

Flamenco and *Fuenteovejuna*:  
A New Take on an Old Tale

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The late Flamenco dancer and choreographer Antonio Gades (1936-2004) concluded his legendary career with perhaps his greatest achievement: an adaptation of Lope de Vega's *Fuenteovejuna*, which he co-wrote with J. M. Caballero Bonald. This was not Gades's first attempt at adapting a literary work to flamenco, having successfully done so with Federico García Lorca's *Bodas de sangre* as well as Prosper Mérimée's *Carmen* in 1981 and 1983, respectively. Although *Fuenteovejuna* debuted in 1994 and has featured on many stages throughout Europe since, the play was previously unavailable to those unable to see the work performed in person. The Compañía Antonio Gades's April 2011 performance at the Teatro Real in Madrid, however, was filmed and has recently been released to the public in DVD format (although it remains difficult to come by in the United States). While thrilling to the eyes and the ears, nowhere does the production succeed more than in its ability to honor Lope's original despite the absence of Lope's verse (as blasphemous as that may sound). The adaptation in general and the Compañía Antonio Gades's performance in particular, demonstrate how an innovative approach (flamenco) can both defamiliarize Lope's well-known *comedia* and reinforce its most fundamental characteristics.