Staging and Stage Décor

Early Modern Spanish Theater

Edited by
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Cover design by Vernon Press. Cover image: Ricardo (Ricardo Hinoa) kisses the coffee-canned feet of Countess Diana (Karina Casiano) as Fabio (Dan Domingues) looks on. Photo by Awymarie Riollano, courtesy of Isabel Ramos and Repertorio Español.

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Introduction

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The "plays" traditionally studied in literature courses are really not plays. They are merely words on a page, texts that come alive only when they are staged. Staging requires actors, a performance space, and often (but not always) some sort of set, which may or may not include painted flats, props, or special lighting. A play also requires spectators, for, without an audience, there is no performance.

The first early Spanish theatrical works used few props or none at all. They were performed in town squares, patios, and private residences. In churches, unscripted reenactments of Bible stories were often performed at Easter or Christmas. Entertainments in Latin also took place in universities, where students and their instructors performed *juegos de escarnio* [games of jokes and jibes] on profane (non-religious) subjects such as unrequited love, usually following Latin models. *Juegos escolares,* composed by students and priests, dealt with religious themes. In 1574, the humanist Lorenzo Palmyreno composed a play in Castilian, the language spoken by the masses, thereby taking a significant step toward the creation of a theater targeted at a general audience.

From the beginning of the fifteenth century, strong cultural and political ties existed between Spain and Italy, due to the conquest of Naples in 1442 by Alfonso V of Aragon, uncle of the future King Ferdinand. In time, Spain came to govern Naples, Sicily, Sardinia, and Milan. Ferdinand and his wife, Isabella I of Castile, were strong supporters of the arts and often sponsored theatrical entertainments. Many Spanish writers went to Italy, where the Renaissance was blossoming. One of these was Bartolomé de Torres Naharro (1480?-1530?), who lived in Rome and was influenced by the Italian humanists. While most playwrights of his time developed religious or pastoral themes inherited from the Middle Ages, Torres Naharro wrote lively, amusing plays with novelistic plots that were performed mainly for aristocratic audiences.

At the same time, another kind of theater was developing in Spain, one intended for a mass audience. Lope de Rueda, called Spain's first true man of

the theater because he wrote, directed, acted, and produced plays, headed a traveling troupe of actors that performed in public streets or plazas. Their repertoire consisted largely of short, humorous, fast-moving plays called *pasos,* in which most characters came from the lower strata of society. Many featured archetypes that would later become stock characters in early modern Spanish theater. The *pasos* could be performed independently or as part of a *comedia* (a term that at the time referred to any full-length play). Furthermore, traveling troupes from Italy performed plays in the style of the *commedia dell'arte,* a kind of improvised theater based on a fixed corpus of themes.

In 1558, Lope de Rueda requested money of the city council of Valladolid to build several permanent locales, a sign that interest in professional theater was growing. These theaters, called *corrales*, were open-air patios with a platform at one end on which plays were performed. The early *corrales* were very simple. Scenery might be painted on the wall of the building that housed the theater or on curtains that could be changed easily. The balconies and windows of the main and adjacent structures formed *aposentos,* boxes occupied by aristocrats of either sex. Lower-class men, called *mosqueteros,* stood in the uncovered area in front of the stage or sat in the *gradas* [bleachers] on the sides of the stage or at the back of the patio. Lower-class women sat in the *cazuela* [cooking pot], an area of the *corral* reserved for them. Props for these productions were generally kept to a minimum.

By the early sixteenth century, playwrights had begun to compose plays that were similar to the early modern *comedia.* The term *comedia,* which is used throughout this book, originally referred to a full-length play—sometimes with four or five acts—of any genre. Lope de Vega, who is credited with creating Spain's national theater, redefined the *comedia* in his *Arte nuevo de hacer comedias en este tiempo* [New Way of Writing Plays in These Times] (1609). The *Arte nuevo* is not a set of hard-and-fast rules, but rather a practical guide to composing successful plays. Lope wrote for a wide range of viewers, and his *Arte nuevo* is a compendium of recommendations based on his experience of what worked for a *corral* audience. It influenced playwrights during his own time and for generations to come.

Lope limited the number of acts—called *jornadas*—in a *comedia* to three, after which the term *comedia* referred to any three-act play. He recommended using a variety of verse forms and specified the function of each one. He mentions that love and honor are themes that appeal to audiences. He thought theater should mirror reality, and so he included characters from all walks of life in his plays, mixed comedy and tragedy, and rejected a strict adherence to the three unities of time, place, and action that prevailed in classical theater.

Lope's earliest plays are quite simple in terms of staging and stage décor, but over the years, *comedia* productions became more intricate. Stage devices called *tramoyas* were incorporated into different types of plays. The *tramoya* was a type of fly system consisting of ropes, pulleys and counterweights that enabled the crew to hoist objects or people into the air for scene changes. Eventually, thanks to *tramoyas,* actors could appear to soar through the air, while trapdoors allowed them to suddenly disappear.

The second half of the seventeenth century saw a decline in the *corrales*, and playwrights turned increasingly to the court for patronage. Philip IV (1605-1665), who ascended to the throne in 1621, loved spectacles. He had many plays performed at the Palace of the Buen Retiro [Good Retreat], which he had constructed in the 1630s. He also sponsored tournaments, masques, bullfights, and other entertainments. At first, the court plays were performed by courtiers, but as the theater became increasingly professionalized, impresarios and acting troupes were contracted to produce ever more elaborate spectacles. Especially popular were the *comedias de tramoyas,* that is, plays that made extensive use of stage devices, which were more sophisticated and extravagant than those used in the *corrales*.

The famous Italian stage designer Cosimo Lotti came to Spain in 1626, and after the Buen Retiro was constructed, began to mount productions in the many dramatic spaces of the palace. In addition to ever more intricate stage devices that made possible multiple set changes, he introduced Italianate perspective scenery and extensive props. While the *corral* performances were usually in the afternoon, the use of artificial light made night performances possible at court. Outdoor performances were sometimes held in the Buen Retiro park, where full-scale naval battles could be reproduced on the artificial lake. In 1638, a thoroughly equipped theater called the Coliseo [Coliseum] was constructed.

Toward the end of Lope's life, a new generation of playwrights, headed by Pedro Calderón de la Barca (1600-1681), began producing complex and spectacular plays for the court. The extraordinarily talented son of a noble family, Calderón was introduced to elite circles at an early age and began writing plays for King Philip IV in 1623. Unlike Lope, who wrote for the masses, Calderón wrote for aristocrats. Although he preserved the structure of the *comedia nueva* [new type of play] described by Lope, he imbued his characters with greater psychological depth than his predecessors. At first, he wrote for the *corral* theater, but later in life became a Franciscan friar and wrote principally *autos sacramentales* [one-act religious plays] and mythological plays for the court. These were complex productions that made use of sophisticated stage machinery. Angels or mythological characters soared through the heavens to the delight of the spectators below. Scenery

was painted on backcloths that could be easily changed. The public could attend these performances for a fee, and court theaters maintained the general layout and popular atmosphere of the *corral*. Sometimes spectators engaged in catcalls and whistles. Sometimes fights broke out, to the general amusement of the King and Queen.

The *corral* theater enjoyed support in Spain until the first decades of the eighteenth century, when Philip V, grandson of Louis XIV of France, ascended to the throne. Neither he nor his wife, Maria Luisa Gabriela de Saboya, spoke Spanish well, and they were quick to introduce French and Italian cultural norms to Spain. Nevertheless, the *corral* continued drawing popular audiences—in particular the *comedia de magia* [magic play], which made use of stage devices to create the illusion of magic.

Audiences had always been drawn to the spectacularity of theater, even before the age of sophisticated stage machinery. Romantic intrigue, fast-moving swordplay, and, for the mostly male audience, the sight of pretty actresses in revealing breeches in plays in which women dressed as men, were only a few of the attractions of the *comedia*. Yet, for decades, this aspect of theater was nearly overlooked by scholars. Students of early modern Spanish theater read plays as though they were stories, analyzing characters, plot, and underlying philosophical messages, but without paying much attention to staging.

However, in the 1970s, scholars' attention shifted from the written text to the practice of theater. Research into early modern theater spaces, stage devices, costumes, actor training, acting techniques, and audience composition has enhanced our knowledge of how plays were actually presented and experienced. In 1984, the Association for Hispanic Classical Theater, Inc. (AHCT) was formed to promote greater appreciation for Spain's classical drama in production. The AHCT meets once a year for a conference in El Paso, Texas, in which staging issues are explored. In cooperation with the National Park Service, every evening the participants attend a modern production of an early modern Spanish play, then meet to discuss it.

The advent of postmodernism also influenced the ways in which historical plays are studied. For one thing, by blurring the boundaries between "high" and "low" culture, postmodernism directed attention to previously neglected genres such as the *entremeses, jácaras, mojigangas,* and *pasos*. (The *entremés* [interlude] is a jocular one-act play performed between the acts of a longer play. The *jácara* is a short, humorous play in verse, with music and dancing, that usually deals with the antics of crooks and criminals. The *mojiganga* is a short farce, and a *paso* is a short humorous play in prose in which most characters come from the lower strata of society; it may occur in a longer play or be performed independently.) By challenging the dichotomy between "center"

(nucleus of power) and "margins," postmodernism made possible a new focus on previously neglected groups such as women, gays, and ethnic minorities.

The fourteen essays in this collection continue these trends and carry them further. The focus of all the articles included here is staging and stage décor, and how these have evolved over the years. The playtext has never been static. Early modern playwrights, impresarios, and actors constantly tweaked their scripts, adding, changing, or omitting words, reworking stage choreography, or making other alterations—sometimes right in the middle of rehearsals or even performances. Today's directors continue this practice, imbuing the *comedia* with a new vibrancy and meaning to appeal to the twenty-first-century audience.

The authors of these essays explore both early modern and contemporary stagings of the *comedia.* They ask themselves: How might these plays have been performed in the seventeenth century? What stage properties and devices were used? How have modern directors adapted the text for a new generation of theatergoers? How has technology enhanced the staging of these plays? How do modern directors use scenography, props, and costuming to make statements relevant to contemporary audiences? How might theatrical archetypes that were familiar to early modern audiences be staged in such a way that contemporary audiences can relate to them?

The essays are divided into four categories: Props and Space; Costume; Theatrical Archetypes; Music, Movement, and Adaptation, although there is necessarily some overlap. For example, although the essays in Part 1 deal specifically with props and space, several authors mention these topics in their discussions of stage movement and costume, and although the essays in Part 2 deal specifically with costume, this topic is also relevant to props and archetypes.

Of the four essays in Part 1, Christopher Gascón's is perhaps the most theoretical. In "Supplementary Aesthetics, Affordances, and Dynamic Props: Added Objects in Isabel Ramos's *El perro del hortelano* (2004)," Gascón discusses how Ramos uses objects not mentioned in Lope's original play to enhance the performance or indicate absences in the work. In "Sketching *Portugalidade*: *Reinar después de morir* for the Twenty-First Century Stage," Esther Fernández discusses the innovative staging of Vélez de Guevara's play by Ignacio García and Pepa Pedroche, noting how the directors of this hispanolusa co-production capture the *Portugalidade* [Portuguese-ness] at the core of the play. In "Staging the *Comedia de magia* in the Reign of Felipe V," Susan Paun de García discusses the influence of Italian scenographers in the staging of the *comedia de magia*, which continued to be popular in Spain long after the death of Calderón. In "Incarcerated Performance: The Space and Context of Prison as Stage," Megan M. Echevarría and Iñaki Pérez-Ibáñez

broaden our understanding of performance space in early modern Spain. Plays were not mounted only in theaters and palaces, but also in other venues, such as private residences, convents, and even prisons. In their article, Echevarría and Pérez-Ibáñez share their research on legal proceedings resulting from two prison performances.

Part 2 of this volume is devoted to costume. In "¡Dios me guarde, que estoy bella!" [Heaven help me, but I really am pretty!]: *Los empeños de una casa* and Castaño's Performance of Pretty," Mindy Badía examines four productions of *Los empeños de una casa* [*The Pawns of a House*], by Sor Juana Inés de la Cruz. She argues that critical discussions of the subversive nature of gender in this *comedia* cannot be based solely on text, but must consider the effects of the crossed-dressed character Castaño in performance. In "The *Guardainfante* Exposes More than Legs: Adapting Tirso's *Marta the Divine* for the Stage," Elizabeth Cruz Petersen examines how director Gina Kaufmann uses the *guardainfante* [farthingale], a wide hoop skirt that impedes a woman's movement, and unconventional casting, to subvert gender norms in a modern production of Tirso de Molina's *Marta la piadosa* [Marta the Divine].

Part 3, Staging Archetypes, deals with some less commonly explored *comedia* character types. Although much has been written about the Monarch on the Spanish stage, and staged versions of Isabella I of Castile have also been the subject of numerous studies, Susan L. Fischer casts a new light on Spain's much glorified late-medieval queen. In "(Re)Performing Isabel I of Castile: Pious Cruelty, Saintly Hypocrisy, and Lope de Vega's *El niño inocente de La Guardia* [The Innocent Child of La Guardia]," Fischer examines the legend of Isabella I of Castile, focusing on how she herself constructed an image of piety and religious zeal for public consumption—an image her biographers perpetuated. However, Fischer argues that in reconstructing Isabella for the stage, Lope de Vega suggests that the queen manipulated Catholic piety for reasons of political expediency. Eduardo Paredes Ocampo explores a relatively overlooked archetype in early modern Spanish theater, the melancholiac, in "A Bicephalic Melancholiac: Acting a Royal Pathology in Spanish Golden Age Drama." Paredes Ocampo shows that by carefully examining the paralinguistic signs in Lope's text and representations of melancholia in early modern paintings and medical manuals, it is possible to glean clues about how Lope's *El Príncipe melancólico* [The Melancholic Prince] was actually performed. "Staging Female Melancholia: Calderón's *No hay burlas con el amor*," by Bárbara Mujica, also deals with melancholia, but this time, in women. Mujica argues that while male melancholia was associated with genius and creativity, female melancholia—often diagnosed as hysteria—was associated with inarticulateness and antisocial behavior. The female melancholiac was often represented on the Spanish stage as a *mujer*

esquiva [standoffish woman]. One example is Doña Beatriz, protagonist of Calderón's *No hay burlas con el amor* [Love Is No Laughing Matter]. Although fewer examples of female melancholiacs exist in art than of male melancholiacs, medical manuals, letters, and diaries provide descriptions of the "babbling," gestures, and rebellious attitudes of female melancholiacs that can help guide directors. In *"Streleros" buenos y malos* [Good and Evil Star-Gazers]: Staging Astrology in Early Modern Spanish Theater," Valerie Hegstrom and Dale J. Pratt examine a popular type in early modern Spanish theater: the astrologer. Hegstrom and Pratt show that serious astrologers used complex instruments and had their own professional jargon, which made them easy to spoof onstage. Furthermore, many superstitions grew up around the power of astrologers, sparking the public's curiosity. While astrology and astrologers could be represented onstage with a few stereotypical props and actions, some playwrights and directors engaged in extravagant staging.

Part 4 of this collection explores three fundamental components of early modern staging: Music, Movement, and Adaptation. Early modern theater made ample use of music. Performances typically ended with a *fin de fiesta* [end of the festivities], a short, cheerful piece with music and dance. The *entremés* between the acts of a *comedia* also included music. In "Reading Music in Cervantes's *Entremeses*," Yoel Castillo Botello explains that Cervantes used music and dance not only to entertain, but also to provide social commentary. However, since the *entremeses* were never performed during Cervantes's lifetime, it is difficult to assess how music might have been integrated into the stage action. "Finding the Beat in *¡Risas aquí y después, ganancia!* [Laughter First, and Afterward, Profits!] by The Grupo La Hormiga," by Sharon Voros, analyzes four short burlesque plays and shows how dividing them into "beats" can assist in developing a production concept. An understanding of "beats" can point to moments of intensification within the play and help track the movements of actors. In "Juan Ruiz de Alarcón's *Mudarse por mejorarse* [To Change in Order to Improve One's Lot] and Changes over Time," Edward H. Friedman discusses the staging, social, and cultural issues involved in translating / adapting this play.

Staging and Stage Décor: The Theater of Early Modern Spain covers a wide range of topics. Some essays deal with early modern productions, attempting to decipher how plays were mounted and costumed, and how they spoke to seventeenth-century audiences. Other essays deal with modern stagings and show that not only the *comedia,* but also minor genres such as the *entremés* and *mojiganga,* are evolving for modern theatergoers. Directors have adapted early modern Spanish theater forms for twenty-first-century spectators with innovative, technologically sophisticated staging and costuming, sometimes imbuing their productions with political or social messages. To remain vibrant

and relevant, any theater creation must change and adapt. The abundance of new productions of the *comedia* and other early modern plays shows that these theater forms continue to thrive.

Part 1:
Props and Space

Chapter 1

Supplementary Aesthetics, Affordances, and Dynamic Props: Added Objects in Isabel Ramos's *El perro del hortelano* (2004)

Christopher D. Gascón

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Abstract: Director Isabel Ramos adds numerous objects that do not appear in Lope de Vega's text to her 2004 staging of *El perro del hortelano* [The Dog in the Manger]. These may be considered in light of supplementary aesthetics: elements in a live theatrical production that add to the performance while also pointing to absences in the work. Several of the objects that Ramos adds to her staging are figurative in nature, metaphorically commenting on the characters and their values. Others function as affordances, eliciting gestures or behaviors that clarify characters' dispositions and visually manifesting the power dynamics operant in the play. Several of the objects in the production are of a dynamic nature, shifting in meaning over the course of the action, suggesting certain ideas at one moment and the dissolution of those ideas the next. By using objects this way, Ramos explores the ironic duality of signs onstage: the disparity they reveal between aspirations and outcomes, appearances and reality. The director's supplemental objects work to displace the type of sympathetic, *omnia vincit amor* interpretation of the characters and action that we see in many productions and analyses of the play, and to support her satirical reading of Lope's text, in which virtually all of the characters play the part of the *gracioso* [fool] and express cynical views of romance and social hierarchies.

Keywords: *El perro del hortelano*, theater props, Lope de Vega, theater performance, Repertorio Español, semiotics of theater, supplementary aesthetics, Isabel Ramos, early modern Spanish theater

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Lope de Vega's *El perro del hortelano* [The Dog in the Manger] (1613) features several literal props mentioned in the text and various implied props suggested by characters' actions: hats, feathers, letters, pens, handkerchiefs, and money all exchange hands in significant ways throughout the play. In her 2004 production of the play at New York City's Repertorio Español, director Isabel Ramos nevertheless adds numerous additional objects neither mentioned nor implied in Lope's playtext.[1] Ramos brings into play a colorful variety of additional objects that occasion stage action and express ideas that are vital to her aesthetic. These enrich the visual, aural, comic, and conceptual dimensions of the performance. This analysis explores the nature of Ramos's added objects and reveals how they clarify the ironic view of society she presents.

Competing interpretations

Most scholars interpret *El perro del hortelano* as a critique of seventeenth-century Spanish aristocracy. It condemns *honor estamental* [caste honor], based on class privilege rather than virtue, and presents an upper class that lives according to its own material impulses, guided more by power and wealth than honor and love (Fernández 314, Rubio 95). The play is primarily about "putting a spin on things"—the ability of language to deceive (Friedman 8). For Margaret Wilson, despite the protagonists' tendency to idealize themselves in their own minds, Lope reveals that "Teodoro is not Icarus, but a monkey dressed in borrowed finery" and "Diana is not the sun, only a silly, selfish dog" (279). In sum, the prevailing critical view is that the play is a devastating critique of an aristocracy that Lope saw as "podrida y carente de toda buena cualidad" [rotten and devoid of any good qualities] (McGrady 162).

Lope has nonetheless written the play in a way that allows for other interpretations: Some analyses focus on the romantic aspects of the play while downplaying its satirical elements. Several scholars and directors have read the play as a story of genuine love triumphing over the established norms of hierarchical society. Bruce Wardropper maintains that Teodoro demonstrates a

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[1] The crew and cast of Repertorio Español's *El perro del hortelano* (2004) include: Dirección, adaptación y diseño de sonido, Isabel Ramos; diseño de vestuario, escenografía y fotografías, Awymarie Riollano; diseño de luces, Maria Cristina Fuste; Diana, Karina Casiano; Teodoro, Dario Tangelson y Victor Tirado; Tristán, Emyliano Santa Cruz; Marcela, Belange Rodríguez; Fabio/Federico, Dan Domingues y Jorge Dieppa; Ricardo, José Enrique y Ricardo Hinoa; Anarda/criada de Ricardo/Ludovica, Silvia Sierra y Yaremis Felix; Dorotea/criada de Federico, Mariana Buoninconti.

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Dr. Mujica has written extensively on Spanish theater. Her latest books on the subject are *A New Anthology of Early Modern Spanish Theater: Play and Playtext* (Yale 2014) and *Shakespeare and the Spanish Comedia* (Bucknell 2013). Her books on early modern Spanish women and mysticism include *Women Religious and Epistolary Exchange in the Carmelite Reform* (Amsterdam 2021), *Teresa de Avila: Lettered Woman* (Vanderbilt 2009), *Teresa de Jesús: Espiritualidad y feminismo* (Orto 2006), and *Women Writers of Early Modern Spain: Sophia's Daughters* (Yale 2004). She has also written on the pastoral novel and the theater of Calderón. In addition, she has edited collections of essays on early modern theater and compiled eight literature anthologies. In 2021 she published a collection of contemporary women's war-writing: *Collateral Damage: Women Write about War* (Virginia 2021).

Bárbara Mujica is also a novelist and short story writer. Her fiction includes *Frida* (Overlook 2001), *Sister Teresa* (Overlook 2008), *I Am Venus* (Overlook 2013), *Imagining Iraq* (Living Springs 2021), and *Miss del Río* (Graydon House / HarperCollins 2022).

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Crosscurrents: Transatlantic Perspectives on Early Modern Hispanic Drama (Bucknell, 2006) and *Reconsidering Early Modern Spanish Literature through Mass and Pop Culture*: *Contemporizing the Classics for the Classroom* (Juan de la Cuesta, 2021). She also co-authored *Redes literarias* (McFarland, 2018).

Yoel Castillo Botello holds a PhD in Spanish Literature and Cultural Studies from Georgetown University. His dissertation, entitled *Toward a Poetics of* Cancionero *Performance: Cultures of the Book from Trastamaran to Imperial Spain*, examines textual performance in the Spanish songbook traditions of the fifteenth and the sixteenth centuries. His scholarly interests include medieval and early modern performance, book studies, and the digital humanities. He is currently a member of the Language faculty at Deerfield Academy. He was a Postdoctoral Fellow at Wabash College and a Visiting Assistant Professor at Grinnell College.

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Lang), her forthcoming edited volume, demonstrates the critical place of literary studies and humanistic inquiry in proficiency-oriented and interculturally-focused 21st century foreign language curricula and brings together the work of some of the most eminent scholars in this field.

Susan L. Fischer is an emerita professor of Spanish and Comparative Literature at Bucknell University and currently a Visiting Scholar at Harvard University. A specialist in early modern theater, she is the author of *Reading Performance: Spanish Golden Age Theatre and Shakespeare on the Modern Stage* (2009), as well as myriad studies on Lope de Vega, Tirso de Molina, Calderón de la Barca, and Shakespeare, focusing primarily on (post)modern stagings of their plays in Spain, England, and France. She is also editor of, and contributor to, two volumes, *Comedias del siglo de oro* and *Shakespeare* (1989) and *Self-Conscious Art: A Tribute to John W. Kronik* (1996); co-editor of, and contributor to, a third collection, *Women Warriors in Early Modern Spain: Essays in Honor of Bárbara Mujica* (2019); and editor of the psychology journal, *Gestalt Review*, published by The Pennsylvania State University Press. A *Festschrift— Shakespeare and the Spanish* Comedia *Translation, Interpretation, Performance. Essays in Honor of Susan L. Fischer*—appeared in 2013.

Edward H. Friedman is Gertrude Conaway Vanderbilt Professor of the Humanities Emeritus at Vanderbilt University. His primary field of research is early modern Spanish literature, with emphasis, as well, on contemporary narrative and drama. His publications include *The Antiheroine's Voice: Narrative Discourse and Transformations of the Picaresque* and *Cervantes in the Middle: Realism and Reality in the Spanish Novel*, along with the plays *Into the Mist*, *Crossing the Line*, *The Labyrinth of Love, Pedro the Schemer: A Work in Progress*, *Trading Up*, and *Love and Pedagogy*, based on works by Miguel de Unamuno, Miguel de Cervantes, and Juan Ruiz de Alarcón. In 2015, Dr. Friedman published a poetry collection, *Quixotic Haiku: Poems and Notes*. He has served as editor of the *Bulletin of the Comediantes* (1999-2017), president of the Cervantes Society of America, and director of the Robert Penn Warren Center for the Humanities at Vanderbilt.

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Literature Criticism from 1400 to 1800, Renaissance Quarterly, Symposium, and various edited volumes. He served as Secretary of the Association for Hispanic Classical Theater from 2011 to 2020, and as a member of the Board of Directors of the organization from 2005 to 2020.

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Eduardo Paredes Ocampo is completing a Ph.D. in Medieval and Modern Languages at the University of Oxford. His dissertation is a comparison between a hypothetical performance of Calderón's *La vida es sueño* and three contemporary productions of the play. His research interest is the performative arts. He has published papers on the Spanish *comedia* in contemporary performance and on Mexican cinema.

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Sharon D. Voros, Professor Emerita of Spanish and French and former chair of the Languages and Cultures Department at the United States Naval Academy, is the author of *Petrarch and Garcilaso: A Linguistic Approach to Style* (under the name Ghertman), editor with Bárbara Mujica of *Looking at the Comedia in the Year of the Quincentennial,* and editor with Ricardo Saéz of *Aquel breve sueño: Dreams on the Early Modern Spanish Stage.* She has written on women

writers, Lope de Vega, Tirso de Molina, and Pedro Calderón de la Barca. Her articles include "Leonor's Library: the Last Will and Testament of Leonor de la Cueva y Silva," "Tried and True: Leonor de la Cueva's Tirso Connection," which includes *Le favori* by Madame de Villedieu, and Teresa of Avila and Madame Guyon as readers of the *Song of Songs*. Dr. Voros translated *Bastille Witness: the Prison Autobiography of Madame Guyon, 1648-1717)*. Her translation of Cueva's *La firmeza en la ausencia* as *Tried and True* was performed at Oklahoma City University, directed by David Pasto. She is the former treasurer for the Association for Hispanic Classical Theater and is book review editor for *Comedia Performance*.

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