005), 195(13), 1919-2005.
<http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1427113651?pq-origsite=summon>
- McDonagh, K. (2007). Estrategias discursivas de la Reconquista y la Conquista: La construcción del 'otro' en los romances y en las escrituras de Cristóbal Colón. *Confluencia*, 23(1), 10-28. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/27923250>
- McMullan, T. (1993). Federico Garcia Lorca's critique of marriage in *Bodas de sangre*. *Neophilologus*, 77(1), 61-73.
<http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1301907832?pq-origsite=summon>
- Mendíbil, Á. (2013). España en serie: cada serie cuenta una historia, todas juntas cuentan nuestra historia (Primera edición). *Aguilar*.
- Morris, C. B. (1996). García Lorca: *Bodas de sangre*: Vol. Critical guides to Spanish texts. Grant & Cutler in association with Tamesis Books.
- Mower, D. (1977). Gaudí. *Oresko Books*.
- Navitski, R. (2012). The last heist revisited: reimagining Hollywood genre in contemporary Argentine crime film. *Screen*, 53(4), 359-380. <https://doi.org/10.1093/screen/hjs033>
- Preston, P. (1995). *Franco: a biography*. Fontana Press.
- Quino. (2005). 10 años con Mafalda. *Tusquetes Editores*.
- Quino. (2009). 10 años con Mafalda (2a ed). *Tusquets Editor*.
- Reed Anderson. (1975). The Idea of Tragedy in García Lorca's 'Bodas de sangre'. *Revista Hispánica Moderna*, 4, 174-188.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/30203167>

Rêgo, C., & Rocha, C. (2011). *New trends in Argentine and Brazilian cinema*. Intellect.

Robinson, W. H., Falgàs, J., Lord, C. B., Alix Trueba, J., Cleveland Museum of Art, & Metropolitan Museum of Art (New York, N.Y.). (2006). *Barcelona and modernity: Picasso, Gaudí, Miró, Dalí*. Cleveland Museum of Art in association with Yale University Press, New Haven and London.

Romero Salvadó Francisco J. (2005). *The Spanish Civil War: origins, course, and outcomes: Vol. Twentieth century wars*. Palgrave Macmillan.

Rosa Franquet. (2014). Transmedia Critical| Cross-Media Production in Spain's Public Broadcast RTVE: Innovation, Promotion and Audience Loyalty Strategies. *International Journal of Communication*, 8. <http://ijoc.org/index.php/ijoc/article/view/2621/1203>

Ross, C. J. (2000). *Spain, 1812-1996: modern history for modern languages*. Arnold.

Rowe, W. (1987). *Rulfo, El llano en llamas: Vol. Critical guides to Spanish texts*. Grant & Cutler Ltd. in association with Tamesis Books.

Shaw, D. (2007). *Playing Hollywood at Its Own Game? Bielenski's Nueve reinas*. In D. Shaw (Ed.), *Contemporary Latin American cinema: breaking into the global market* (pp. 67-85). Rowman & Littlefield.
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780742575097>

Skidmore, T. E., & Smith, P. H. (2001). *Modern Latin America* (5th ed). Oxford University Press.

Smith, P. J. (1998). *The theatre of García Lorca: text, performance, psychoanalysis: Vol. Cambridge studies in Latin American and Iberian literature*. Cambridge University Press.

Smith, P. J. (2009). *Spanish screen fiction: between cinema and television: Vol. Contemporary Hispanic and Lusophone cultures* [Electronic resource]. Liverpool University Press. <http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.5949/UPO9781846315732>

Smith, P. J. (2012). *Spanish practices: literature, cinema, television: Vol. Moving image (Legenda)*. Legenda.

Ted Lyon. (1973). *Ontological Motifs in the Short Stories of Juan Rulfo*. *Journal of Spanish Studies: Twentieth Century*, 1(3), 161-168.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/27740626>

Timm, John T H. (n.d.). *Some critical observations on García Lorca's 'Bodas de sangre'*. *Revista de Estudios Hispánicos*, 7(2).
<http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1300113504/32BD9AA38D764E00PQ/8?accountid=14540>

Todorov, T. (1992). *The conquest of America: the question of the other*. HarperPerennial.
Van Zandt, E. (1995). *The life and works of Gaudí*. Siena.