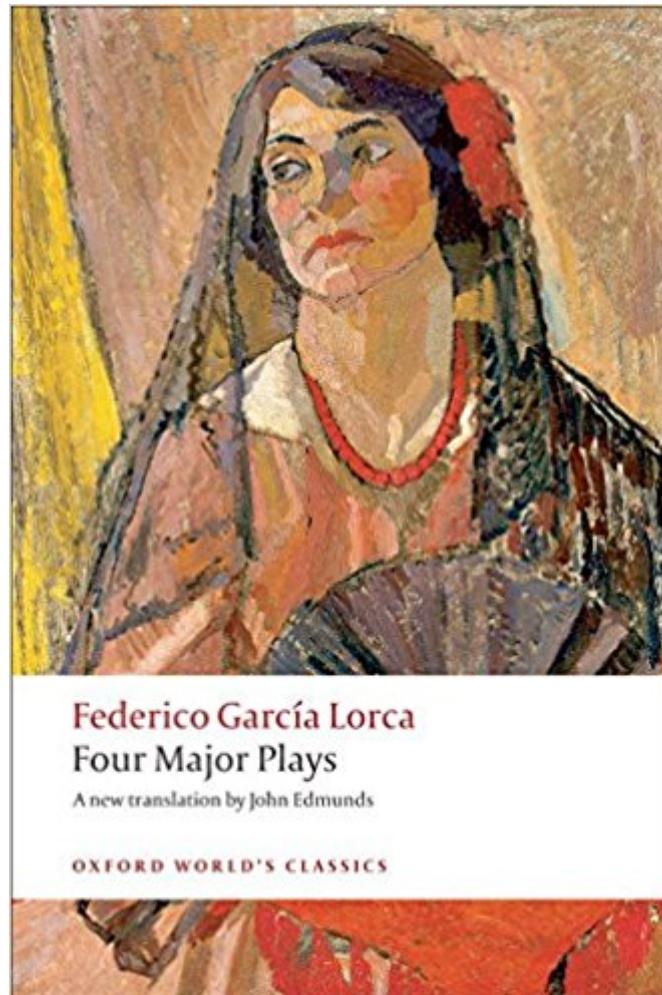


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## Synopsis

In his four last plays (Blood Wedding, Yerma, The House of Bernarda Alba, Dona Rosita the Spinster) Federico García Lorca offered his disturbed and disturbing personal vision to Spanish audiences of the 1930s---unready, as he thought them, for the sexual frankness and surreal expression of his more experimental work. The authentic sense of danger of Lorca's theatre is finely conveyed here in John Edmunds's fluent and rhythmic new translations that lend themselves admirably to performance.

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