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Performance Studies

“SOME ARE BORN GREAT” AND “HAVE GREATNESS THRUST UPON THEM”: STAGING LOPE’S *EL PERRO DEL HORTELANO* ON THE BOARDS OF THE BARD.¹

SUSAN L. FISCHER
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I.

A review for the record should achieve some “distance” by “placing the production under consideration into a larger context that will illuminate its contributions to stage-history.” The reviewer therefore should know as much as possible about the play or plays in question (e.g., major critical interpretations, textual peculiarities, performance history, dominant image patterns) and should provide as much background information or context as possible to indicate what is distinctive about this production (602).

By way of summary, compare the following questions: (1) What was done in a given production? (2) What was *not* done or *could* have been done (the road not taken)? (3) What *should* have been done? (4) Is this production worth reviewing and, if so, why? (607-08)

Alan C. Dessen’s remarks address some larger principles which can inform a review of a Shakespeare play, and they ought to be broadly applicable

to a Spanish Golden Age *comedia* when performed in the original Spanish, despite a much less transcendent stage history. A fifth query comes to mind when *comedia* is actually staged in a foreign language, as in the case of the Royal Shakespeare Company's 2004 season involving five such plays rendered into English. What choices informed the translation?² These questions will be used as yardsticks against which to measure—tentatively and subjectively—Laurence Boswell's *mise en scène* of Lope de Vega's *El perro del hortelano* (1613-15) in a new translation for performance by David Johnston.³ The qualifying phrases are a reminder that our post-performance responses remain only one—Protean—viewpoint, perforce influenced, slanted, or biased, as Miriam Gilbert points out with respect to the act of “re-viewing” Shakespeare, by “the accidents of a particular performance, our own attentiveness or lack of it, and even our sense of the play” (609). Or, as Jonathan Thacker observes more specifically, vis-à-vis a certain scholar's analysis of Boswell's 1995 RSC production of *The Painter of Dishonor*: “However impressive Fischer's work on *El pintor*, this scholar's remains one very well informed view of a production which is seen to conform to her interpretation of the play” (158-59; Fischer, “Historicizing”).

If one is to place Lope's text within the horizon of expectations of early twenty-first century English speaking theatre-goers, three other early modern plays spring distinctively to mind: John Webster's *Duchess of Malfi* (c. 1613), notwithstanding, of

course, that play's affinity with Lope's own *El mayordomo de la Duquesa de Amalfi* (c. 1606), a connection which might not be made by an English audience; and two by Shakespeare: *Twelfth Night* (c.1601) and *The Winter's Tale* (c. 1611). Veteran theatre critic Michael Billington telescopes Lope's plot thus: "Boss loves secretary: it's an old story. [...] It's rather like seeing *The Duchess of Malfi* played for laughs"; and he even goes so far as to suggest that Lope "had the comic brio of an Iberian Ayckbourn."⁴ More particularly, the literary *topos* upon which the plot of *Perro* / Dog turns—that of love between social unequals—raises particular questions which make the play remain relevant almost four hundred years later: "How is privilege achieved, and how is it maintained? What is the relationship between blood, blue blood and sex? What are the subterfuges that nobility will employ in order to maintain its privilege and its status?" And the question that underlies it all: "Where does the principle of love, the bond of common humanity, sit with all of this?" (Johnston 15).

Before turning to a discussion of the ways that Boswell's production proved to be, in the words of Martin Esslin, "a sign-producing engine" ("Language," 3), a brief consideration of the translation process would seem in order. We are reminded by consummate translator Jean-Michel Déprats, "actuellement en France le traducteur de Shakespeare le plus expérimenté" (Maguin 137), that since a translation like a production is a contingent and therefore ephemeral phenomenon, staging a foreign

text calls first for a new translation.⁵ There is no “literary Utopia” where a (theater) translation is concerned, for it cannot be pinned down as anything final (“Translation” 90). It is hardly surprising, then, that the RSC commissioned a new translation of Lope’s dramatic work and did not make use of existent ones, such as Victor Dixon’s presumably playable rendering for an English-speaking public (see n. 12 below). Elsewhere, Déprats poses some questions that are at the heart of the translation process:

Is literalness the opposite of accuracy?
How can one pay tribute to the specific
genius of the target language? Can the
content of dramatic poetry be separated
from its form? How much importance
should be granted to the historical dimension
of the language? Should accuracy
and metaphoric richness be sacrificed in
favor of an oral style, a spoken language?
All these questions require reflection, the
three major ones being:

theatricality (are these translations
meant to be read, or performed on stage?)

historicity of the language (should
the translations be deliberately archaic or
modern?)

the question of verse (should the
translation be in metered verse, free verse
or prose?)

In translating Lope’s text, Johnston does not pro

fess to be a wholly “free agent” but rather feels inscribed in the history of the moment, with all that implies regarding socio-psychological sensibilities, literary tastes, and relationship to language. Mindful that “one is endeavoring to create a scaffold upon which the actors can build their performance” (16), he also speaks of the need to remain as faithful as possible to the complex characterizations in the play, but only “as faithful as the related demands of speakability and performance will allow” (17). He adds that in the translation, he does not try to reproduce “that ritualistic—almost ceremonial—polymetric element of the original” (16). Instead, he seeks “to recognize the importance of heightened forms of expression in this hot-house world of heightened emotions” by giving most lines in eight beats, so as to “impose order on speeches where thought and emotion characteristically flow together”; and by resorting to shorter lines, usually five-beat, when characters are in “emotional free-fall” (17). His translation of the nine sonnets in the text follows the poetic techniques practiced by Shakespeare, though the first twelve lines are not arranged in three quatrains set apart from one another by the rhyme scheme and by the end-stopped punctuation at the conclusion of each; and the final couplet is not set off from the preceding quatrain. He also professes to avoid a so-called “writing forward,” that is to say, fleshing out the *non dit* and rendering more explicit, for instance, the implicit eroticism of the play (17).⁶

If we compare Johnston’s and Dixon’s transla-

tions, there seems to be a certain skepticism on the part of the first translator that *comedia* language will read for today's spectators, despite an avowal "to let Lope speak for himself" (17). That said, it would seem appropriate to allow both Johnston and Dixon "to speak for themselves" (excluding any changes to Johnston's version which occurred in performance) through their distinctly different translations. Let us take, by way of example, the Countess Diana's first sonnet delivered as a soliloquy, in which she names the principal elements of her dilemma—*desigual, decoro, amor, naturaleza, honor, envidia*—and even hints at the strategic solution adopted in the end.⁷ Johnston, from the point of view of prosody, strays further from Lope's own imagery, is more abstract, and passes over the specifics, most likely out of an innate distrust of the original language to play for a modern audience. If this *comedia* specialist wears her "drama hat," she finds the *reading* experience of Dixon's translation preferable, in that it is more honest and ironically unpretentious.⁸ Nevertheless, her "hot-house" experience of Johnston's text in *performance* was so engaging—perhaps because it was more effete, generalizing, pretentious, and aware of its irony—that she almost came up with a particular semiotic connection between the spoken language and the lighting design, even though the "sun" imagery in Johnston's "sonnet" was less a figment of Lope's imagination than of his own. To the relief of lighting designer Ben Omerod, the relationship between stage illumination and scripted word worked in terms of a dominant solar

referent in the play, if not in that particular scene, and one could rest assured, "Es de Lope." Live theatre, Esslin says, is "the function of a fixed element (the text) with a fluid element (the actors) which makes every single performance a wholly distinct work of art—even within a long run of one play with the same cast, sets, lighting, etc." (*Anatomy* 88). At the end of the theatrical day, one might push this statement to its (il)logical limits and query, not entirely with tongue-in-cheek, just "whose text is it, anyway"?⁹

*

From the moment that the Countess Diana (Rebecca Johnson) first appeared on stage in hot pursuit of the nocturnal intruder(s) who seemingly had free rein of her house, it was clear that she was as imprisoned by her status and rigid social codes as by her corseted, aubergine gown, studded with jet-black beads. As one critic put it, "this is no dress—it is a hoop-structured canvas for aristocratic display of wealth and authority" (Quarmby); and another ventured that it gave her "the stern profile of a chess piece" (Ashworth). The Countess also displayed not one but two crucifixes: one hanging around her neck and the other attached to the rosary beads dangling from her waist (in fact, her entire household exhibited variants of that religious emblem). The ensemble of her costume brought to mind Katherine of Aragon, historically and theatrically familiar to the English as Henry VIII's wife and as a character in the Shakespeare / Fletcher play staged by the RSC in 1997. Diana wore the same attire night and day

until the final scene when she changed into a white nuptial dress though of the same corseted design. Implicit in the production's black, tight-fitting period costumes with ruffs gripping the neck was the idea that, although the play is set in Naples, its spirit is that of post-Tridentine, inquisitorial Spain. Of all of Diana's waiting ladies only Marcela (Claire Cox), who had dared to flout the social code and meet her lover (and mistress's secretary) for a late-night tryst, wore a relatively free-flowing costume which was suggestive of her ability to express real, human feelings from the outset. Her wine-colored dress, with its V-neck fringed in white, made her look less honor-bound and more emotionally authentic, creating a disparity in respect of the other corseted women and buttoned-up men (suitsors, secretary, and servants alike).

The production followed a bare-stage style of presentation which, by facilitating both an unencumbered continuity of action and a swiftness of movement, helped to underscore the erotic tensions seething beneath the surface. The Swan Theatre floor was covered in a brassy layer of copper which also rose as a paneled back wall and read like burnished gold, although during the run it lost some of its shine which caused the lighting to read differently. Irregularly pierced with linear slashes resembling celestial charts, one of which patterned the alchemical symbol for gold (an occult reminder that the RSC's Spanish *Golden Age* season had opened with this play?), it created a space of "expensive, cold decorum" (de Jongh) which was not only "sumptuous and sunny,

but also cold, hard, and sinister" (Bassett). During moments of intense, emotional turmoil (e.g., where sonnets were spoken as soliloquies), the stage darkened and light shone through the slats in the floor, poignantly reflecting—or refracting—textual images or allusions and underscoring elements of character interaction. The designer's intention was to use this lighting scheme to create a liminal space where the audience would immediately be alerted to the essential ambiguity in the nature of "dog-in-the manger" Diana: on the one hand, choleric (hot and dry), as her early self-description indicates ("Para la cólera mía [...] [1.15]) and the performance translation heightens ("Your lady is blazing with rage" [DJ 23]); and on the other, phlegmatic (cold and wet), as waiting lady Anarda (Emma Pallant) asserts ("pero imagen de hielo, / donde el mismo sol del cielo / podrá tocar y no arder" [1.1617-19]; "But a woman carved from ice, / that not even the sun could melt" [DJ 68]). She will not just freeze but also burn; this contradictory language, if at times lost in Johnston's translation, was captured in the actress's inflamed frigidity on stage (e.g., "y aunque me hielo, me quemo" [2.1982]); "I am livid. I am burning" [DJ 79]; "I'm cold as ice, but blazing!" [VD 80]).¹⁰

In the very first moments of Boswell's *mise en scène*, the burnished back panels opened to reveal a candle-lit "discovery area," and the rest of the stage was illuminated only by underfloor lighting. A white-plumed and black-cloaked Teodoro (Joseph Millson) and a barefooted, bedraggled, and head-capped Tristán (Simon Trinder) flew by with light-

ning speed, so rapidly, in fact, that it was not until later re-viewings that this attentive spectator could actually discern the color of the feathers in flight, the golden solar symbol adorning the secretary's expensive cape, and the servant's brownish leather cap. The overall lighting effect of the first scene, according to the designer, was intended to communicate simultaneously the passion seething within Diana in contrast to her cold, lunar exterior. That opposition was achieved in part by burning candles in a recessed, inner sanctuary symbolizing a "wet and warm vaginal space," which was then set against a dark, cold, hazy exterior minimally illuminated from below (Ormerod). The moon, we recall, is not only an archetypal symbol of mutability with its constant waxing and waning, but it is also associated with the night: because of the pale quality of its light which only partially illuminates objects, it is both protective and dangerous and, by implication, maternal, enveloping, unconscious, and ambivalent (Cirlot 205-06). The aim was to establish an implicit lunar connection early on through the lighting design, so that the visual and the auditory might continue to merge in a total theatre experience. That particular ocular association would have already been constituted, for example, by the time that Teodoro, livid at the Countess's impromptu decision to marry the Marquis Ricardo (John Ramm), would finally inveigh against her fickleness and her push-pull antics of doting on him and then pulling away, calling her explicitly, "esa Diana, esa luna, esa mujer, ese hechizo, / ese monstruo de mudanzas" (2. 1754-56; "that Diana,

that moon waxing / and waning, that evil-eyed temptress, / that monster of capriciousness" [DJ 72-73]).

The Dog in the Manger's first scene did not initially read precisely in that way for this spectator, although with hindsight Ormerod's conception can be said to make perfect symbolic sense. From a different—(new) historical—standpoint, the lighting design of that opening sequence seemed to evoke the *autos de fe* imposed by the Holy Office, as the rampart of orthodoxy against heresy. The foregoing truism about society-at-large also finds echoes on the domestic level, for the Countess Diana's behavior toward her household at Belflor is directly labeled "inquisitorial" by more than one of her servants. This kind of performance-oriented observation, however, probably pushes too far the production's semiotics even for the dramatically "competent" theater-goer, to resuscitate and adapt Jonathan Culler's concept of the "ideal reader," the advantage of multiple re-viewings notwithstanding. Such a mental association might seem more plausible, though, when considered in the light of Dorotea's (Melanie Machugh) tortured reply to Diana's cross-questioning, "Si me pusieses / en medio / de mil llamas" [. . .] (1.176-77; "May I burn in hell if that's not so" [DJ 28]); and against Marcela's retort, "¡Brava inquisición!" (1.184; "Like the Inquisition" [DJ 28]).

Given the myriad choices involved in the process of translation for the stage (see Déprats's categories

cited above), it is hardly surprising that a particular semiotic connection between “text” and set design can be made while *hearing* the play spoken in performance only to find, upon *re-reading* the translation against the original, that the supposed “aha” perception had less to do with authorial voice than with a translator’s choice. In like manner, a complex act of “strong misreading,” of creative interpretation, a so-called “poetic misprision” (Bloom xxiii), can be said to operate *visually* within the iconic sign system and result in some unexpected readings of performance. In the eyes not solely of the present context-driven re-viewer, Boswell’s production appeared to probe and unmask, however indirectly, the social and religious hypocrisy that permeated the Spain of Philip II (1556-98), whose legacy Philip III inherited (1598-1621). The unorthodox nature of its orthodoxy was given ironic treatment by the director in an irreverent deployment of a “wicked anachronism,” that of “advertising the existence of an off-stage tavern by captioning a darkened devotional image of the Virgin and Child with the neon letters, ‘Bar Maria’” (Carney). This theatre critic’s coda, “On such juxtapositions have Catholic societies ever survived,” contains a certain meta-irreverence which can arguably be taken as a wink at the seemingly contradictory, if fundamentally complementary, notion of “saints and sinners” not uncommon in the era.¹¹ Also implicit in Lope’s own comic, if commonplace, reference to the tavern as a “santa ermita” (3.2439), the paradox was rendered in performance by having Tristán’s

ruffian friends cross themselves before entering into the hallowed establishment.

Following this heady attempt to bridge the gap between signifier and signified on stage, it was brought to the attention of this re-viewer that the draping of the devotional image with the neon signpost came as an afterthought early in the run, in response to the exigencies of scene changes: the glass encased shrine of the Virgin and Child, before which Count Ludovico (John Stahl) knelt in prayer as the scene shifted to his house (3.2730ff.), was simply too heavy to be put in place during the interval and hence had to be present during the preceding street sequence where Tristán is contracted by the (ig)noble suitors to kill Teodoro (3.2359ff.).¹² Although this anecdote hardly undermines our initial performance reading of the stage décor, however intrahistorical and subjective, it is a graphic reminder that, often what seems to be a conscious effort on the part of both director and designer to manipulate audience reaction, is no more than a carefully controlled theatrical accident rising out of a need to solve a technical problem. In the example at hand Boswell's solution worked, not only semiotically to enhance stage meaning, but also practically to effect a complicated scene change without holding up the action unnecessarily. A cautionary note may be in order for her who would espouse an o'er hasty marriage between signifier and signified: *Caveat spectator!*

The back panels of the Swan set opened at the beginning of Acts 1 and 2, respectively, not merely

to reveal a candle-lit discovery area nor simply to simulate a church interior, but more poignantly to unveil a “tapestry” depicting the visage of the actress playing the Countess Diana. Two oversized ears pierced by dangling earrings listened in on the action, at the same time that a huge pair of bulging eyes gazed on the bare stage below, “their blackness like giant orbs observing and commenting on the evolving deceit before them” (Quarmby).¹³ Tapestries are mentioned three times in Act 2 (twice by Teodoro [1450, 2010] and once by Dorotea [1513]), and all the references are, as Dixon reminds us, variants of the period *topos*, “las paredes oyen” (Dog, n. 69, 120). The tapestry featuring Diana’s looming image was first used in the production as a premonitory backdrop for Teodoro’s admonition to Marcela just after he had torn up her letter commencing with the words, “mi marido” (2.1350), the result, no doubt, of his having allowed his thoughts to soar toward new heights out of an indecorous love for his social superior, if codes of hierarchy and rank were to be considered (2.1278-1327; DJ 58-59):

Mira lo que haces y dices
que en palacio los tapices
han hablado algunas veces.

¿De qué piensas que nació
hacer figuras en ellos?
(2.1449-53)

Decorum, please. [. . .]
[. . .] walls have ears
and tapestries have eyes
to see.

That’s why there are
figures on them.
To remind us we’re
being watched. (DJ 63)

Subsequently, the continual presence of the peering head provided a visual reminder of the sublimated eroticism in the game of covert courtship between "secret(ary)" and "(mi)stress." It also spoke to the resultant love triangle which, venturing beyond the bounds of the licit, moved into a realm where, in the language of Johnston, "words begin to mean real things, where real things are constantly on the verge of being said and of being understood, [...] where a whole host of passions are suddenly unleashed, [and] no matter what they say, these characters are definitely saying something when it would be much wiser to leave everything unsaid" (16).¹⁴ The protagonism of the walls with their tapestries reached hilariously dangerous proportions when Diana, peeking out along with Anarda from behind the arras turned talking head, literally made the tapestry speak (2.1890ff.; DJ 76ff.). The countess quipped intermittently to deflect her ever intense feelings of jealousy, for she saw the lackey not like Anarda, as a "peacemaker," but rather as a "pimp" (DJ 76; "El alcahuete lacayo / me ha quitado los sentidos" [2.1899-1900]). An ingenious Tristán, in the role of consummate couples' therapist, tried to reconcile Marcela with Teodoro by standing literally in the middle and directing them, with perfectly timed interventions, to say what they "really" wanted; and by getting out of the way in the nick of time as the couple lunged toward one another in a fatefully reconciliatory embrace. The scene teetered perilously on nasty farce when Diana tore through the slit in the tapestry in order to squelch the un-

mitigating antics of the pair, for they had began to jump like a rabbits in disparagement of their mistress, synchronizing their movements with a performance text that had effectively hopped over the top: "And doesn't she just rabbit on? / She rabbits and looks like a rabbit" (DJ 79; "¿No es bachillera? / Es cuitada" [2.1.979]).

II.

All performances of classical theatre of the early modern period, whether that means Shakespeare, Molière, or Lope, are in some sense "foreign" with respect to the author's original "intentions"; to read or perform any of those playwrights today, as John Russell Brown asserts in regard to Shakespeare, is always to be involved in a kind of translation (28). Staging plays by any one of those authors "without his language" is potentially anathema not just to purists but also to most linguistically competent speakers of the play's original tongue. On the other hand, as Brown makes us aware, playing Shakespeare (and, by extension, Lope) can also "alert an audience to some resonances, naturalistic impressions and intellectual distinctions which may not register in (English)-speaking audiences today" (26). He goes on to cite, by way of example, the intensity and strangeness, or "foreignness," if you will, of Ophelia's encounter with Hamlet, especially around the concept of "honesty." What, Brown queries, does Ophelia mean, and what does Hamlet hear, with the line, "Could beauty, my lord, have better commerce than with honesty"? (3.1.111).

The point is that sometimes an actor performing

in a translation can actually energize potentials which remain obscure or dormant in the original text. Boswell's staging of *The Dog in the Manger*, it will be suggested, can reanimate the ambiguous sense of the play's ending over which critics continue to argue and disagree.¹⁵ From another perspective, it can work to clarify the actions, reactions, and interactions of the characters involved in the love triangle *qua* individuals, in dyad and triad groupings, and in terms of the societal system at large. Along similar lines, it may also deepen our awareness of what it means both to lie and to tell the truth in intimate situations where one is known and knows the other, where compassion, love, and trust are to a greater or lesser degree the dominant "ways of being," and where epistemology and morality are not controlling factors of behavior.¹⁶ What happens in another context, however, where the relationship is not intimate but social, and honor is not treated respectfully as individual integrity, innate nobility or self-worth, but as specious reputation, the vacuous salvation of one's "good name" for appearance's sake, as in the class-conscious milieu of the House of Belflor? One hears echoes here of Cassio's self-lamentation over its loss: "Reputation, reputation, reputation—O, I ha' lost my reputation, I ha' lost the immortal part of myself, and what remains is bestial" (*Othello*, 2.3.256-59); and of Iago's cynically realistic reply, "Reputation is an idle and most false imposition, oft got without merit and lost without deserving" (2.3.262-64). But his insincere addendum, "You have lost no reputation

at all unless you repute yourself such a loser” (2.3.265-66), is more a false, conciliatory manipulation of Cassio than it is an accurate assessment of the invulnerability of one’s self-esteem within (Spain’s) social collective, whose foundations depend on “both a [wo]man’s estimation of his [or her] own worth and society’s acknowledgment of that claim” (McKendrick 139-40). To what extent, then, can such a vacuous conception of honor, which is itself a sham in a world that is stable and ordered on the surface only, be satisfied by a lie that has all the trappings of truth?

*

From the moment that the back paneled doors were flung open and Johnson’s Countess Diana stormed onto the stage in pursuit of the midnight intruder(s), it was clear that the tyrannical and inquisitorial lady was ready to use, if not abuse, her power. But the very thought of an invasive noble trespasser seemed to allure at the same time that it repelled; it was enough almost to drive her mad (“*Haréisme perder el seso*” [1. 117]). Interestingly, when she saw what comes out in translation as that “piece of charred chicken carcass” (DJ 26)—and smolder it did in some amusing stage business—she expressed her consternation through a vocal fixation on the substitute hat’s non-existent “great big *P-L-U-M-E-S*” (we might recall another fetish-like obsession of Diana’s, with its erotic undertones, around the retention of Teodoro’s blood-stained handkerchief after she had given him a bloody nose [3.2339-41; DJ 91]). Her first soliloquy, fore-

grounding at once her attraction to Teodoro and her envy of Marcela whose amorous state was not constrained by a situation of misalliance (1.325-38), was effectively illuminated by the so-called lunar underfloor lighting described above. In some performances she underscored the religious orthodoxy of the times as she spoke, actually fingering the crucifix which hung from her waist.

Millson's Teodoro, though a bundle of nerves when he first appeared, did not belie Marcela's adoring, yet accurate, description of him as "el mozo más cuerdo, / prudente, entendido, / más amoroso y discreto" (1.288-90; DJ 31). That he was as smitten with her as she was with him was clear from his non-verbal response to Tristán's blunt "medical" counsel to "forget Marcela" (DJ 34), so as not to anger the Countess further: he jerked his shoe out of the hand that was polishing it as if horrified by the mere thought of abandoning his love. While being told to "grit [his] teeth against [his] feelings" (DJ 34; "sin pensar que has de tornar / eternamente a querer" [1.385-86]), he chewed—literally—on a slice of apple cut and thrown his way by his lackey turned "grosero cirujano" (1.443). He did not swallow whole the formulaic *remedia amoris*, given by his "quack" (DJ 35) of a servant, to focus not on the beauty and grace of his beloved but on her flaws and defects; instead, he spat it back forthright: "En las gracias de Marcela / no hay defectos que pensar. / Yo no la pienso olvidar" (1.503-05). Teodoro's intended seriousness here was rendered humorous by the quite familiar register of the

translation (which played on a preceding image of Tristán's lady's paunch going "pop"): "Marcela is pure and lovely. / She will never go pop in my mind" (DJ 36). (As an aside, Trinder's Tristán here and elsewhere was in many ways the definitive *gracioso* or *figura de donaire*, something which did not escape the critical eye: "Trinder is a comic force for today, true physicality and verbal dexterity, coupled with a face as expressive a rubber mask in violent eruption" [Quarmby]).¹⁷

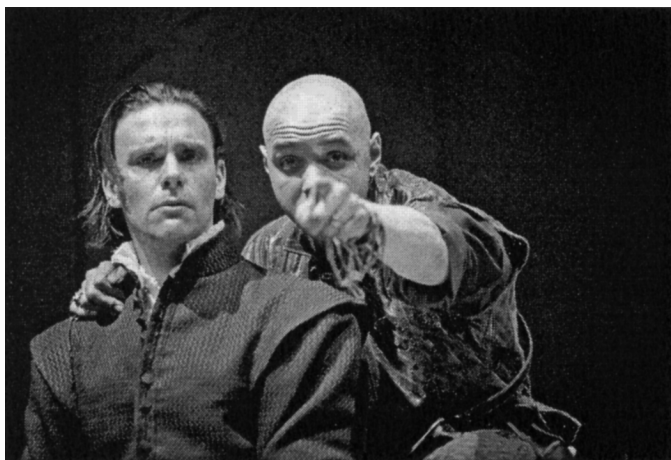


Fig 1. Joseph Millson as Teodoro and Simon Trinder as Tristan. Photography by Hugo Glendinning. Courtesy of The Royal Shakespeare Company.

When Jaques spoke of the "exits and entrances" that men and women have on the stage of the world, he could not have imagined how (un)timely timed they would be in Lope's play as mounted on the boards of the Swan. Diana popped in as if upon cue

with a love letter (in sonnet form) that she had written for a "friend," whose content revealed that she was moved, not so much by envy (i.e., the feeling of wanting what the other has) but by jealousy (i.e., the feeling of NOT wanting the other to have what he or she has). Having no other recourse but to use the timeworn stratagem of projecting her feelings through an invented alter ego, she set in motion the cat-and-mouse game of misalliance by impishly asking her secretary to improve upon her style; her tone on "I'm asking you to ...please. / [. . .] Be quick. I'll wait here" (DJ 39; "Entra y prueba. / [. . .] Haz esto, por vida mía" [1.596-97]) could not have been anything but an erotic innuendo.

Teodoro's inopportune reappearance with the revised love note provoked some amusing, yet subtle, extra-dramatic stage business which changed, literally, from one night to the next. The Marquis Ricardo's attempt to deliver the missive directly into Diana's hands, as though he were already master of Belflor, was sidestepped by a dexterous Teodoro who kept it safely out of his reach, one time holding it close and slinking behind Fabio (Joseph Chance), and another raising it straight up over his head. It goes without saying that the latter gesture was the more richly provocative: was it meant to resonate with the letter's lofty content? or perhaps with Teodoro's own flights of the imagination? or may be with the impossibility of Diana's love, and the need for the commoner to be elevated for it to become workable? or perchance with the actual stage reality, that the Marquis was outside of

the Countess's scope? or all or none of the above? However (im)plausible these notions, from a purely theatrical point of view, it might well have boiled down to the simple fact that, in order to keep the production evolving, the actors had been asked to experiment with aspects of their role from performance to performance. Part of the ensuing conversation about the revised letter occurred as both parties sat rigidly propped in the high-backed chairs which had been called forth as a sign of Diana's respect for the Marquis's rank (1.688).¹⁸ It was clear that the stakes had risen following the Countess's reading of the refashioned sonnet (1.757-70), in which the idea that love is engendered by jealousy is turned on its side so that "jealousy [becomes] love's natural child" (DJ 44), with the implication that she who is jealous now had loved before but only recently had it come into conscious awareness.¹⁹

Millson's Teodoro, in his ensuing soliloquy, was realistically unsure how to read the message couched in Diana's exit line, "si se puede perder más" (1.840; "There's much more that may be lost" [DJ 46]). His struggle might have brought fleetingly to mind the confused consternation of his counterpart in *Twelfth Night* (2.5), the steward Malvolio, as he sought to decipher, however wrong-headedly, the meaning of a counterfeit love letter seemingly scripted by the Countess Olivia. Teodoro, on the other hand, moved more discerningly from thinking that he must be misinterpreting the signs because of the Countess Diana's characteristically proud and prudent demeanor; to positing that she might be

tempting him because of his love for Marcela; to entertaining higher thoughts of her womanly beauty, given his self-conscious penchant for, and command of, the standard (Petrarchan) repertoire of lovers (“la carilla [. . .] / de quien ama y quien desea” [1.1062-63]); and finally to confessing personal dreams of greatness. In performance, the physical expression of his ultimate focus on the *anima* image uppermost in his mind—Diana the woman as opposed to Diana the Countess—alternated between his lying prostrate with his four limbs extended in imitation of a body in flight, to bending on his knees in a pose of worship. But one thing was certain: his impassioned delivery of the words, “she’s so lovely [. . .] / Diana, Diana...beyond compare” (DJ 47; “es bellísima Diana, / y en discreción sin igual” [1.887-88]) resonated throughout the Swan Theatre and left no doubt as to his infatuation.

The tension mounted with the entrance (again as if on cue!) of a rather histrionic Marcela, whose intense happiness upon seeing her “Apollo” bordered on hysteria. If Cox’s impassioned portrayal rendered more poignant the dramatic contrast between Marcela’s “gushing declarations of devotion” (Dixon, Dog, 16) and the cool passion of Millson’s Teodoro, it also heightened his stupefaction with respect to news of the Countess’s endorsement of their marriage, as the grimaces he directed at the audience revealed. At the same time, the actress’s underdeveloped vocal control, and upon occasion her all too energized thrashing about, ran the risk of lessening our sympathy for Marcela, and of mini-

mizing the deep pain she would suffer as a result of both Diana self-protective cruelty and Teodoro's emotional abuse.²⁰ Be that as it may, one could see from this initial encounter the inception of a dynamic that Marcela would later describe by likening the Countess to a waterwheel (associated with the fickleness of fortune) and her secretary to a bucket: first she descends and douses him with her favor and when she rises, she empties him (2.2062-65; DJ 82). The Diana who interrupted with timely precision the eventual embrace of the socially-matched lovers, and the man's kiss upon the lady's hand in celebration of their proposed union, brought to mind a received image of the "Virgin" Queen Bess, given her supercilious bearing, her whitened face against the light, and her uptight costume. Diana's and Teodoro's reappropriation of their places in the upright chairs at the back of the set hinted at a growing equality between them, insofar as such chairs were meant for use by the nobility. The verbal banter between them escalated, culminating in a sexual pun that actually gained in translation. Teodoro, asked once more to provide advice for that so-called friend in need, began by saying, "The lady...of whom we both speak... / desires a man *beneath* her..." (DJ 53, italics mine; 1.1121-27), and the implicit *double entendre* brought the house down, rendering all the more waggish Diana's rejoinder to have the masked culprit of the proposed bed-trick killed should his identity be discovered (1.1129; DJ 53).

Diana's feigned fall, a pregnant sign that she was prepared to (con)descend to her loved one's social

level, was effected most gracefully as Teodoro turned to leave: with one of those false, little coughs designed to attract attention, she dropped to the floor in a most controlled and poised manner, pointed directly to her downward move, and said coquettishly: "I've fallen" (1.1144). The secretary's covering of his hand with a black-silken cloth before giving it—respectfully—to his mistress was proverbial in its regard for nugatory protocol, although his exaggerated sigh and her visibly shaky hand belied the outward lie of non-disclosure. They pulled away from each another with the speed of those who had touched hot coals, but there was no doubt of their mutual attraction, if not of a burgeoning love. Her exit couplet, in which she advises him to keep her falling for him secret if he wishes to rise (1.1170-72), sent Teodoro into another tailspin over his experience of Diana as a woman, his self-serving desire for advancement, and the loyalty he owed Marcela. , and his loyalty to Marcela.. The idea of his seizing the moment despite the uncertainty of the outcome ("Seguir mi suerte venturosa, / si bien, por ser la la empresa tan dudosa" [1.1178-79]) was rendered in translation as follows: "But this is the pathway to a prize so great / that I must step forward to *seize the crown*" (DJ 55, italics mine). This interpolated imagery, however, risked tipping the balance in favor of Teodoro's rising ambition rather than toward the idea of Diana as a woman (fickle though she may be). Perhaps this spectator's experience of seeing Simon Usher's production of Tirso's *La Venganza de Tamar*

[Tamar's Revenge] in tandem with *El perro del hortelano* created some unwarranted associations with regard to Absalom's overweening ambition to seize King David's crown: "The crown that should encircle the royal brow / Of my wise father, left here on a platter? / This is the dish I have been longing for" (Fenton 70; "¿La corona en una fuente / con que ciñe la real frente / mi padre, grave y compuesto?" [Tirso 395a]). This reading may smack of an over-reading, but the reality of an intertextuality that moves between plays running concurrently within a single repertoire cannot be denied, nor can the potential for transforming meaning among performance texts be ignored.²¹ Millson's Teodoro for a split second made (some) of us wait with bated breath to see whether he would actually swing in favor of Marcela ("Mas dejar a Marcela es caso injusto" [1.1181]) as he walked upstage to "stop and think about these matters" (DJ 55), but half-way there he turned abruptly around, having "casuistically" found the "balance" he was seeking in the very fickleness of women (to titters amongst the audience), and resolved to reject his former love.



Fig 2. Joseph Millson as Teodoro. Photography by Hugo Glendinning. Courtesy of The Royal Shakespeare Company.

Teodoro has been harshly judged by scholars for his comportment in the first two acts, especially with regard to his ambition to rise above his status and his remorseless treatment of Marcela. To wit: he has alternately been called "a vain, ambitious, lying philanderer" (Wardropper, "Comic" 110); "a cautious but clever and unscrupulous social climber [whose] much-vaunted love for Marcela proves shallow, and [whose] attempts to deceive her are despicable" (Dixon, *Dog*, 26); one whose "incessant infidelities have revealed him as an apparently heartless opportunist" (Dixon, *Perro*, 45); "a middle-class man controlled by his employer and by his lackey [whose] treatment of Marcela displays not only insensitivity but instability" (Friedman 15). Scholars have recognized, too, a more or less positive evolution of his character by Act 3 whereby, for example, he turns into "an integral man, honest, truthful, noble" (Wardropper, "Comic" 110); or as Sage puts it, "this commoner, as he begins to act the part of the nobleman in Act 3, becomes by his actions a kind of nobleman" (46); or Dixon's tipping the balance toward sincerity: "His distress at parting from the Countess, and his surprise at his apparent ennoblement, could be portrayed as insincere, though Lope gives no indication that they are" (*Dog*, 26); and finally the view that he "shows the integrity of those who 'achieve greatness' regardless of whether they were 'born great'" (Fischer, "*Perro*," 83).

"We are all self-serving," states psychologist Sonia M. Nevis. "It is a biological imperative as well as a psychological imperative. There is a differ-

ence between 'self-serving' that hurts someone intentionally and with no regret, as opposed to 'self-serving' that will result in someone's feeling hurt. What matters is the awareness of the other. Compassion keeps us a decent civilization. A 'cry of victory' dooms us." Nevis's subtle distinctions here may offer a framework for reading and interpreting Teodoro's conduct in Act 2 of Lope's play once it moved from the page to the stage. It is certainly true that on stage his "on-again, off-again" behavior toward Marcela read as "brutal" (changed to "nasty" in performance) and "unkind" (DJ 61; "injusto rigor" [2.1372]), as Tristán put it, if not negatively self-serving because he did not intentionally try not to hurt her. Given that Millson-Teodoro perceived himself a changed man ("Ya soy otro" [2.1373]), he did not take kindly to Cox-Marcela's flapping about like a captive bird finally set free, following her confinement at Diana's behest. Nor did he appreciate how she was like "some moth / hovering round a candle" (DJ 61; "subida a tanta altura, / esas mariposas precia" [2.1354-55]), expressing her continual adoration. On stage, his throwing her down to the ground as she clung to him, besides being utterly unfeeling and hardly consistent with his own appeal for "decorum" (DJ 63; "el paso, detén" [2.1446]), revealed all too well just how much on different wave lengths they were.

Or were they that fundamentally different? In performance, there seemed to be a conscious choice on Cox's part to stress not only Marcela's victimization but also her jealous and vengeful side, thereby

making her the rather complex character that Dixon finds her to be (Dog, 27). She was more vindictive than "compassionate" when she sought retribution against Anarda (for having betrayed her to Diana) by means of a self-serving appropriation of the latter's *beau* Fabio. Declaring him to be the sort of "man" she "needed," but oblivious to his own wanting to be wanted and not needed ("Por voluntad / fuera amor, fuera verdad" [2.1561-62]), Cox-Marcela completely lost control (or was it the actress who went over the top?), humping him in front and from behind. But the ill-conceived joke turned back on Marcela for, if Fabio first stood immobilized with shock, he then seized the moment with a hilariously timed acceptance of her proposition. Nevertheless, all the flailing about in her vindictive urges ("que Amor es dios / de la envidia y del agravio" [2.1578-79]) risked diminishing the pity and compassion one surely would have wanted to feel for Marcela's unrequited situation. She redeemed herself, however, in the sonnet-soliloquy which came immediately upon this Tristán's uproariously funny impersonation of Teodoro's high and mighty aspirations to be the Count (1.1775-76; DJ 73). (In one performance, in fact, the two actors created a so-called "corpse" on stage: Millson momentarily lost his lines in response to Trinder's own high and mighty, over-the-top antics, and the audience went wild in its complicity). In all fairness to Cox, this was not an easy act to follow, and she managed to hush the audience as she expressed the profound awareness, applicable to Diana and Teodoro as well, that if one (Ovidian)

cure for a wrongly wrought passion is to love another, despite the pain that such a self-inflicted victimization will perforce produce, the downside is that the old passion risks being rekindled if untimely squelched. Marcela's words could not have rung more ironic, as her temporary reconciliation with Teodoro proved in a near farcical dramatization of the *topos*, "tapices tienen oídos / y paredes tienen lenguas" (2.2010; DJ 79; see above).

The important point is that in performance the self-serving, impassioned conduct of Teodoro, Marcela, and Diana did not come across as being wholly reprehensible *in and of itself*. What mattered was not so much the manifestation *per se* of their more or less censurable character traits—whether they were ambitious, self-seeking, vindictive, envious, jealous, mendacious—but rather that they all too often acted without awareness of the effect their actions and reactions would have on the feelings or circumstances of the "other." (Lope's paradox is inescapable here, for everyone was acting so despicably in the name of love!) Sometimes, however, self-serving behavior is the only means of survival, above all, in a world where there is limited social mobility within an infrastructure inherently resistant to change. That unhappy truth was underscored in the production in the handling of the intricate series of "amatory chain-reactions" (Dixon, Dog, 20) that make up the play's deep structure.

The pat Johnstonian phrase—"I don't know what's going on" (DJ 81)—was variously restated by

all of the men who pined for Diana and became a kind of recurring motif to express the perennial “*confusión tan extraña*” (2.2040) which they (and the audience) were experiencing.²² In the production this madness, which Teodoro had prophetically likened to a bloodletting by fits and starts (2.2041-44; DJ 81), escalated to an explosive level when, to the ominous sound of timpani Diana, beset by a jealous rage, struck her would-be lover in the face and fell to her knees beating him to the ground.



Fig 3. Joseph Millson as Teodoro and Rebecca Johnson as Diana. Photography by Hugo Glendinning. Courtesy of The Royal Shakespeare Company.

Once he picked himself up, it was clear that his mistress had given him an awfully bloody nose; stage blood had never read more ironically true. Despite this naturalistic inversion of the Petrarchan archetype, Teodoro's face lit up for the delivery of his sonnet-soliloquy—“*Si aquesto no es amor / ¿qué nombre quieres*” (2.2246; DJ 88)—signaling that a long-

awaited breakthrough had occurred; Diana's love for him had formed a clear "gestalt" whose figure he was finally able to decipher. This "rape of the nose" scene reached its climax when Diana reappeared with self-abasing erotic designs on her "deflowered" lover's bloody handkerchief. Following her exit this Tristán, aided and abetted by a sexual / economic punning in the translation,²³ hovered about the fateful tapestry backdrop with its oversized ears and bulging eyes, predicting that "these extremes [would] resolve themselves, / like the doctor's servants: in bed" (DJ 92; "Todos aquestos extremos / han de parar en el ama / del doctor" [2.2357-59]), as the house lights went up for the interval.

By the time of their reappearance in Act 3, the Countess and her secretary had managed to transcend that egocentric and narcissistic state of projected *in-loveness*, commonly referred to as "being in love," and learned to *love truly*, coming to know each other not as idealized fantasies but as real people. This is not to say that we did not see Teodoro still pacing in despair because of continued vacillations on the part of his beloved. If she had become consciously aware of her state as a woman in love, she also remained a woman of honor who needed to protect her image. Johnson's pain-stricken Diana and Millson's teary-eyed Teodoro had all the markings of intimacy as they enacted a heartfelt, extended drama of separation when he decided to depart for Spain to avoid being killed by her jealous suitors (3.2576-2621). Alone in between his comings and goings, Diana pronounced a passionately reasoned

speech berating the coercive and fettering, yet hypocritically stabilizing, construct of honor, with its proverbial impediments to the crossing of class boundaries for the sake of love. Those spectators, for whom the over-zealous Calderonian physician of honor and wife killer Don Gutierre Solís was a household name, might have experienced some sort of *déjà vu* upon viewing a Lopean problem comedy that teetered on Calderonian tragedy. The speech was especially poignant in Johnston's translation, resonating as it did with Don Gutierre's conflicted invective against the system.²⁴



Fig 4. Rebecca Johnson as Diana. Photography by Hugo Glendinning. Courtesy of The Royal Shakespeare Company.

Marcela's timing could not have been worse when she erupted into the Countess's private space and asked to be allowed to marry Teodoro and accompany him to Spain. Was she telling the truth when she said that they had talked it over, and it was he wanted too? Was Teodoro being opportunistic again? Was Diana no more than a self-serving, hardly compassionate, tyrannical "dog" for forcing Marcela to stay in Naples and marry Fabio against her will, and for silencing further conversation?

How were we to read her own aside, "¿Qué cruel / ocasión de declararme! / Mas teneos, loco amor" (3.2711-12; "I could reply so easily. / I love him too! One single lapse, / and the truth like the sea comes flooding in" [DJ 104]), in the light of Marcela's cynical, yet not inaccurate, understanding of the dynamics of jealousy and power:

¿Qué intentan imposibles	Then why strive for that
mis sentidos,	which cannot be,
contra tanto poder deter-	knowing that I am
minados?	hers to command
que celos poderosos declara-	why stand in the face
dos	of jealousy,
harán un desatino resistidos.	when my whole life's
(3.2716-19)	held within her hand?
	(DJ 104)

The production captured the complex drama of human emotions and interactions which Lope's play constructs, inviting us as onlookers to see the experience of each individual in relation to other peo-

ple and other events. The pain of Johnson's Diana was as real as that of Cox's Marcela. Both were women in love, regardless of rank, and in love with the same man. But if "Love's greatest evil is jealousy, / for jealousy brings a mortal pain / far worse than love unanswered" (Boyle 60-61),²⁵ rank presupposes a certain power which, if not deployed with compassion and respect, can be abused and become a form of rape (= the act of taking anything by force, *OED* 1746).

The honest, human contact between Diana and Teodoro in the final stage of their ongoing parting sequence (3.3035ff.) could not have been more moving.²⁶ At the same time, the choral commentary of the servants in attendance, in recalling her continued indecisiveness and her "dog-in-the-manger" behavior, might have clouded the sincerity of the moment and impeded the audience from feeling an empathic sadness for such a (non)parting filled with "such sweet sorrow." Count Ludovico's eruption into the House of Belflor with news of the greatness ("grandezas," 3.3309) that had been thrust upon one of Diana's servants produced an incredulous "Oh God" (DJ from Millson's Teodoro as he stood in his wayfarer's garb, clutching his satchels close, for he knew it to be a deception concocted by Tristán to provide a solution to the misalliance dilemma. (Perhaps in this "exceptionally sordid" incarnation of the role [Ife, "Old," 18], the spurious pedigree was also meant to ensure the lackey's own self-advancement). Teodoro's attempt to explain with an "adverta / Vuseñoría" (3.3101-02) was immediately squelched

by Stahl-Ludovico, whose booming voice and excessive gesturing might have made one think that he had just come off the set of *Tamar's Revenge*, where he had been "over-directed as a ranting King David" (Ife, "Old," 18) by Usher, although in *The Dog in the Manger* the actor was a model of control by comparison. Teodoro assumed his new role as his lady's equal forthwith with strength and aplomb. His potentially disparaging remark with respect to Marcela—"No nos solemos bajar / los señores a querer / las criadas" (3.3194-96)—was spoken as a kind of bantering "in-joke" between himself and Diana, in the same way that implicitly prejudicial "in group" insults function in our society today. This observation underscores the difference between a necessarily incomplete *dramatic* reading based on the written word as given by Friedman, for instance, whereby Teodoro is deemed guilty of a certain "haughtiness" (13); and a *performance* reading where the quality of the human voice becomes an essential conveyor of meaning.

When this Teodoro undertook to confess to this Diana (all decked out in her white nuptial dress) that his nobility of blood was a fiction, the intimacy which had already developed between the two could not have been more apparent. They had come to a point where lies or lack of full disclosure could no longer characterize their (stage) interaction, and truth-telling or becoming known had to prevail; they could no longer avoid painting the entire picture for the "other." As Zinker puts it, "The lie isolates. The truth may also isolate, depending on what response

is evoked, but truth-telling does have the potential for unifying, for bringing people together, for forming deeper sharing" (249). The major point was not whether such thinking about the impact of intimacy on the phenomenon of lying and truthfulness had actually informed the director's or the actors' processes in the creation of the stage moment. What mattered was Diana's acknowledged openness to hearing about the "grave pena" (3.3267) that would force Teodoro's departure even though it might compromise her honor ("aunque sea / mil veces contra mi honor" (3.3278-79; "no matter / how much it offends my honour" [DJ 122]). Her response provided a reasonably clear sign that his "truth" would be well received. Similarly, Teodoro's need to tell Diana the truth had emerged out of a real desire to be more truly known by the woman he professed to love. Interestingly, Johnston's translation omitted Teodoro's own profession of a "nobleza natural," of his being "naturalmente / hombre que verdad profesa" (3.3294, 96-97), reducing his entire self-justification (3.3294-3301) to: "I won't live with you in a lie. / I won't sully your name, your blood / or your house. That's why, my love, / I have no choice but to go to Spain" (DJ 122). Perhaps those phrases were considered to be redundant, given Diana's reference to Teodoro's innate nobility in her reply. In any case, the translation choice deflected the focus away from the moral or ethical implications of a "natural nobility," of an inveterate "truth-teller," and placed it more squarely on the relationship *per se*: that is, on Teodoro's need to become

known in some special way by his intimate and her desire to know him in that way.

The non-verbal content of Diana's response on stage was just as important as the verbal packing of her discourse; the "how" was as telling as the "what." Her affectionate stroking of Teodoro's hand and face stood out as she emphasized both his noble nature ("nobleza") and her relief at having found a suitable cover ("el color") so as to be able to marry for love. The words spoken by this Diana—"Pleasure doesn't depend on rank / or station, but on the adjusting / of that which we desire to our needs" (DJ 122-23; "que el gusto no está en grandezas, / sino en ajustarse al alma / aquello que se desea" [3.3309-11])—rang true as a moment of epiphany and not as a cover-up lie for some other hidden agenda. What we observed in her body language coincided with what we heard her say. Nevertheless, given Diana's history as a jealous, vacillating, dog-in-the-manger as well as a woman simply in love, Dixon's application of a Cervantine perspectivism would not be wholly off the mark: "When at last she urges Teodoro to tell her the truth, her unconcern for her honor is not necessarily to be admired; perhaps indeed she suspects his secret and his motive in confessing it, and only pretends in her desire for him to accept his professed nobility at face value" (Dog, 27). The production's grand finale certainly did not exclude that possibility. But for the moment—if we may be permitted another digression into a kind of performance intertextuality—it was as though "walls had ears," and both Johnson's Diana

and Millson's Teodoro were responding, at long last, to Edgar's (Pal Aron) concluding exhortation in *King Lear*, playing at the Royal Shakespeare Theatre next door, to "Speak what we feel, not what we ought to say" (5.3.30).

The whole issue of Diana's apparent unconcern for her honor becomes more problematic when Lope has her threaten to have Tristán drugged and walled up in a well (3.3315-17; "[. . .] they'll brick him up in the wall" [DJ 123]), precisely because he had per-petrated the "camino [. . .] de disculpa" (3.2539-40) and knew of the bogus ennoblement of Teodoro. Yet it is nothing new for Diana, nor for other members of the nobility, to invoke murder, either figuratively or literally, in order to remove impediments in the name of preserving their honor (e.g., her enraged, throw-away response of "Cerrar con él, y matalle" [1.61] upon first perceiving a "noble intruder" in her house, who ironically turns out to be the very Teodoro; and the "real" plot of the Marquis and Count Federico to have Teodoro killed by hiring the "hitman" Tristán). Dare we remind ourselves, moreover, that Lope stages the play in Naples? In Lope's text, Diana's revocation of the proposed danger to Tristán's person is executed with the same dispatch as its invocation; furthermore, she offers him her word that he can count on her friendship if she can count on his secrecy. As Dixon puts it succinctly, "The secret must be kept; honour, though it may be circumvented, is too powerful, even too necessary a force to be disregarded" (*Perro* 44). In the performance text, on the other hand, the phrase "te doy /

palabra" (3.3328-29) was omitted and Diana's only words were, "Yes, wait. / If you promise you'll keep our secret, / then you'll find no better friend than me" (DJ 123; "Come back. Your wit has won the day. / I give you my word you'll find no firmer friend; / but mind you keep this scheme of yours a secret" [VD 112]). One can speculate that this translation choice was based on a certain skepticism that the principle of "cumplir con la palabra," so embedded in the mindset of seventeenth-century Spain, would not have had sufficient force for a modern (British) audience. The result, however, was not neutral, for it could well have privileged a less honorable reading of Diana's intentions than Lope had intended.

Wardropper's essays on *El perro del hortelano*, and our piece by implication because it takes as its starting point the disputed "inner transformation" hypothesis with respect to Teodoro, have provoked some metacriticism by Friedman in a stimulating article on the semiotics of love in Lope's play. It is hardly surprising that Wardropper's *phrase fatale*—"Teodoro, once a vain lying, ambitious philanderer, has become at the end of the play an integral man, honest, truthful, noble" ("Comic" 110)—does not push the signifying system to its cynical, deconstructive limits with respect to Lope's ironically ambiguous ending but privileges implicitly a kind of "containment" of the received conventions and hierarchies. Nor does the article, penned in 1967, propose a new historical / cultural material contextualization for the "Cervantine" problem underlying his argument, that of "the impact of fiction on truth and of

truth on fiction" ("Introduction" 20), which Lope transforms into an unresolved dilemma in his play. Instead, it stops at the idea that Tristán's fiction is "the connivance of a dramatist who, since he was writing a comedy, needed a happy ending" ("Comic," 106), without questioning or problematizing the ways that "the active skillful art of Tristán's deception overcomes the inert, stagnant artificiality of a social convention" (107). That in any criticism of text or performance the critic is bound by the perspectives of his or her own time and place, is evidenced by scholarly efforts to historicize John Styan's vintage, if essentialist, book by today's standards, *The Shakespeare Revolution* (1977). If its achievement was to make stage production central to a critical history of Shakespeare in the twentieth century, it is now judged wanting for having failed to take into account, as James C. Bulman puts it, "the radical contingency of performance—the unpredictable, often playful intersection of history, material conditions, social contexts, and reception that destabilizes Shakespeare and makes theatrical meaning a participatory act" (1). In the inscription of his criticism Wardropper, like Styan, is the product of a certain historical moment.

Friedman's analysis is also necessarily informed by the various "isms" which demarcate his *fin de millénaire* moment of production. Our response to aspects of his ratiocination will perforce be conditioned by our sense of the characters' actions, reactions, and interactions derived from having seen them enacted in performance, as well as by the ways

that his reading of the play on the page may resonate or not with its representation on stage, especially with regard to the ambiguity of the ending. Our discourse with Friedman will also be aided and abetted by contextualizing it within the interplay of lying and truthfulness in intimate vs. non-intimate situations, as set out from a systems theory perspective of lying and truth-telling.

In an examination of lying, not as a moral issue, but as a complex psycho-social phenomenon, Nevis states that when people (in complicated societies) fail to "treat the truth gently, respectfully, caringly, and respond with truth, then there is a certain lack of intelligence in not being able to lie. Lying is called discretion or strategy" (3). Zinker's observation in this regard is also useful: "We must remember that not telling the truth is an effective counterweight in an autocratic system where power is misused or abused" (254). In other words, there is a categorical difference between lying to oneself or to an intimate and lying in the face of a society which is itself predicated on fabrication and falsification as opposed to truthfulness and, if you will, "honor" in the Christian sense. Terry Eagleton pushes this tactic of survival further, saying that fiction seems inherent in reality, and that "since social roles appear arbitrarily interchangeable, society itself is a dramatic artifact, demanding a certain suspension of disbelief on the part of its members [. . .]. There is no social reality without its admixture of feigning, mask, performance, delusion, just as there is no sign that cannot be used to deceive. Being yourself always involves a

degree of play-acting" (13). Or, a bit more reductively perhaps, given that his is only a short review of Boswell's production, Barry Ife writes: "For Lope, conventions are playthings, and the play of social, dramatic and linguistic conventions is central to the success of *The Dog in the Manger*. [. . .] Where Cervantes believes that truth must prevail, Lope is content to leave us with a well-crafted piece of illusion" ("Old," 18). However useful the perspectives of Eagleton and Ife, their statements do not take into account the full context of the situation, whether it is one of intimacy where one's "nobleza natural" can risk safely being known, or it is one based on spurious social convention, artificiality, and hypocrisy.

In light of the foregoing concern for defining lying and truth-telling, not from a perspective of ethics and morality, but with an interest in *relationships* between people (Zinker 245), one of the difficulties with Friedman's dismissal of the so-called "'innate honesty' defense" (13) with respect to Teodoro is precisely that it divests him of a motive for divulging his trumped up nobility to Diana. To bypass Teodoro, and to say that the motivation for his confession is "the function of another system, or of another character" (13), is to disregard the phenomenological data that his heartfelt interaction with Diana communicated in performance and to risk falling into the trap of armchair analysis. On stage actors speak, act, react, and interact in accordance with clear throughlines or motivations. The very connectedness of Teodoro and Diana at the end of

that scene, their history of "fickleness" notwithstanding, made them susceptible, rather than "resistant" (13), to change in an intimate situation. Diana's "concession to the disequilibrium within the social hierarchy" clearly would not have occurred had Teodoro "exposed the spurious *vita* to the general public" (13-14). That society would hardly have received its truth impartially and respectfully, let alone gently or compassionately (there was already the plot to murder Teodoro because of a perceived dishonor to the household). The play does in fact recount the "victory of fabrication and of fabulation, over integrity and fidelity" (14) in terms of the macrocosm of society, but it does not necessarily discount the triumph of "integrity and fidelity" in the microcosm of the intimate system. If one can do no better than "wonder what the countess and her consort will have to bind their love once the desired object has been attained," for the reason that they have been united by "inconstancy" and "hypocrisy" (14), then one must also query what to make of the Teodoro who, in performance, stated what he felt and not what he ought to have said in the pivotal "dog-in-the-manger" speech (2.2176). Pivotal it was because it broke through Diana's pose and shocked her into a different manner of relating (although not without some—human—regression to earlier patterns). Similarly, one wonders how to interpret those deeply felt parting scenes between the lovers in Act 3; in short, Friedman's interpretation seems to divest the characters of the human feelings which were so passionately staged and provoked empathic

reactions in the audience. If we recall Robert Pring-Mill's by now classic formulation of the problem—"The point is that honor, in the sense of public reputation, is satisfied by the fake, and that since such a conception of honor can be satisfied by a sham, that conception of honor is itself hollow" (xxviii)—then survival in such a world may well depend, however regrettably, upon the means adopted by Diana: a willingness to "[condone] deviation from social practice [. . .] as long as she can maintain the properties of rank, as long as her brand of civil disobedience can be enacted in secret" (Friedman 15). How, in fact, can Diana and Teodoro risk "overriding social barriers, of legitimizing their union" (15) in a playworld that "does mirror contemporary life insofar as it reflects a republic that was stable and ordered on the surface only" and where "murderous villains are upholders of received notions of nobility and the static, ordered society" (Sage 265)? In the *mise en scène*, there was clearly "moral concern and indignation" on Diana's part but it was directed, not so much against a "counterfeit biography" (Friedman 15), but more radically against a *system* that had made her resort to subterfuge in order to marry the man whom she had grown to love. There was no question of her raw emotion as she railed against both the double-edged sword of honor (3.2623-28) and the personal sacrifice required by her noble title (3.2649-51). Indeed, the sad truth is that "despite the illusion of a system in transition, the social scenario remains static; the only breaches of protocol transpire surreptitiously, inaudibly, and thus, it

would seem, ephemerally" (Friedman 16).

The burning question at the end of Lope's play, and by implication Boswell's production, may be best put by reframing into a question Tristán's statement on the power of art to conquer all, "¿Con arte se vence todo?" (1.380). Boswell's sense of an ending left a loose stitch in the fabric of the *gracioso*'s fictional weaving, suggesting that the truth of the lie would out when, as the director put it with his customary tongue-in-cheek, Count Ludovico would want to see that long lost grandson called "Terry Massalata" living in the capital of Armenia (DJ 107). If female looks could kill, there was not much doubt that the arranged marriages between Marcela and Fabio on the one hand, and Dorotea and Tristán on the other, would be fraught with the "wrangling" Jaques predicted for Touchstone and Audrey in a bonding that was "but for two months victuall'd" (*As You Like It*, 5.4.190-91). The men, however, were pleased at their good fortune: Fabio, because he truly loved Marcela; and Tristán, because it signified his advancement, as a telling wink and nod to the audience indicated. The noble suitors' rushing to stand beside the waiting ladies as they offered to pay their dowries made one wonder, a bit perversely, whether their bountiful actions were, not so much intended to make amends for their ignoble plan of murder, but rather to allow them to get first dibs on the women's bodies. (Curiously, the opposite occurred in Pilar Miró's film version, where the servant girls were all smiles as they sauntered over with swaying hips to greet their sponsors.)

The choreographed nuptial dance in the production's final moments, with the slow sequences permitting still stagings of the gaze, and the accelerated movements where everyone switched partners rapidly, was not meant to bode well. (Again, anyone who had seen the Miró film would have been hard pressed not to recall the final dance which seemed not so much foreboding as celebratory: if everyone changed partners, they also smiled happily.) The final sequence of Boswell's *mise en scène* —with the fast swapping of betrothed couples, the break-up of the configuration of duped but doting father standing between surrogate son and future daughter-in law and his eventual re-positioning outside the circle as an onlooker, and the pairing of the ladies-in-waiting with their dowdy dowry donors—was intended to presage a radical breakdown in the artistic system that had fabricated those all too tentative alliances. Moreover, Marcela's body language seemed to convey her anger and anguish as she stomped her feet, pushed Fabio away, and slapped Teodoro in the face. Would the Countess and her Count continue to love one another and remain allied in their union of misalliance? Rebecca Johnson took an ambiguous stand in regard to Diana's post-dramatic relationship with Teodoro, saying that it would be "no doubt interesting." Would the artful dodger's fiction of (mis)alliances be kept a secret? Perhaps if, as Victor Dixon says, "we all keep mum, and believe in fairies" (*Perro* 52). Yet, if the theatre audiences encountered by this spectator during her multiple re-viewings of the production were any in-

dication, Teodoro's petition to the "Senado noble," que a nadie digáis se os ruega / el secreto de Teodoro" (3.2279-80), could not have been in better hands. They willingly colluded, allowing themselves to be duped by an illusion that, in Cervantine (and Wardroppian) fashion, appealed to the "credulity" of humankind ("Introduction," 20).

*

Jonathan Bate, in *The Genius of Shakespeare*, asks us to contemplate the existence of an "alternative universe" in which the Counter-Reformation had stamped out Protestantism or the Spanish Armada had succeeded in 1588; in short, where Spain had triumphed over England and not gone into decline in the late seventeenth century (337). There is no doubt in his mind that Shakespeare would have met his match in that "monster of nature," Lope de Vega, alternatively dubbed "the Mozart of literature" (338). Not insignificantly, the final paragraph of Bate's book is as much a tribute to Lope as it is to Shakespeare:

Picture an alternative world in which Spain triumphed over England. Lope would then have triumphed over Shakespeare and I would be writing a book called *The Genius of Vega*. What do we learn from our picture? That the apotheosis of Shakespeare was and was not a matter of historical contingency. It was a contingency insofar as it happened to be Shakespeare, not Lope. But it was a necessity because the chosen one had to be a particular

kind of genius and could therefore only have been Lope or Shakespeare. (340)

If the overwhelmingly positive audience response to the RSC's production of *The Dog in the Manger* is any valid measurement of the innate value of the play on the one hand, and of its successful realization in performance on the other, it would seem that latter-day stage greatness has belatedly been thrust upon a playwright who possesses a greatness that only some are born with, and all too few have known about. With the advent of the RSC's Spanish Golden Age season, a major work by Lope de Vega has been refashioned, so as to negotiate a place for itself within the English-speaking repertoire of "el gran teatro del mundo."

NOTES

¹ The reference is to *Twelfth Night* (2.5.40-41).

² The 2004 RSC Hispanic cluster consisted of: Lope's *The Dog in the Manger: A Heartbreaking Romantic Comedy* (translation: David Johnston; director: Laurence Boswell);

Tirso's Tamar's Revenge: A Tale of Rape and Retribution (translation: James Fenton; director: Simon Usher); Sor Juana Inés de la Cruz's House of Desires: A Wild Romantic Farce (translation: Catherine Boyle; director: Nancy Meckler); Cervantes's Pedro, the Great Pretender: The Tricks of a Chameleon (translation: Philip Osment; director: Mike Alfreds); Calderón's Daughter of the Air (RSC/BBC Radio 3 Collaboration, to be read as part of the New Work Festival).

³ All quotations from Lope's *El perro del hortelano* will refer to the Dixon edition; act and verse will be specified in parenthesis. All quotations to Johnston's and Dixon's translations will be indicated by page numbers in parenthesis, preceded by the initials of each translator (DJ and VD, respectively).

Johnston's published translation does not take into account changes that might have occurred in the rehearsal process and during the run of the play. Dixon's rendition will be cited as a point of reference when Johnston's playtext reveals a generalizing move toward abstraction away from the original, even though in performance the subtext of Lope's pre-text may have been faithfully communicated.

⁴ See Fischer ("Some") for a comparative treatment of *El perro del hortelano* and *Twelfth Night*.

⁵ See Déprats ("Traduire") for a more detailed commentary on the practice of translating Shakespeare for the (post)modern French stage.

⁶ Dixon, for his part, resorts to "neo-Shakespearean" pentameters, using rhymes, in the main, only when it seemed natural to do so, for instance, in soliloquies and in Tristán's "prescription" for lovers. He, too, renders the play's nine sonnets as such, but opts out of the Petrarchan rhyme-scheme that Lope was wont to use (abba, abba, cdcdcd), employing instead the Shakespearean model but adhering more closely to the form of three quatrains and a final couplet. Dixon is also cognizant of the need to minimize the disadvantages of blank verse (e.g., a gravity of tone) by eschewing excessive rhythmic uniformity, maintaining to the extent possible the word order of normal

speech, and using "a standard but lively (though not too slangy) modern lexis" (Dog 6).

⁷ Mil veces he advertido en la belleza,
gracia y entendimiento de Teodoro,
que, a no ser desigual a mi decoro,
estimara su ingenio y gentileza.

Es el amor común naturaleza,
mas yo tengo mi honor por más tesoro,
que los respetos de quien soy adoro,
y aun el pensarlo tengo por bajeza.

La envidia bien sé yo que ha de quedarme,
que, si la suelen dar bienes ajenos,
bien tengo de qué pueda
porque quisiera yo que, por lo menos,
Teodoro fuera más para igualarme,
o yo para igualarle fuera menos. (1.325-38)

And there've been many times, at work, at rest,
I've bathed in his beauty's warmth, like the sun,
and felt how his grace and wit possessed
his grace, charm that melts, or at least I would have done.

That property of our nature, they say's to
but nature sits uneasy with honour and with name
and though I might dream of swooping from above
a noble birth regards low-born things with shame.

Envy, how well I know your sting
living here as I watch the joy of others,
and though I feel this poor heart bursting,

I cling to rank, and memory smothers
everything but one resentful hope in store:
if only I were less, if only he were more
(DJ 32)

I've often seen Teodoro's handsome face,
often remarked his wit and manly beauty,
and might admire his mind, his charm, his grace,
were that consistent with my sense of duty.

love is the common lot of all on earth;

but I more highly praise my honoured name,
 I worship my nobility of birth,
 and must regard the very thought with shame.

Envy, I know too well, must be my fate,
 engendered by a joy I cannot share;
 with reason I resent my rank and state,
 and can but vainly wish, in fond despair,
 that he were more, and were not far above him,
 or I were less, and so could freely love him.

(VD 47)

⁸ I am indebted to Cynthia A. Hogue, poet, colleague, and friend, for a deeper understanding of the poetics involved in the different translations of this sonnet.

⁹ W. B. Worthen's unauthoritarian approach to appropriation, espoused most comprehensively in *Shakespeare and the Authority of Performance*, draws on contemporary editorial theory to explore how both text and performance are construed as vessels of authority, and how fidelity to the hegemonic functioning of the "author" on the part of directors, actors, and performance-oriented critics both stabilizes and limits the potentiality of the *mise en scène*. The central question thus becomes: "How does the Author, whose texts are consumed, transgressed, rewritten by performance, figure in the ways we account for the work of the stage?" (2). See Fischer ("*Fin*") for an application of such theory to Adolfo Marsillach's mounting of *La Celestina* with Madrid's *Compañía Nacional de Teatro Clásico* in 1987.

¹⁰ Alonso Martínez de Toledo's description of the choleric disposition in *El corbacho*, cited by Dixon, is broadly reminiscent of this production's Diana: "They are of swift and violent anger, very proud, strong and dangerous in their emotional outbursts, though these are very brief. They are gifted with natural eloquence, bold to take a stand in any public place, spirited, swift of movement, very wise, subtle and given to dreams and visions... They love justice, though they are more suited to execute it than to make judicial decisions. They are vindictive when their choler is stirred up, ardent as fire" (*Perro*, 36, *apud* Green 207-08).

¹¹ The subtitle given by J. Deleito Piñuela to the volume devoted to *La vida religiosa bajo el cuarto Felipe. Santos y pecadores* was telling proof of the concept's prominence (De-fourneaux 235, n. 6).

¹² I wish to thank Kathleen Mountjoy, script consultant for the RSC's Golden Age Season, for providing me with this tidbit of the trade.

¹³ The idea of having a tapestry as a constant reminder of elements which dominate the play was certainly not a new or novel idea for, as Dixon points out, in the original staging, the discovery-space may have been decorated with tapestries in order to represent a kind of dais often found in Spanish reception rooms. Dixon also speaks of having a "tapestry" picturing the fall of Icarus cover the "discovery-space" in the Atrium in Trinity College, Dublin, where he mounted the first production of his English version of the play (Dog, 10).

¹⁴ Johnston sees a curious parallel between the "hot-house" world of the House of Belflor, as a microcosm of Spanish society of the period, and Seamus Heany's advice to a Northern Irish society divided against itself: "No matter what you say, say nothing" (16).

¹⁵ The ongoing debate was recently rekindled by Edward H. Friedman in an essay which contains a summary of the major critical viewpoints, which will not be rehashed here.

¹⁶ The interplay of lying and truthfulness in intimate vs. non-intimate situations is well set out from a systems theory perspective in Zinker 244-58 (245); and in Nevis and Zinker 1-2.

¹⁷ A discussion of the conception and realization of the role of Tristán as incarnated by Trinder will not be undertaken here, as it has already been done by Mountjoy in an unpublished seminar paper entitled, "Italy's Most Pro-lific Killer: Tristán as 'El médico de la obra,'" which was presented at the colloquium organized by The Association of Hispanic Classical Theatre in Stratford-upon-Avon, 9-13 July 2004. In its initial stages, a portion of this article also formed part of that colloquium.

¹⁸ Anyone who had seen Boswell's *mise en scène* of *The Painter of Dishonour* might have recalled the way that the two

intimates, Porcia and Serafina, sat on upright Spanish chairs at opposite ends of the acting space despite the latter's fear of being overheard (Fischer, "Historicizing" 197). There was little doubt that, as one critic put it, "these are people who, for all their expressions of affection, are emotionally isolated from each other" (Ife, "Locating," 17).

¹⁹ It is instructive to read Johnston's and Dixon's translations against the original "baroque" of Lope's verses:

Querer por ver querer, envida fuera,
si quien lo vio, sin ver amar, no amara;
porque si antes de amar, no amar pensara,
después no amara, puesto que amar viera.

(1.757-64)

Amor que lo que agrada considera
en ajeno poder, su amor declara;
que como la color sale a la cara,
sale a la lengua lo que al alma altera.

(1.757-64)

We see others love, and we wish to love too.
But the feelings born from envy's gaze corrode,
for love engenders love, and love proves true
only when the heart and mind are pre-disposed.
In love's genealogy, envy has no place
for what envy conceives is born defiled
But where jealousy brings fire to the face
There is love, for jealousy is love's natural child.
(DJ 44)

To adore one whom we see another adore
is envy, if we would not otherwise;
for if we had no mind to adore before,
we could not after, through another's eyes.
But when love sees what is admired
among another's trophies, it's provoked to speak;
for what offends the heart leaps to the tongue,
as colour rises to the blushing cheek.

(VD 55)

²⁰ In one understudy performance where Cox and Machugh exchanged the roles of Marcela and Dorotea, respectively, precisely because Cox (an extremely talented but emotional actress) had over-indulged her vocal instrument, Marcela's tragedy was more clearly foregrounded: there was no thrashing about, no overextended humping of Fabio, no screeching to convey pain, but heartfelt expression of unrequited love throughout the role. In the curtain call, Millson swept Machugh off her feet to bestow upon her the accolade she deserved; any confusion generated by such extradramatic hint of reconciliation would, no doubt, have been forgiven by an audience appreciative of the actress's empathic interpretation.

²¹ This experience of multiple play re-viewings, with the synchronicities implicit therein, can perhaps be enunciated by recalling Julia Kristeva's "intertextual" writer of whom she says: "Since his interlocutor is a text, he himself is not more than a text rereading itself as it rewrites itself. The dialogical structure, therefore, appears only in the light of the text elaborating itself as ambivalent in relation to another text" (86-87).

²² Ricardo: "What's going on, Fabio?" (DJ 84); Federico: "My dear cousin, what's going on?" (DJ 87); Federico: "What's going on?" (DJ 88); Teodoro: "This has passed all understanding" (DJ 91).

²³ Pagó la sangre, y te ha hecho
doncella por las narices.
(2.2353-54)

It's proof your nose is a virgin.
She's had her wicked way with it,
now she's paying for the pleasure.
You should make her pay: pay
through the nose.

(DJ 91)

²⁴ Maldígate Dios, honor!
Temeraria invención fuiste,
tan opuesta al propio gusto.
¿Quién te inventó? Mas fue justo,
pues que tu freno resiste
tantas cosas tan mal hechas.
(3.2623-28)

So damn you honour,
and damn your harsh laws.
You're some men's fiction
to keep life at bay,
to deny desire.
Damn you and damn them
for thinking you up.

But without you, what then?
this world's in chaos,
and only honour
keeps us where we are.
maintains life's balance. (DJ 101)

Oh, Honour,
God curse you, foolish fiction that you are,
so alien to our innermost desires!
What fool invented you? Yet you're not foolish;
you save us from so many acts of folly. (VD 95)

²⁵ In Nancy Meckler's production of Sor Juana Inés de la Cruz's *Los empeños de una casa* (House of Desires) with the RSC, those words taken from Catherine Boyle's translation rang clear and true on opening night (30 June 2004).

26 Diana. Teodoro
tú te partes, yo te adoro
Por tus crueldades me voy.
Diana. Soy quien sabes. ¿Qué he de hacer?
Teodoro. ¿Lloras?
Diana. No... que me ha caído
algo en los ojos.
Teodoro: ¿Si ha sido amor? (3.3035- 41)
Diana. ¿Lloras?
Teodoro. No, que me ha caído
algo, como a ti, en los ojos.
Diana. Deben ser mis enojos. (3.3054-56)
Diana. You're leaving
And I love you
Teodoro. I'm leaving
because of you and your cruelty.
Diana. What else can I do?
Teodoro. You're crying?
Diana. No... I've something in my eye.
Teodoro. It must be love. (DJ 113-14)
Diana. You're crying?
Teodoro. No, my lady, I'm not.
Like you, I've something in my eye.
Diana. Tears are infectious. (DJ 114)

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COMING TO AMERICA: TRANSLATING CULTURE IN TWO U.S. PRODUCTIONS OF THE SPANISH *COMEDIA*

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The prospect of translating a 17th century Spanish *comedia* into rhyming English verse is a remarkable challenge at best. When Dakin Matthews took on the task of translating Juan Ruiz de Alarcón's *La prueba de las promesas* he declared it "a crazy idea...a massive crossword puzzle for which there may be no solution." Nevertheless, the profound absence of the *comedia* from the American stage moved Matthews to go forward. In a press release announcing his company's production, Matthews succinctly states his aim: [Alarcón] "is barely known by English-speaking readers and hardly ever produced for English-speaking audiences. The Antaeus Company hopes to right this wrong..."¹

In order to accomplish this task, Matthews "transforms" Alarcón's play, to use Dudley Andrews's term, by following "the letter of the source text"—without altering dramatic structure or style of presentation (98). Furthermore, Matthews's translation even employs, scene by scene, Alarcón's prosody and versification—the very *redondillas*,

romances, *quintillas*, *décimas*, *tercetos* and *sonetos* used in the source text. However, this is not a purely reconstructionist translation. Matthews seeks not only to translate, but also to educate. As Marta Mateo points out, the success of a translation depends, not on the proximity of lexical meaning, but rather “on the interests and cultural assumptions of the receiving system” (100).

Matthews’s audience is distinctly different from Alarcón’s; they are separated not only by language but also by time, space and culture. Thus, the Antaeus Company’s website includes study guides to instruct its audiences in *comedia* basics, including historical background as well as biographical information about the playwright. The program itself includes excerpts from the study guides as well as a plot summary of the play. Mateo states that “translations act as a form of intercultural communication, making what is alien to a culture come into contact with what is peculiar to it” (100). The Antaeus Company had the advantage on the evening of the performance because the audience at the 27th Siglo de Oro Drama Festival in El Paso, Texas, was largely comprised of devotees and scholars well versed in *comedia* performance. However, even well educated and well-intentioned receptors still view Alarcón’s text from the Outside—fully removed from it in space and time. Nonetheless, the performance of the translation was a success, not only because of Matthews’s loyalty to Alarcón’s text, but also because of his periodic willingness to stray from it.

Brigham Young University's 2003 production of Tirso de Molina's *Don Gil de las Calzas Verdes* takes an entirely different approach in its attempt to bridge the gap between Outside and Inside; between 17th century Spain and 21st century America. Director Jason Yancey presents the primarily English-speaking, university audience with a Spanish-language production using a standard edition of Tirso's text. The language barrier itself compels Yancey to employ a variety of creative staging strategies in order to keep the audience engaged and to communicate to them basic plot and theme. Through careful choice of text, pre-performance audience education, use of physical comedy and dramatic gesture as well as audience participation, Yancey successfully employs traditional Spanish medieval didacticism: *enseñar e deleitar*—to teach and to entertain.

This commentary will provide a brief analysis of the different ways in which these productions address the cultural communication gap. Through various elements of translation as well as staging techniques, the productions at once remain faithful to and depart from the "letter of the source text" and successfully bring the culture of the Spanish *comedia* to America.

1) The Proof of the Promise

Director Anne McNaughton and Matthews work together to articulate not merely Alarcón's words, but his culture as well. McNaughton and

Matthews address the cultural communication gap in two basic ways: gesture and language. McNaughton stages gesture clearly and consciously in this production, highlighting important cultural themes common to the *comedia*, including social hierarchy, love and honor. Most interesting, however, are the moments in which Matthews's translation strays from the text. In this way, Matthews provides the audience with important and culturally loaded information, especially for the sake of humor. The results are uproarious.

Dramatic gestures, as Matt Stroud has pointed out, are "unintentional, nonverbal signifiers" (30-31). We invest them with meaning depending on their environment and on their relationship to the environment.² Stroud rightly makes the point that gestures in and of themselves have no inherent meaning and that a single gesture may be encoded by different cultures in very different ways. For example, Eli Rozik points out that the thumb and forefinger touch that means "okay" in the United States means "it is worthless" in France, "money" in Japan, "male homosexual" in Malta and is a general insult in Greece (134). None of these associations is good or bad. They are, in Stroud's words, "relative to the actions that form their environment" (26). In the environment of the 17th century *comedia*, a shared code between actor and audience assured accurate gestural interpretation.

In *La prueba de las promesas*, Alarcón uses this shared code to his dramatic advantage. The gesture *dar la mano* is used as both symbol and dra-

matic device. The gesture develops characters, relationships between characters and even plot. In Stroud's discussion of the common *comedia* gesture, he finds that *dar la mano* had varying connotations for a Baroque audience, including trust, honor, obligations of a social contract, power, and love. The hand may also serve synecdochally as a beloved person or as a symbol of marriage (26). The question for the director and translator becomes, how to best transmit this cultural information to a 21st century English-speaking audience. As we shall see, Matthews's literal translation of the idiomatic expression combined with McNaughton's careful staging of the gesture itself gets the message across.

In *La prueba de las promesas*, Blanca's hand is, in fact, the central cause of conflict in the play. To whom will her hand be given? To the dashing but arrogant promise-breaker, Don Juan de Ribera whom Blanca loves? Or to a long-time family enemy, the unsure but adorable promise-keeper Don Enrique de Vargas? Marriage to Don Enrique promises to bring peace to warring clans, Vargas and Toledo, but Blanca cannot see Don Enrique as anything but an enemy.

- III. Of all the horrors of this war—
 So many years of rivalries,
 So many deaths and injuries—
 At last great Heaven would have no more;
 This strife between the Vargas and
 Toledos happily must cease;
 And for the means to make this peace,
 Dear Blanca, God has chosen your hand. (1)

McNaughton and Matthews, as Don Illán, gesturally articulate Alarcón's text. In this opening scene, Don Illán emphasizes the importance of Blanca's marriage to Don Enrique by grasping the hand of his daughter. [Fig. 1] In this way, he immediately establishes what is to become a thematic thread throughout the course of the play: the ways in which each suitor seeks Blanca's hand reveal their true character and help Blanca choose the "right" husband.³



Fig. 1

Don Illán helps the process along by casting a spell, compressing time and space into but a few moments. Within this illusory universe, Don Juan de Ribera becomes the Marquis of Tarifa and his ego blossoms. He goes to Court and orders Blanca and her father to accompany him to Madrid. There, he solicits sexual favors from Blanca without a marriage proposal, his seduction indicated by a gesture asking for her hand.

Both Matthews and McNaughton are careful to “transform” both the idiomatic expression as well as the physical gesture in the English-language production. *Dar la mano* becomes a lexical and visual *leitmotif* which articulates both theme and characterization in the play. In this scene, they show Don Juan in a negative light, but Blanca’s unwillingness to cede her “hand” to Don Juan reveals her as a prudent, honorable young woman. Don Enrique’s proposal of marriage, by asking for Blanca’s hand in marriage, reveals him as a sincere, forthright man of honor. The engagement is sealed by the staging of the giving of hands. [Fig. 2] Don Juan de Ribera protests, but understands that the gesture is a binding contract.⁴



Fig. 2

Alarcón’s audience would have understood this intuitively; the gesture *dar la mano* carried with it important and specific cultural weight (Stroud). For Matthews’s American audience, the gesture in and

of itself no longer signifies a binding nuptial contract. The dramatic emphasis on gesture used in this production is a good example of the translation of culture for the target audience. Matthews's direct translation of the expression, *dar la mano*, and the emphatic staging of the gesture itself, help the modern audience to follow the symbolic thread throughout the play.

Another important cultural element key to the understanding of *La prueba de las promesas* is the hierarchical social structure of 17th century Spanish society. For the audience to comprehend the dramatic changes in Don Juan's behavior, they must recognize the relative degrees of nobility represented by the various characters in the play. At the beginning of the play, Don Juan and Don Illán are equals in nobility—although Don Juan's financial status puts him in a superior social position. In their first interaction on stage, however, Don Juan's gestures reflect a social subordination to that of Don Illán. The staging inverts the expected gestural relationship, and although Don Juan is superior in station, it is he who bows reverently. [Fig. 3]



Fig. 3

Here, Don Juan is about to ask for a favor: lessons in the magic arts, (although what he really wants is to get close to Blanca). Don Juan kisses the hand of Don Illán and bows—standard gestures to indicate humility and subservience. As Don Illán's reply indicates, he knows that Don Juan must want something from him:

Juan: I kiss your noble hands, señor.

Ill. Why such extravagance? 'Tis more
Than I deserve, señor Don Juan. (14)

In a parodic imitation of his master's reverence, the *gracioso* Tristán goes one further, kissing Don Illán's feet. [Fig. 4]



Fig. 4

One of the most interesting gestural reflections of social status during this performance was spontaneous. Immediately following the above scene, the actor playing Don Juan noticed a stray piece of paper on the stage. His first instinct appeared to be to pick it up on his way out, however, the actor's knowledge of his own character and the character's social milieu stopped him. Instead, with a slight nod of the head to his serving man, he delegated the task to Tristán.

The plot develops as Don Illán's magic spell creates a bubble in the space-time continuum in which it appears to all that Don Juan de Ribera has become the Marquis of Tarifa—thereby rising dramatically in the social hierarchy. With this promotion, the linguistic and gestural relationships between Don Juan and the other characters in the play

change dramatically as well. The staging of this particular scene is full of both gestural and linguistic indications of Don Juan's new station. First, the messenger kneels before Don Juan and addresses him as "Your Excellency." Don Juan, shocked but thrilled, immediately appropriates the gestural and linguistic vocabulary of his new social position. He addresses Don Illán in the third person and requires Tristán to kiss his hand.

- Ill: May you enjoy, Your Excellency,
 For a thousand years your new estate.
Juan: And Señor Don Illán may be
 Assured, at his disposal I
 Will place whatever gains I find.
Ill: (Aside) In the third person he speaks
 to me Already.
 Can rebuke be far behind? (24)

The other characters follow suit: Blanca curtsies and calls him "Señor Marquis," and, much to Lucía's dismay, even Tristán now demands more formality of the maid. Nobility is anathema in American culture. The United States was, in fact, created with a purposeful lack of a noble class. Nevertheless, even if modern American audiences do not understand the subtleties of noble titles or the social hierarchy of the Spanish nobility, the collection of linguistic and gestural cues is thorough enough to "translate" the cultural concept. In the end, it is the staging of gesture that reveals Don Juan's true character to Blanca. In stark contrast to

the reverent bows and curtsies bestowed on him upon the inheritance of his new estate, Don Juan physically demonstrates his arrogance and contempt for Don Illán by turning his back to him as he takes his leave. [Fig. 5]



Fig. 5

In addition to the use of gesture as a means of intercultural communication, Matthews takes small liberties with Alarcón's text to articulate particular elements of Spanish culture. For example, Don Illán's magic spell brings about Don Enrique's commission to the Order of Santiago. Alarcón's audience would have understood all of the practical, political and social implications of such a commission. They would have understood, for example, the strict application process that required, among other

things, documentation of a “clean,” Christian blood line. They would certainly have recognized the iconography of the order: the blood-red cross that members were permitted to wear. Velázquez himself longed for a commission but was for years unable to document a clean bloodline. Finally, a year before his death, Phillip IV granted the commission and the *Cruz de Santiago* was superimposed on Velázquez’s self-portrait in *Las meninas* three years after the completion of the painting. [Fig. 6]



Fig. 6

The granting of Don Enrique’s commission keeps him in the running as Blanca’s suitor. As such, it is

important that the audience understand the social boost it gives to Enrique. However, the military order of Santiago is unknown to 21st century American audiences. In order to communicate this cultural information as quickly as possible, Matthews and McNaughton employ both visual and linguistic cues.



Fig. 7 (photo: John Apicella)

First, Matthews chooses to translate “Santiago” to “St. James.” This is a departure from the rest of Matthews’s dramatic text in which he tends to maintain proper names in Spanish. His choice is purposeful and helps to communicate the culturally-loaded implications of the religious order that would have been instantly clear to a 17th century Spanish audience. Second, the medallion delivered to Enrique invokes the traditional iconography of

the military order. [Fig. 7] More importantly, especially for receptors to whom both the Order of Santiago and its iconography are unknown, the medallion recalls a similar one given earlier to Don Juan upon his ascension as the Marquis of Tarifa. The use of the English proper name along with the parallel use of props translates an otherwise inaccessible cultural concept.

At times, Matthews employs a slightly loose translation for the purpose of humor and characterization. Matthews's translation of Don Enrique's soliloquy in praise of Doña Blanca is a clear example:

Luc: Be on the street at midnight, sir; and I'll
Bring Blanca to the window. You'll see her
soon.

Enr: It is the East, and Blanca is the moon. (61)

Alarcón's text "En nuevo oriente se verá Diana," is an intertextual inversion of Shakespeare's, comparing Blanca, not to Juliet's sun, but to the moon. In this respect, Matthews's translation retains the spirit of Alarcón and yet adds something entirely different. Allusions to *Romeo and Juliet* have achieved the cultural status of cliché for 21st century audiences. Enrique's use of the phrase makes him melodramatic and totally unoriginal, and yet, his devotion to Blanca is absolutely sincere.

Furthermore, it is also simply funny. Humor, in fact, is where Matthews takes the most liberties with his translation, appealing to a contemporary

audience through thoroughly modern word-play and cultural references. Most of these moments come, understandably, from Tristán, the *gracioso*. Colloquialisms such as “butt-in” for Alarcón’s “*estorbar*” draw the audience in—allowing them to relate to the action through language and laughter. Alarcón’s “*Iglesia me llamo*,” becomes, anachronistically, Quasimodo’s “Sanctu’ry!” when accompanied by the actor’s mocking, hunched-over limp. Like the earlier allusion to *Romeo and Juliet*, this allusion to Hugo’s *The Hunchback of Notre Dame* helps the audience, recalling Mateo’s words, “make what is alien to a culture come into contact with what is peculiar to it” (100).

Humor is an integral part of the *comedia* genre, which is full of repeated character types such as the *gracioso*. Without the *gracioso*’s comic relief, it would not be a *comedia*. Reading aloud from Don Illán’s book of spells, the bald actor finds a spell to his liking:



Fig. 8

Tri: (Reads) "An emblem which is expeditious
For making bald men's hair look thick."
A man to whom I taught this trick,
I'm sure would find it quite "propitious." (56)

Tristán's pun is based on a modern pharmacological brand-name, PropeciaTM, a drug that promotes hair growth. [Fig. 8] Matthews chooses to translate more than just the letter of the joke. By appealing to the cultural sensibilities of *his* receptors, with well-known allusions and references to contemporary

culture, Matthews translates the joke's spirit as well.

The final liberty taken by Mr. Matthews is self-referential. The petitioners file through as evidence of Don Juan's importance at court, albeit only within the confines of Don Illán's spell. Although Alarcón's text is also self-referential, Matthew's updates his version to refer, not to Alarcón, but rather to himself. Interestingly, the Acting Edition carries a literal translation of the source text.

- Tri: What can you do?
Pet: I've written a book of plays in rhyme.
Tri: Of what?
Pet: Of plays in rhyme.
Tri: I see.
Pet: I've also been a translator-for an Italian writer, sir. (71-72)



Fig. 9

However, when Matthews himself portrayed the role of the petitioner he took advantage of a comic opportunity. Alarcón's petitioner is a translator for an Italian writer. Matthews's Don Illán became a "translator for a very important playwright." Matthews playfully relies on the background knowledge of his receptors: they know that Matthews himself wrote a book of plays in rhyme and is a translator for an important playwright. [Fig. 9] The result is not only funny, but also punctuates Matthews's mission—to highlight the importance of Alarcón and, generally speaking, the *comedia*.

Interestingly, the didactic emphasis on Golden Age gesture tends to stray less from the "letter of the source text" than does the use of language. Matthews and McNaughton have clearly attempted to strike a balance between remaining faithful to the Alarcón's text while bridging the cultural gap between text and modern performance. Dakin Matthews's own description of his translation of Alarcón's *La prueba de las promesas* modestly underestimates the remarkable achievement of the completed work.

1. *Don Gil de las calzas verdes*

Language is the first and most obvious difference between Matthews's production and Yancey's direction of Brigham Young University's 2003 production of Tirso's *Don Gil de las calzas verdes*. BYU's *Don Gil* is performed in the original Spanish for an English-speaking audience, an approach

which required a number of interesting strategies and staging techniques in order to successfully communicate both plot and culture. Yancey used everything from pre-production print materials, puppets, mimetic gesture, audience participation and metatheater to help his audience capture as much of the story and cultural environment as possible.

The scope of such a project is as ambitious as Matthews's, a fact which is clear from the opening monologue. "Don Gil," the jilted Doña Juana, begins the play with a lengthy narrative relating the background of her ill-fated relationship with Don Martín. The information is crucial to the understanding of the central conflict of the play and explains Doña Juana's appearance on the stage dressed as a man. Thus, Yancey was immediately faced with a potentially complete disconnect between actor and audience. The ultimate success of the production depended on the combination of a variety of solutions designed to maximize both comprehension and enjoyment of the play.

The production itself was produced by BYU students enrolled in a course entitled Spanish 439/639R, Hispanic Theater. The course pairs graduate student mentors, including Yancey and stage manager Melissa Mills, with undergraduates supported by the ORCA Mentoring Environment Project. The course requirement was the production itself. Although guided by faculty advisors Dale Pratt and Valerie Hegstrom, students were responsible for all aspects of the play's staging, including

acting, direction, stage management, costumes, set design, makeup etc. Well before Doña Juana's monologue, Yancey and the cast had already begun to educate the audience on the play: its socio-historical context, plot, and theatrical traditions in Golden Age Spain, as well as biographical information on the playwright. Student and faculty essays on various aspects of Golden Age theater were compiled to produce a 90-page, pre-production guide-book in both English and Spanish. The book provided the cultural and historical information needed for an audience unfamiliar with the *comedia* to process the production meaningfully. Essays included topics such as "The Golden Age Sevillian Market Scene" and "La mujer en el teatro del Siglo de Oro español." Production notes were also highlighted, including director commentary, plot summary, photographs and cast information.

However, being students themselves, the company members are well aware that the audiences will more than likely arrive without having read the production materials from cover to cover. In order to surmount this problem the company produced *Don Gil de las calzas verdes—Notes for English Speakers*. Essentially a comic strip drawn by cast member Alex Fuentes, the *Notes* provides a scene-by-scene plot summary. Illustrations strip each scene to its most basic plot elements with brief captions summarizing the action. [Fig. 10] The *Notes*, unlike the book, are intended to be used actively by audience members during the performance; to be

glanced at periodically by English-speakers in order to better follow along with the play's action.

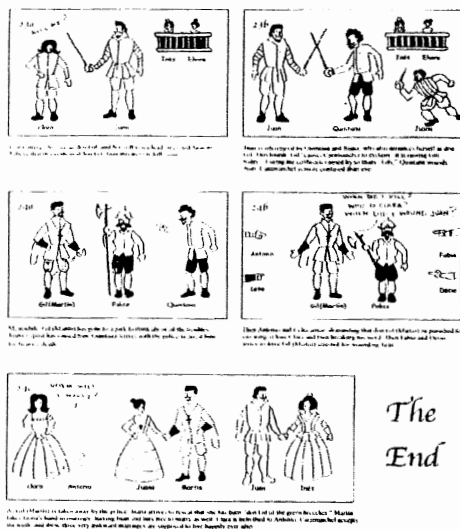


Fig. 10

In addition to the accessibility of the plot summary in visual form, Yancey added other visual staging elements to illustrate more explicitly what is happening onstage. The most creative of these is the use of puppets. Precisely when the audience begins to panic at the prospect of a long, unintelligible soliloquy in a foreign language, puppets appear behind the upstage scrim to act out the action articulated in Doña Juana's narrative. [Fig. 11] Puppet theater, of course, has a long tradition in Spain, first as a means of evangelism and then, social and political criticism.⁵ Here, the use of puppets is an au-

The
End

thentic means of visually translating both language and culture. Cast member Jamie Montague writes that the purpose of the puppet show is "...to clarify some of the confusing aspects of the story" and "...to bridge the language gap that may exist between the actors and the audience" (35). Montague also notes the comic effect the puppets have on the scene and, indeed, the puppets' primary function "is that of pure entertainment" (35).



Fig. 11

As with Matthews, part of BYU's goal was to educate American audiences in the Spanish *comedia*. One of the defining characteristics of Golden Age drama is the performance space itself. For their 2002 production of *La dama duende*, BYU constructed a *corral* stage in an existing courtyard painted to imitate 17th century Spanish architecture,

complete with a women-only-*cazuela*. For their 2003 *Don Gil*, the company attempted to recreate a 17th century Spanish *plaza* visited by a traveling troupe of performers. Whereas Matthews's production was designed for a modern proscenium stage, Yancey's *Don Gil* attempted to recreate an "authentic" *comedia* space, immersing the audience into the play itself. In a sense, the audience members became performers in Yancey's metatheatrical construction. Upon entering the performance space, there were no seats, no permanent stage; rather, the public found itself surrounded by vendors, religious officials, entertainers, government officers, beggars and even animals. [Fig. 12] The environment was created with the specific purpose of enveloping both spectator and performer in a foreign culture, removed both in space and time from the present.



Fig. 12

Participants were given two *reales* and five *escudos* (a handful of washers) with which to purchase food or to show their appreciation (or lack thereof) for the actors. To add to the cultural experience, Spanish food was served including *churros y chocolate* and *chorizo*. Audience members were encouraged to participate actively in the performance by cheering, jeering and throwing beanbags at the performers. Likewise, they were warned that excessively unruly participants were subject to removal and arrest by the “police.” [Fig. 13]



Fig. 13—Prof. Dale Pratt arrests an audience participant

Audience members were also educated in aspects of literary and performing life in Inquisition-era Spain. In the presence of the spectators, the actors constructed a temporary stage in the manner of a traditional 17th century Spanish troupe of traveling performers. Throughout the mounting of the stage, spectators continued to interact with “vendors” and other characters within the performance environment of the “marketplace.” During the performance of the play itself, Inquisitional censors observed closely. At the first hint of any proscribed language or behavior, the censor would intercede and threaten either the audience member or actor with removal and arrest, or even the shutting down of the very production of which he himself was a part! Interestingly, the first threat comes during Doña Juana’s opening soliloquy, when the censor reacts to the suggestive sexual activity of the puppets.[Fig. 14]



Fig. 14

The “actress” in the “traveling troupe” portraying Doña Juana immediately attempts to calm the “censor.” It is precisely this metatheatrical framework that directly immerses the audience into Golden Age culture. In order to address the concerns of the Inquisitional censor, the actors break out of “character”—that is to say out of their characters in the play—in order to apologize and to reassure the censor of their good intentions. Yet everyone remains *in* character in a metatheatrical sense. The student actors are portraying actors in a traveling troupe performing in a public space. They remain *in* character as traveling actors while falling *out* of the characters they portray in *Don Gil*.

2. Conclusion

Each production has its own challenges, aims and goals. While both endeavor to educate an American public painfully ignorant of Spain’s *comedia* tradition, BYU’s production is as much an education for its company as it is for the audience. The cultural connection must occur, not only between actor and audience, but also between text and performer. BYU’s production adheres to “the letter of the source text.” Yancey immerses the audience in both the language and culture of Golden Age Spain. BYU’s production employs some unconventional and creative staging strategies which help the audience connect to Tirso’s work.

Illustrations, puppetry and metatheater all help to bring the *comedia* to a new public. Mathews's English verse translation at once upholds *comedia* form and tradition while modernizing humor for a contemporary audience. Each group overcomes a great divide in cultural understanding. The choice of language is only one piece of the bridge over that divide. Through the "transformation" of *comedia* texts by both Tirso and Alarcón, the American theater audience is just beginning what promises to be a thorough education in *comedia* performance.

NOTES

¹ <http://www.antaeus.org/Antaeus/PROOF/PROOF4.html>.

² "It is precisely the investment of meaning in an unintentional, nonverbal signifier that is the basis of considerable ambiguity on the stage. The [gesture/object] cannot explain itself: the meaning of its appearance must be inferred by its referential environment and by other sign systems, most notably verbal ones." (31)

³ Production photos can be found on the Antaeus Company website at:

<http://www.antaeus.org/Antaeus/PROOF/PROOF11.html> Although no credit is given for this marketing photograph it is identified as having been shot at the Secret Rose Theater, Noho. Interestingly, here, the staging of marketing photos reflects thematic emphasis similar to that which we find in the production itself.

⁴ The uncredited photos in this article of *The Proof of the Promise* are images captured from the video recording of the March 9, 2002 performance at the Chamizal National Memorial. The video was recorded and archived by the Association for Hispanic Classical Theater.

⁵ See Jaime Montague and Sonia Iglesias Cabrera and Guillermo Murray Prisant. "Los títeres en España hasta el siglo CVI." *Piel de papel, manos de palo: historia de los títeres en México*. Mexico City: Fonca, 1995.

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TRES ENTREMESES, VARIOS JUGUETES CÓMICOS Y UNA LECTURA DE SU PUESTA EN ESCENA

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Son tres los entremeses que quiero hablar aquí para considerar una puesta en escena de los juguetes cómicos que presentan. Estos entremeses pertenecen al *corpus* de Agustín Moreto y los tres tienen un formato similar a la hora de la representación. Son el entremés de *La Perendeca*¹, el de *Los órganos y el reloj* y el de *Los sacristanes burlados*². El tema de estos entremeses es básicamente el mismo, aunque con algunas variantes en el entremés de *Los órganos y el reloj*, ya que éste tiene dos tramas. El problema de trama que estos tres entremeses traen al escenario es que al personaje femenino le está prohibido verse o relacionarse con cierto personaje masculino, orden que va a desobedecer y, por supuesto, se la va a pillar en el acto. La acción del entremés va a dedicarse a buscar formas de esconder al personaje masculino, a ojos vista, del amo, del tío o del padre que ha prohibido la relación y los tres entremeses van a terminar a palos.

Para poder esconder a los hombres de la presencia paterna, que en todos los casos va a estar representada por el vejete, los actores van a crear lo que se ha dado en llamar figuras³, convirtiendo así estos entremeses en juguetes cómicos⁴. Es de estas figuras, y de su puesta en escena, de lo que hablaremos en este trabajo. Estas figuras se forman en el escenario a través de una combinación de texto primario y acotación, esta combinación es “lo que se ha llamado carácter performativo o ilocutivo del lenguaje teatral, esto es, que la palabra implique y envuelva necesariamente una acción” (Rodríguez 79).

Es obvio para los que trabajamos con textos dramáticos que dentro de una misma obra se van a dar dos registros: uno, el texto primario, monólogos y diálogos, y dos, el texto secundario formado por las acotaciones (Rodríguez 52). Estas acotaciones o *didascalias* son el elemento de unión entre el texto y la representación (Larson 181) y, a la vez, son las que sirven de primera guía a los actores para la interpretación de la obra. Para poder formar estas figuras en escena y subsecuentemente los juguetes, los actores van a buscar en el discurso literario todas las pistas e indicaciones necesarias para una puesta en escena de ese texto literario. Estos signos visuales externos, signos verbales y signos actantes, son, como indica Agustín de la Granja “los «modos de hablar» y los «gestos y meneos», [los] dos pilares básicos sobre los que el representante levanta su edificio teatral” (104). Las direcciones para la puesta en escena no van a ser siempre explícitas sino que muchas veces van estar implícitas en el texto

primario (Larson 181). A esto se ha de añadir que en toda obra dramática se puede observar que los dramaturgos usan dos lenguajes: el dirigido a los ojos y el dirigido a los oídos y normalmente estos dos lenguajes se van a complementar, a ayudar y a reforzar mutuamente (Dixon, "La comedia" 37).

Las figuras que se van a recrear son tres en *La Perendeca*: el obrador de un herrero, una chimenea y una mesa y dos bancos. Dos en *Los órganos y el reloj* que van a representar lo dicho un órgano y un reloj y, por último, en *Los sacristanes burlados* van a escenificar unos fuelles de herrero y una artesa⁵. Todas estas figuras las catalogo como tres ideas o conceptos básicos: una mecánica, una de fuego y una de muebles. Como apunto a continuación para crearlas, aparte del texto que nos proporciona el poeta, va a hacer falta la imaginación y un attrezzo bastante específico.

Comienzo con las **figuras mecánicas** del obrador, del órgano y del reloj. Lo primero a tener en cuenta es que el montaje del juguete ha de ser rápido y no demasiado complicado; subrayo que estas situaciones son de por sí cómicas y dirigidas específicamente a causar la risa del espectador. El obrador, en *La Perendeca* se construye ante los ojos del espectador siguiendo las órdenes siguientes de la misma Perendeca:

Ahora bien
póngase aquesta caldera,
y con estos tres martillos
vestastedes den en ella
como en el real de enemigo. (84-88)

Desde mi lectura distingo claramente hacen falta cuatro personas para llevar a cabo la orden, pero quién ha de hacer qué. Aquí es donde la acotación dirige la acción de los actores:

Pónese de rodillas Calderero con la caldera metida en la cabeza, y Barbero, Esportillero y María con los martillos alzados, los brazos de figuras, y sale el viejo.

Esta acotación, bastante explícita, señala la actuación específica de cada actor, siguiendo y expandiendo lo ordenado en el discurso de Perendeca.

Unos años más tarde Moreto usará este mismo truco para formar el reloj, en el entremés de *Los órganos y el reloj*. Aunque en este caso, el reloj se formará de la descomposición del órgano y con las mismas personas que estaban en escena, aunque con bastante más rapidez que se formó el órgano, ya que en este caso estamos al final del entremés y no al principio como en *La Perendeca*. El texto en esta ocasión no es una orden sino un diálogo:

Teresa. Aqueste martillo
 ha de ser las armas más
 contra un infame.

Quiteria. Y aqueste
 contra un traidor.

Barbero. Mi bacía
 me servirá de celada.

Ramplón. ¡Ay de la mollera mía,

que no tiene más defensa
que aparar!

Y como en el caso anterior la acotación indica la posición de los actores en escena.

El Barbero pone la bacía encima de la cabeza, y las dos mujeres a los lados con los martillos en forma de reloj, y sale el Vejete, y el otro Alcalde.

En este entremés tenemos la suerte de que, en el manuscrito de 1704 que usó Castro Salazar para su representación, además de las acotaciones del original están las direcciones que este autor de comedias añadió para beneficio de los actores de su compañía, y la acotación anterior ha añadido:

Quitarán el órgano y así que oigan a los dos alcaldes se quedará el barbero en medio de los dos sacristanes con la bacía en la cabeza, y ellos con los martillos levantados y todos muy suspensos.

Como se puede observar de las citas, las posturas y acciones de los actores son muy parecidas en el obrador del herrero y en el reloj, y el attrezzo usado es básicamente el mismo. En el caso de *La Perendeca* se usa una caldera algo fácil de tener a mano en una casa, que es donde transcurre la acción del entremés, y en el caso de *Los órganos y el reloj* es el mismo Barbero el que trae consigo la bacía. Los otros utensilios que hacen falta son martillos, que en el caso de *La Perendeca* no hay indicación de don

de han de salir, pero que podrían ser utensilios de cocina; mientras que para el reloj los martillos los traen a escena a la vez que traen el órgano.

La creación del órgano es algo más complicada que las dos anteriores y se hace por etapas. También es verdad que la construcción de este juguete viene predeterminada por la trama principal del entremés y su creación no es espontánea como en el caso de los dos juguetes anteriores. A la acotación original de:

Sale un Esportillero con un bastidor, pintados unos órganos y dos martillos.

Castro Salazar ha añadido su propia explicación, clarificando las indicaciones anteriores y dándole una línea al esportillero que en el texto original no tiene:

Sale un esportillero con un bastidor en que estará pintado un órgano con sus cordeles a los lados y algunas herramientas de género que se tenga[n] solo (sic) y se va el esportillero diciendo ¿Quién me paga?

En este momento el escenario contiene el atrezzo necesario para representar el órgano, pero a este órgano le falta sonido y ése se lo han de dar los actores y la trama, la cual se va a ir complicando y hará que el órgano llegue a sonar tres veces.

El primer sonido viene de la mano de los falsos sacristanes, Teresa y Quiteria. Ambas salen a esce-

na y como indica la acotación se quedan a un lado⁶. En este momento son varias las acciones que transcurren en el escenario, por un lado están Luisa y Ramplón, y por otro Tomasa y el Barbero, cada pareja sigue con su conversación, sin haberse percatado de la presencia de los falsos sacristanes en escena. La acotación original lee:

Cogen los dos martillos Teresa y Quiteria, y dan al organista y al barbero.

El autor de comedias sale otra vez en ayuda de los actores explicando en detalle como ha de transcurrir la dicha escena:

Salen los dos Sacristanes cada uno con su martillo y por detrás los cascan a Ramplón y al Barbero y andan a puñadas metiendo mucha bulla. Y a su tiempo se mete detrás del órgano Luisa (sic)⁷. Pone una manta con que los tapa y el Ramplón estará como que compone el órgano y a su tiempo Luisa y Tomasa tiraran de los cordeles y Ramplón hace que toca, y suena detrás flauta, tamboril, sonajas, y si se halla una trompeta, de manera que en dejando Ramplón de tocar callen todos. Y esto se ejecuta dos veces.

Después del barullo creado, el caos, la acción del entremés vuelve a su cauce, el orden reestablecido, debido a la presencia en escena del vejete, figura representante del poder en este caso. Ramplón pide ayuda de las dos mujeres en escena y de los escondidos para salir del apuro en el que está, pues ha de

hacer sonar el órgano, y éstos, por puro interés de supervivencia, le ayudan:

Ramplón. Vaya;
 esto es fuerza, reinas mías,
 pues que yo finjo que toco,
 vustedes que suenan finjan.

*Hace que toca y suenan los que están detrás del
órgano con unas flautas de órgano. Toca Ram-
plón las teclas, y suena como está dicho*

Veje. Famoso el órgano es.
Ramplón. Si las teclas se refinan
 sonará mejor mañana. *Vuelve a tocar*

Como se habrá podido observar la creación del órgano *per se* no es complicada ya que se basa en la presencia del bastidor en escena representando el órgano, el hacerlo sonar es otra materia totalmente distinta, y es en este truco donde se encuentra el juguete cómico y la causa de la risa para el espectador. Por supuesto subrayo la necesidad de tener los instrumentos musicales que señala Salazar, instrumentos que la compañía tendría gracias a los músicos, y el problema del sonido estaba resuelto.

Pasemos ahora a los **juguetes de fuego**, aunque en ninguno de los dos entremeses se indique que haya de haber fuego de verdad en el escenario. La chimenea, como en el caso del obrador del herrero, se forma a base de texto primario y de una acotación. Es otra vez Perendeca la que da las órdenes de lo que hay que hacer:

Ahora bien, pónganse apriesa
 todos a gatas; y el uno,
 zámpele por la cabeza
 aquesta media tinaja (131-134)

*Pónese Barbero y Esportillero a gatas, una ta-
 bla atravesada encima, y en ella sentado Calde-
 rero, con media tinaja dentro la cabeza, y un
 barreño de ceniza a los pies.*

Como no parece estar muy claro lo que han de re-
 presentar, el mismo Calderero pide una explicación
 “¿qué he de ser?” y la respuesta es “Chimenea”
 (135)

En *Los sacristanes burlados*, para poner en escena
 los fuelles del herrero las indicaciones son bastante
 más vagas que en los casos anteriores ya que lo úni-
 co que tenemos es el texto primario sin acotaciones:

Luisa	¡Aquí nos mata a las dos!
Monillo	Bobillas, no tengan pena, que prevenidos venimos para lo que nos suceda; tráiganos presto un brasero.
Isabel	Aquí está.

Vejete	¿Qué es aquesto, doncellitas? Oigan, ¿qué tramoya es ésta?
Luisa	Son los fuelles del herrero, que pidió que se estuvieran aquí mientras que venía con las llaves de la puerta.
Isabel	Y soplan que es maravilla

porque esta figura, y ésta,
en torciéndola anda el fuelle.

En ambos caso hace falta un brasero con cenizas, pero, por lo que se ve en la acotación de *La Perendeca*, la producción de la chimenea es un poco más complicada que la de los fuelles, ya que también hace falta una tabla. Con los pocos detalles del diálogo y la carencia total de acotaciones para indicar como se han formado los fuelles, mi interpretación escénica es que ambos hombres han de arrodillarse, o ponerse en cuclillas, frente a frente, ambos sujetando el brasero. Esta posición facilitaría el echarse la ceniza en la cara cuando soplan, que lógicamente es parte de la comicidad de la escena, lo mismo que en *La Perendeca*. A esto hay que añadir el pellizco que uno de ellos ha de recibir cada vez que se quiera poner en acción a las figuras del fuelle, y en el caso de la chimenea, la acción del viejo queriendo hincar el asador en la tripa del Calderero para hacer el asado.

Finalmente examino la creación de los **juguetes de muebles**. La mesa y los bancos se forman de una manera sencilla, y otra vez es Perendeca, la protagonista, la que lo dirige todo:

Pónganse ellos dos de bancos. *Al Barb. y Esport.*
Ponles tú estas dos carpetas⁸, *A María*
yo le pondré estos manteles
a él, que ha de ser la mesa. *Al Calderero*

vejete les estará dando. Según mi punto de vista a la vez que salen corriendo estos actores se llevarán consigo las últimas piezas del attrezzo: las sábanas, carpetas y manteles, dejando libre el escenario.

Como se ha visto la complejidad de las figuras representadas y el uso de un attrezzo detallado se simplifica según transcurren estas piezas. La mayoría de los accesorios traídos a escena son de un género, llamémoslo, casero, ya que las figuras se crean dentro de la casa y lo que los actores hacen como personajes es usar lo que hay a mano: una tinaja, un barreño con cenizas o una sábana, para transformarse en una figura que les proteja del peligro al que se enfrentan momentáneamente; esta figura tiene que engañar a ojos vista al vejete que representa el poder y el orden. O, por otro lado, los accesorios son utensilios relacionados con el oficio que representan los actores como la caldera o la bacía, que estos actores van a llevar consigo para reforzar visualmente lo que representan en su discurso hablado. Con todo, los actores van a estar entrando y sacando de la escena todo el material que les hace falta, pero lo han de hacer, no sólo porque lo dicta el desarrollo de la trama, sino porque van buscando un final claro para la obra que representan, y con claro no me refiero a la trama, sino a los decorados. El escenario ha de quedar listo para la siguiente jornada de la comedia, o la siguiente pieza teatral de la tarde de espectáculo.

NOTES

¹ Sánchez Imizcoz, Ruth. *El teatro menor en la España del Siglo XVII. La contribución de Agustín Moreto*. New Orleans: University Press of the South, 1998. 133-144

² Tanto la edición de *Los órganos y el reloj* como la de *Los sacristanes burlados* presentadas aquí son mías.

Para la edición de estos textos he consultado la edición de Robert J. Carner de 1940 y los manuscritos existentes en la Biblioteca del Teatro de Barcelona, que contiene las anotaciones de Castro Salazar, y la Biblioteca Nacional de Madrid.

³ figura: cosa que representa o significa otra cosa. RAE. En estos entremeses las figuras serán los objetos (chimenea, reloj, sillas, mesas, etc.) que los personajes van a tratar de representar con mejor o peor suerte

⁴ juguete cómico: chanza o burla // composición musical o pieza teatral breve y ligera. RAE En estos entremeses el juguete cómico vendrá representado por la figura que los actores harán y que formará parte de la burla que los jóvenes tratan de hacer a los viejos.

⁵ “Cajón cuadrilongo, por lo común de madera, que por sus cuatro lados va angostando hacia el fondo. Sirve para amasar el pan y para otros usos.” RAE

⁶ “Salen Teresa y Quiteria, y se quedan al paño”

⁷ Debería decir: “Y a su tiempo se meten detrás del órgano. Luisa pone una manta con que los tapa ...” Han de ser Quiteria, Teresa y el Barbero los que se escondan.

⁸ carpetas: cubiertas de tela, como si fueran los manteles de hoy día. RAE

⁹ 1 arroba = 11 kilos 502 gramos. RAE

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STAGING ELÍAS IN THE WILDERNESS IN *LA MUJER QUE MANDA EN CASA*

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The imagined landscape of *La mujer que manda en casa* reflects the breadth of the Old Testament as Tirso de Molina conceived it. The garden is at the center of the landscape of the play, and the struggle over control of the garden represents the struggle over the known world. In this Old Testament setting, whoever governs the garden controls its essential nature, the future blossoming of the Israelite faith, and the genealogy of the Redeemer. Inside the royal palace at Jezrael, Jezebel's Garden of Venus contains no spiritual link to Eden or Paradise. Far-away Jerusalem in the south is the site of Solomon's Temple and the earthly precursor of the New Jerusalem, a heavenly metropolis imagined as a garden-city (Revelation 21-22). Tirso's depiction of the prophet Elías in the wilderness demonstrates that under Jezebel's persecution the true garden has retreated to the mountainous wilderness.

The following analysis suggests some ways in which the portrayal of Elías and the staging of the wilderness scenes might have been represented in Tirso's day. It also tries to imagine techniques that might convey Siglo de Oro meanings to a modern audience, one that is not steeped in Christian iconography. Tirso's characterization of Elías is also discussed. Ideally, Elías should be seen not only as a wrathful Old Testament prophet who slaughters the priests of Baal and ascends to heaven in a fiery chariot, but also as a human being. At times Elías is needy and at times he displays a poignant sense of humor, as when he shares his scant meals with the *cuervos* who feed him and calls them "mis maestresalas de pluma" (1955).

Despite his age, Elías embodies strength and virility, as demonstrated by his ability to walk long distances across a mountainous landscape. He is a version of the Renaissance wild man, a man at home in the wilderness. This identity is established in his first appearance on stage, when he suddenly invades Jezebel's palace garden. The prophet's physical appearance contrasts with the beauty of the royal *vergel* of flowers and fountains, for he is dressed in animal skins, is probably barefoot and poorly nourished, while the palace garden is a site of abundance and luxury. To the audience Elías

must at first seem an invading animal, since he bursts into the palace garden just as Jezebel has denounced his prognostications that the royal couple will one day be destroyed by beasts (*fieros*) (808-11). Tirso's audience would recognize Elías's iconographic costume from statues in Carmelite churches, for he was known as the legendary founder of the Carmelite order (Hall 111). In sign of his humility, Elías may be shoeless, like the Descalced Carmelites and like his youthful New Testament counterpart John the Baptist, another creature of the wilderness. In a production of the *comedia* in Tirso's day Elías's feet might have been seen to touch the soil directly or have been shod only in sandals, while Jezebel might have worn the fashionable high-soled *chapines* (made of expensive cork) that were so often ridiculed on stage (Deleito y Piñuela 178-80). Elías's physical appearance and life in the wilderness are well documented in scripture. As one biblical scholar notes, "His skin garment (2 Kings, i, 8), his swift foot (1 Kings, xviii, 46), his habit of dwelling in the clefts of the torrents (xvii, 3) or in the caves of the mountains (xix, 9), of sleeping under a scanty shelter (xix, 5), betray the true son of the desert" (Souvay).

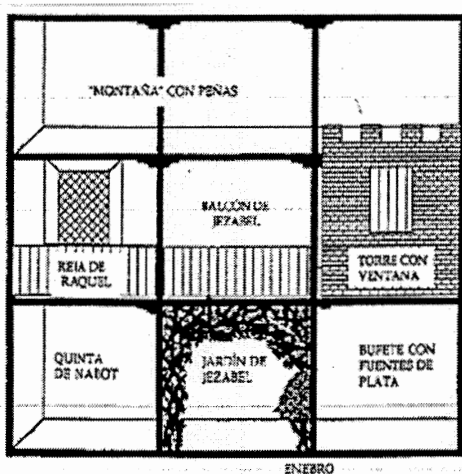
Elías specifically contrasts with Jezebel in a number of aspects and any production of the play should costume these figures accordingly. He is

male and native-born, while Jezebel is notoriously female and foreign. He is devoted to faith, celibacy, and austerity, while she is passionately devoted to idolatry, promiscuity, and greed. Regarding Elías's masculinity Jerome relates: "Elías, varón nada afeminado ni acicalado, sino de porte reciamente varonil (pues era muy peludo) se lo describe portando un cingulo a su cintura."¹ In the iconographic tradition Elías is an old man with a long beard, while Jezebel is relatively youthful. According to 2 Kings 1:8 and numerous instances of religious art, Elías wears a leathern girdle. As an embodiment of Venus, Jezebel's costume might well include a version of Venus's magic girdle, a garment which superbly enhances the erotic allure of any woman who wears it (Graves 53, 67).

Taken together, the play's two scenes depicting Elías in the wilderness can be read as a limited *locus amoenus* and therefore as a garden-like counterpart to Jezebel's luxurious *vergel*. Once Elías has been miraculously fed in the wilderness, first by *cuervos* and then by an angel, he feels prepared for a forty-day fast along the journey to Mt. Horeb, where he will shelter in a cave and hear the voice of Yahweh. The cave image subtly emerges in the scene of Elías's miraculous feeding by an angel, and opens the staging of the scene to considerations of the mo-

nastic life and the Carmelite-like reformations of Tirso's own religious order, the Mercedarians.

J. M. Ruano de la Haza provides a masterful analysis of the staging of the play, and in his accompanying illustration, Jezebel's garden is located in the central, interior space known as the *vestuario* (Ruano de la Haza and Allen 556).



The two scenes depicting Elías in the wilderness on Mt. Carmel build on the audience's memory of the garden's hidden presence at the center of the stage. They contain visual allusions to the garden ideal and

are implicitly contrasted with Jezebel's Garden of Venus. In the first scene, Elías providentially quenches his thirst at the brook Carit and is fed by two *cuervos*. In the second, he lies under a juniper tree and an angel brings him a meal of bread and water that miraculously fortifies him. The water source, Elías's brief nap, and his meager but nourishing meal all contrast with the events that have occurred in Jezebel's garden.

The presence of the wilderness and particularly of Mt. Carmel have been evoked by allusions to "*unas peñas muy altas*" at the beginning of Act 2 in a comic scene set on the balcony (920-29). In the third *cuadro* of Act 2 Elías is fed by two *cuervos* in a mountainous space (1353-1405), which may have been represented by artificial rocks visible on the upper balcony (Ruano de la Haza and Allen 553). In the long soliloquy that opens Act 3 (1919-90), Elías reflects that on earth, triumph and security are transitory. He wants and expects to die soon and to see God's face in the celestial New Jerusalem. While Jezebel dominates the garden inside the royal palace, Elías knows the true garden has been preserved in the wilderness and survives in the souls of individual believers. It is here in the potentially verdant wilderness on Mt. Carmel that he regains his strength.

In fleeing Jezebel's persecution, Elías keeps in

mind the heavenly context of the earthly landscape. His ken includes Mt. Carmel, where he takes shelter, Mt. Horeb where he travels after the angel feeds him, the holy city of Jerusalem far away in the southern kingdom, and of course, the heavenly kingdom of the New Jerusalem. The scene in which the *cuervos* feed Elías near the brook Carit takes place among the “asperezas del Carmelo” (1358), and here and elsewhere he repeatedly alludes to the sky and therefore to heaven (1378-84; 1941-44; 1997).

Verticality should be emphasized in the staging of the wilderness scenes since Elías travels ever upward, culminating in the narration of his ascent in a fiery chariot. Speaking on Mt. Carmel, he calls Mt. Horeb and Mt. Sinai one and the same because he sees their unity of purpose within the divine plan (2023-30). On Mt. Horeb his predecessor Moses saw the burning bush and was told that he was chosen to lead the people into a gardenlike land, “the land flowing with milk and honey,” and on Mt. Sinai Moses was given the Ten Commandments. Elías now stands on Mt. Carmel and prepares to travel to Mt. Horeb as part of a journey that will lead him towards salvation. All of these mountains—Carmel, Horeb, and Sinai—serve to advance the destinies of Elías and the Chosen People in their journeys towards the New Jerusalem in a place beyond the sky.

Elías is now nearing death, and he prepares to see God face to face, just as Moses did on Mt. Horeb (Exodus 33: 9-11).

High on Mt. Carmel, where Elías is fed first by the ravens and then by the angel, he is geographically closer to the garden-city of the New Jerusalem. The soldiers who search for the prophet refer to Mt. Carmel's height as they note the flight of the *cuervos* "Hacia aquella cuesta, / cuya cumbre besa el cielo" (1611-12). In the Bible Mt. Carmel itself is described as a garden-like site, for the Hebrew name Hakkarmel means "the garden" or "the garden land." The mountain's beauty is frequently noted in the Old Testament, and the fertility of Mt. Carmel was believed to show evidence of divine blessings (Jer. 1, 19; Mich. 7:14) (Gigot 2).²

A modern production of *La mujer que manda en casa* might underscore the symbolic importance of water through sound effects or through a visual representation of water in Jezebel's garden and in the wilderness. In the first scene of Elías on Mt. Carmel, the brook Carit contrasts with Jezebel's garden fountains in important ways. A natural stream contrasts with artificial fountains; and while Jezebel's fountains principally symbolize her *lujuria*, the stream where Elías rests is a tributary of the sacred Jordan River (1371-75). Jezebel's fountains laugh and murmur with erotic allure (494-96; 510-14), but

in the wilderness the brook Carit imitates the penitential tears of the prophet and manifests his participation in divine life. In the mystical tradition, the *llanto* is a manifestation of the divine grace in the soul and flows from the *fons signatus* within. For writers such as Catherine of Sienna, Francisco de Osuna, and Teresa of Avila, tears were a divinely sent and divinely controlled gift, and they manifested the activity of the Holy Spirit within the individual (Andueza 81-87). Elías identifies his tears with the Carit, which is fed by the Jordan, a much larger body of water (1371-74). Similarly, the *fons signatus* of his soul shares in the huge store of divine grace within the Holy Spirit, and his tearful *llanto* is an expression of his soul's participation in the activity of the Holy Spirit.³ In staging this scene, a theatrical director might employ sound effects such as those of a murmuring brook, or the actor playing Elías might show signs of solemn weeping.

The second scene on Mt. Carmel, in which the angel feeds Elías under a juniper tree, suggests that the "garden" of his soul lies in the protected interior space where formerly Jezebel's garden was physically located. That is, in Acts 1 and 2 Jezebel's garden was centrally located in the *vestuario*, and now in Act 3 a tree in her garden represents the juniper tree against which Elías rests his head. When we see Elías on Mt. Carmel, each of the curtains of the nine

tiered spaces on the Siglo de Oro stage have been closed (Ruano de la Haza 135). Yet alongside the *vestuario* and at its neighboring space, the closed curtains have been pulled aside slightly to show only the juniper tree and a narrow glimpse of the dark and apparently empty *vestuario*. Elías is alone with his thoughts, and the opening of the curtains here subliminally suggests the presence of an interior space within the prophet, whose solitary preoccupations dominate the scene. But for the momentary presence of the angel, Elías is alone on stage.⁴ Taken together, the presence of the juniper tree and the visual parallel to Jezebel's garden suggest the presence of a garden within Elías. This is the garden of his soul, a spiritual setting often mentioned in the devotional literature of the period. In her *Libro de la vida*, Teresa of Avila speaks of weeding and tending the garden, watering its plants, and cultivating the spiritual fragrances of its flowers (187).

In *La mujer que manda en casa* the reemployment of the pillar-tree and the narrow glimpse of the *vestuario* that once housed Jezebel's garden suggest a comparison among three important spaces: Jezebel's Garden of Venus, the limited *locus amoenus* that Elías finds in the wilderness, and the interior garden of his soul. A modern director might represent this thematic development by imitating the staging method likely used on the Siglo de

Oro stage. The same pillar-tree was present in all three gardens in Tirso's time and likewise, a modern director might rearrange the props and furnishings of Jezebel's garden to construct the garden in the wilderness. Of course, the garden of the soul is an *imagined* space and the staging of this interior realm calls on a talented director to create a theater of the mind.

The scene of Elías's miraculous meal comments extensively on elements of the garden, including the banquet in Jezebel's Garden of Venus. In this, Elías's final appearance on stage, an angel offers him bread and water, the prophet miraculously recovers his strength, and he sets out on the long journey towards Mt. Horeb. Starving and near death at the beginning of the scene, he has arrived at a very limited *locus amoenus* that contains not flowers or even water but only a breeze and the shade of the juniper tree. He reflects:

Otra vez en el desierto,
peregrinando horizontes,
por sus montes
muero vivo y peno muerto.
¡Ay, qué incierto
es el descanso
del mundo! Céfire manso,
pues me asombra
de una mujer el furor,

recread vos mi temor,
y déme este enebro sombra. (1940-51)

The details of the scene follow closely those in the passage from the Vulgate Bible used by Tirso (3 Kings 19: 4-8), and yet they also ingeniously contain a breeze and the shade of a tree, two key elements of the traditional *locus amoenus*. Elías's first words tell us that he is nearly out of breath, a condition that should be dramatized by the actor. Immediately, he looks for a breeze, as if seeking the wind he lacks. He addresses the "Céfiro manso" (1947), and his soliloquy is one long meditation under the juniper tree (*enebro*). Thus Elías joins the ranks of the many hermits traditionally pictured near a tree.⁵ For the modern audience, this tradition might be evoked by including classic paintings of such scenes as projected images or on the printed theatrical program itself. In the comforting shade beneath the juniper, Elías falls into a true and deep sleep inspired by exhaustion. The actor playing Elías may fall into a peaceful slumber that exemplifies the salubrious sleep which humanists promoted as healthful to both body and spirit (Milhou-Roudie 69), in contrast to Jezebel's earlier, feigned sleep in the palace garden, a sleep troubled by unholy dreams of adultery (488-91).

The angel feeds the prophet water and newly

baked bread. Elías discovers it on the ground when he awakens:

¿Qué es esto?

Quimeras mi sueño fragua;
pero un pan y un vaso de agua
a mi cabecera han puesto;
reciente está, entre ceniza
parece que coció,
el cielo le sazónó (*Come.*)
pues sabroso le suaviza;
comeré una parte dél
y guardaré lo demás.
No gusté cosa jamás (*Bebe.*)
como ésta, amarga es la miel
con su sabor comparada;
el agua es néctar divino.
Dichoso fue mi camino,
venturosa mi jornada,
restituyóme el aliento.

(1991-2007)

This meager but miraculous meal in an abbreviated *locus amoenus* is meant to parallel the banquet scene in Jezebel's garden (1210-1348). The angel gives food to the prophet while earlier the ravens robbed food from Acab and Jezebel's banquet table. Elías is solitary and celibate, while in the banquet scene Acab was seducing his promiscuous queen with a sumptuous meal. Elías eats part of his meal and saves the rest, and his moderation puts to shame the culinary excesses ostentatiously displayed on the

royal banquet table. The contrasting parallels in these two scenes can be highlighted by the director.

Any staging of Elías's meager meal should emphasize its tastiness and nutritional value, for it is a wonder-working meal. The *tortilla de pan* that Elías finds on the ground recalls the manna which Moses discovered on the desert floor. Elías notes that it was baked among ashes, and this fact reinforces the miracle of restoring life, since ashes connote death and mourning but here produce life-giving bread. Appropriately, a director might choose to have ashes visibly fall from the bread as the actor lifts it to his mouth. While Elías's *tortilla de pan* evokes the manna in the Moses story, it also resembles the round, consecrated host of the Eucharistic meal in the New Testament, and the prop on stage should conform to this shape. The prophet's feast is more delicious than any food enjoyed by Acab and Jezebel at their garden banquet. While the rulers never actually taste a dish and the flavors of the neglected banquet are never commented upon, Elías repeatedly praises his own meal (1998; 2001-04; 2013-14). Like the Eucharist, the divine nature of the meal restores the prophet's life just as he approaches death. He implicitly compares his water to wine when he observes, "el agua es néctar divino" (2004), for according to Covarrubias, the word *néctar* is used "para encarecer la bondad de un

vino” (775). Here the actor might signal the comparison to wine by pretending to offer a toast.

Confident that Providence will feed him (2009-10), the prophet falls back to sleep, an act exemplifying the belief that sleep was necessary to digest a heavy meal (Milhou-Roudie 64). Though Elías has not eaten a great quantity of food, this blessed, wonder-working meal is supercharged with calories to give him energy. He eats abstemiously and sleeps briefly, as was the practice of the desert fathers and legendary hermits (Milhou-Roudie 64). The angel’s voice (from offstage) wakes him with the reminder that he has far to travel, and he takes up his staff. He remarks that the bread and water have revived him so much that he can now walk forty days and nights without food:

Recobraos, pues, fuerzas mías,
que en virtud deste manjar
bien podremos caminar
cuarenta noches y días. (2019-2022)

Notably, the bread that Elías has eaten was understood to be the best food for walking. In the Bible, bread is called “the staff of life” (Lev. 26:26; Ezek. 5:16; 14:13 RSV; John 6:35), and this well-worn phrase is meant to imply that bread allows one to walk (Ryken et al. 117). As the scene closes, the prophet, who has entered “*con báculo, cansado*”

(1919), takes up his staff again and exits with renewed vigor. A modern director might plant this notion in the mind of an audience by including this phrase ("Bread is the staff of life") in any summary of the play that may appear in the printed program.

Elías's staff, like the water and bread, is an important prop, and a director should carefully consider the blocking of the scene in a way that expresses the staff's significance. Elías sets his walking stick down at the beginning of the scene, and at the end he seizes it with newfound strength. Its presence alongside him marks him as an active, though elderly man who is able to traverse rough terrain during long months. Tirso's audience is familiar with the iconographic image of a flowering staff, and it trusts that one day Elías's staff too will flower, at least figuratively. Christian tradition presents many versions of the blossoming staff, and Tirso would be quite sensitive to this staff imagery since the very pseudonym he chose, *tirso*, signifies the flowering staff used by a shepherd (Vázquez, "Tirso de Molina," 358). A modern director might suggest this transformation and the miraculous character of the scene in general by using a trick staff that flowers at the end of the scene.

The juniper tree in the scene of Elías's miraculous meal constitutes a highly significant image, both as an archetypal tree and as a member of a par-

ticular species. Its importance is underscored by three facts: It is the only plant mentioned in the scene. It is specified in the Vulgate Bible (*et sederet subter unam iuniperum* [3 Kings 19:4]). And it is represented by a pillar B a solid, permanent piece of scenery on stage. While in some *comedias* a tree might be represented by a painted canvas, the juniper tree against which Elías leans his head is a solid object: it is the pillar that defines the right-hand limit of the *vestuario*. Conveniently, the right-hand placement of the tree symbolizes the righteousness of the faithful. The physical persistence of the pillar-tree in *La mujer que manda en casa* suggests the permanence of the Tree of Life, the cosmic tree which stretches from earth to the sky and from Eden to the New Jerusalem of Revelation. The pillar on the Siglo de Oro stage visibly extended from the *tablado* to the upper reaches of the second balcony. The presence of a single tree extending from the pillar reminds the audience that Paradise and the cosmic Tree of Life persevere despite Jezebel's domination of the garden in Jezrael, where many of the faithful still reside. A modern staging of the scene might include a projected outline of a gigantic tree in the background of the scene, showing heaven above.

In the Bible trees demonstrate Providence through their continued growth despite their loca-

tion in an arid landscape (Ryken et al. 890), and similarly, the juniper tree has providentially survived the long drought in Acab's kingdom. An implicit equation exists between the life of Elías and the life of a tree, especially since Elías is near the end of his days, when the measure and meaning of existence is taken and such analogies assert themselves. Both in Tirso's play and in the Bible Elías pointedly rests his head against the juniper tree. His advanced age and fortitude are attributes he shares with trees, particularly in his role as a prophet and a symbol of the future of the Israelites.

Elías's act of resting his head on the tree suggests that he draws life from it, for when he arises from this position he is fortified and ready for a long journey. The miraculous revival of Elías's vital strength after lying beneath the juniper tree allies him with common iconographic depictions of two trees, one withered and one flourishing. In general, it can be said that in Christian Europe trees symbolized life and that strong green trees were contrasted with dried and withered ones, a symbolism based on Ezekiel 17:24 ("I the Lord ..., have dried up the green tree, and have made the dry tree to flourish") (Levi d'Ancona 381).⁶ These contrasting trees represent the Old Adam and the New Adam, the Tree of Death and the Tree of Life, the Tree of Virtues and the Tree of Vices (O'Reilly 186-96; 200). The

presence of a withered tree alongside a flourishing one implies a transformation, for it was believed that with the aid of heavenly grace, dying trees could become fruitful ones. Thus two biblical illustrations of circa 1728 show Elías in the wilderness accompanied by two trees, one a healthy palm tree and the other a nearly leafless deciduous tree (Lozano 119; 121). If more than one tree is to be shown in a modern staging of this scene, it would be well to imitate the Christian tradition of two trees, one withered and one flourishing.

On stage, Elías's head lies at the roots of the juniper tree, providing an approximation of the archetypal concept of man as an upside down tree. Standing upright, Elías's head would be analogous to the crown of the tree, but instead he is lying down with his head at the tree's roots. Although Elías is not literally upside down (i.e., he is not standing on his head), the position of his head at the tree's roots evokes the well-known image cited by Covarrubias: "Del hombre dicen ser árbol al contrario del que tiene sus raíces en la tierra, porque él parece tenerlas en el cielo, figurando por ellos los cabellos y el cerebro; *latine arbor inversa*" (111). This image also figures prominently in Tirso's *Tanto es lo de más como lo de menos* (3: 133-42). Appropriately, the cosmic tree linking heaven and earth is also sometimes pictured upside down, with its roots in the sky

and its crown of leaves on earth.⁷ Elías's position, with his head at the roots of the tree, equates his head with the roots, and implies that his desire for death expresses a desire to return to his roots and to the roots of the cosmic tree in heaven. A modern staging of the scene might include an inventive use of a mirrored image of Elías's body as he lies at the tree's roots, an image that is best seen from above.

The notion of Elías as an upside-down tree coincides with depictions of St. Peter, who was crucified upside-down. St. Peter's inverted crucifixion is an image central to Mercedarian iconography, and the *comedia's* culminating image of the prophet Elías as an upside down tree reinforces the possibility that Tirso's portrait of Elías is meant to support Carmelite-like reforms of his own Mercedarian order.⁸ San Pedro Nolasco, the founder of the Mercedarian order, experienced a vision of the crucifixion and martyrdom of St. Peter. Zurbarán painted Nolasco and his vision for the monastery of Descalced Mercedarians in Seville, and today this masterpiece hangs in the Prado (García Gutierrez 44). Zurbarán's painting is based on an engraving "Aparición de San Pedro" by Josepe Martínez, now in the Biblioteca Nacional. Another Prado painting, by Gaspar de Crayer, shows Nolasco holding an olive branch and in the background portrays his vision of St. Peter's inverted crucifixion (García Gutierrez 47).

The juniper tree in the scene of the miraculous feeding of Elías deserves to be examined for its symbolic significance as a member of a particular species. In the *comedia*, specific plants, especially those named in isolation and prominently placed, would have had nearly inescapable symbolic meanings. As well as evoking religious iconography, they would have also provoked in the audience unconscious associations with the medicinal and household uses of the plants. It is probable that the juniper tree's species had some significance for Tirso, since he —like his Vulgate source— specifies that it is indeed an *enebro*, while Tirso's other major source, Josephus' *Antiquities*, merely states that Elijah lies down by "a certain tree" (191). A juniper is not an ornamental tree but one that suggests symbolic meanings and household uses, and it would not be included in any pleasure garden such as Jezebel's.⁹ The juniper is not a decorative garden plant but a useful and necessary prop in the scene: Elías leans on it.

The symbolic prominence of the juniper is derived in part from its similarities with the cedar, a tree made famous in the phrase "the cedars of Lebanon," a reference to the majestic trees which provided the pillars for Solomon's Temple. The identification of the juniper and the cedar is a quite natural one, not only in the Bible and during the Siglo de

Oro, but also in our own day, for the North American “red cedar” used to make cedar chests is actually a juniper tree. Dioscorides links the fruit of the juniper and the cedar when he notes that the *cedro* “Produze su fructo redondo como el Enebro” (Lib 1 cap. 85 p.63). *Autoridades* calls the *enebro* “Arbol muy conocido, cuya madera es suavemente olorosa, y dura muchos años sin corromperse. [...] El enebro, sobre todas las demás cosas, calienta ó adelgaza, á semejanza del cedro.” Covarrubias notes that the *cedro* “tiene alguna semejanza con el enebro (292). Both the juniper and the cedar (among other species of trees) were credited with providing the wood for the true cross.¹⁰

The persistence of folk beliefs regarding the *enebro* shows their strong roots in European culture. Even in late nineteenth-century Italy, juniper sprigs were kept over the door of stables to fend off thunderbolts and evil spirits (Friend 77), and the juniper was still used in folk medicine in various regions of Spain and Europe in the twentieth century.¹¹ Furthermore, the juniper has a long history of warding off evil. According to Dioscorides, it makes serpents flee (Lib 1, cap 83, p. 62), and by extension, the juniper can kill not only snakes but also worms, their diminutive counterparts (Laguna in Dioscorides, Lib 1, cap 83, p. 62).¹²

As a symbol of chastity, the juniper tree under-

scores Elías's celibacy; and simultaneously, it comments on Jezebel's adulterous occupations, since the stage pillar representing the juniper was once an ordinary tree in her garden. References to the juniper as a symbol of chastity are numerous.¹³

A final aspect of the wilderness scenes still deserves examination: In the scene of Elías's miraculous feeding by the angel, the partial opening of the curtain on stage suggests the mouth of a cave. It is true that a cave is not mentioned in the scene, and in the Bible the angel's visit does not take place at the mouth of a cave. Nevertheless, the audience has a number of reasons to link this opening with the mouth of a cave, consciously or otherwise. Beyond the narrow opening of the curtain, the cave's interior occupies the space once devoted to Jezebel's garden. Ruano de la Haza has noted that in the *comedia* gardens and caves were denoted with similar scenery: "una cueva convencional [...] consistía, como el jardín, en unos ramos enmarcando uno de los espacios del fachado del teatro" (188). Members of the audience would be intimately familiar with the narrative of Elías's life, and his sheltering in a cave constitutes an essential part of the story, since it is in a cave on Mt. Horeb that he communes with God in solitude and hears the gentle whisper of the divine voice (3 Kings 19:12). Furthermore, as one biblical historian notes, under the influence of Elías,

“A whole tradition of desert spirituality arose, which recognized that the solitude of a cave can provide a place to hear ‘the gentle whisper’ of God” (Ryken et al. 136). In recognizing this visual allusion to a cave, we can surmise that Tirso is compressing the Elías story by portraying the mouth of a cave, just as elsewhere he compresses the story by assigning to Jehú the narration of important events in Elías’s life such as his triumph over the priests of Baal, his sojourn with the widow of Zarapeth, and his ascent in the fiery chariot. Furthermore, a cave represents an interior space in the earth and by analogy can allude to an interior space in the body, a space housing the “garden” of the soul.

Caves have long been associated with pious hermits and hunted prophets. Just as Elías hides from Jezebel in a cave, so the majority of caves mentioned in the Bible are used as hiding places, and iconographic representations of holy men in the wilderness often show them sheltering in caves. For Tirso and his audience, the heroism of Elías on Mt. Carmel would have necessarily included praise of the prophet as the legendary founder of the Carmelite order. Citations in the Old Testament led exegetes to the firm conclusion that both Elías and his follower Eliseus lived on Mt. Carmel and made their homes in its many caves (Gigot 2). For Tirso and for at least part of his audience, Mt. Carmel was

a concrete geographic site with a profound spiritual significance. In Tirso's day Carmelite missionaries were reestablishing the spiritual traditions surrounding Mt. Carmel as a verdant symbol of divine life. In 1631 the Carmelite order was given a contract to once again found a monastery on Mt. Carmel, and it subsequently succeeded in re-establishing a monastic site there for the first time since its loss to the Saracens in 1291. The first missionaries on Mt. Carmel lived in cells cut into the rock in imitation of the Old Testament prophets who had found shelter in its caves. Yet the claiming of ancient saints for the Carmelite order remained controversial (Zimmerman 2).

Through his powerful and nuanced portrait of Elías in *La mujer que manda en casa*, it seems probable that Tirso was supporting the Carmelite-like reformation of his own order, the Mercedarians. Like the Carmelites, the Mercedarians were mendicants, but the order was one of the last to undergo reform movements such as those introduced by St. Teresa of Avila. Tirso developed as a writer during the period of Mercedarian reform, and the founding of the Discalced Mercedarians (1603) provided an atmosphere in which intellectuals such as he could flourish (Taylor 415). Tirso's *autos sacramentales* and his religious plays, including the present Old Testament play, exhibit the deepening of spiritual

life under Mercedarian reform. Such works as *La dama del olivar* celebrate Mercedarian history and promote the ancient roots of the order and its passionate struggle against Islam. Tirso's multi-volume *Historia general de Nuestra Señora de las Mercedes* chronicles not only the founding of the order but the ongoing process of reform, and it includes hagiographies of such figures as San Pedro Nolasco in order to document the history and spirituality of the order and to promote the canonization of its heroes (Taylor 10; 408-09).

In the wilderness episodes of *La mujer que manda en casa*, the prophet Elías carries within him the "garden" of his soul. Jezebel's domination of the palace garden has pushed the true center of faith, Christian fertility, and civilization into the wilderness. This garden in the wilderness, a limited *locus amoenus*, is dramatized in the visual and poetic allusions in two important scenes, Elías's sojourn at the brook Carit and his miraculous feeding by an angel, while the latter scene also prefigures the miracle of the Eucharist in the New Testament. Elías's enlightened perspective of the landscape insures his survival. He experiences his exile and suffering within a geography that includes the sacred mountains Carmel and Horeb and the reality of Heaven above. In the scene of Elías's miraculous feeding the visual allusions to a cave situate his

wanderings within the history of modern monastic orders.

All of these meanings can be suggested in an informed production of the play. For a modern audience not steeped in Christian iconography such images can be suggested visually in the printed program and through the use of painted screens or projected images on stage. Careful attention must also be paid to the selection of props and costumes that conform to the most salient features of these commanding figures. Through a careful analysis of the text, research into Christian iconography, and the imaginative use of theatrical resources, we can come to appreciate and re-enact the full force and drama that these biblical figures had in Tirso's day.

NOTES

¹ Jerome. "Sobre el Exodo, en la Vigilia Pascual," Section 409, p.983.

² "Its luxuriant verdure, chiefly caused by the vicinity of the Mediterranean Sea and by abundant dew, was regarded as singularly beautiful; hence the poetical comparison, 'thy head is like Carmel', found in the Canticle of Canticles (vii, 5; Heb., vii, 6), and the distinct reference to the 'beauty of Carmel' in Isaiah (xxxv, 2). As Nabuchodonosar towered above proudly above the kings of the earth, so Carmel was prominent above the sea (Jer., xlvi, 18)" (Gigot 2).

³ A tradition evolved from Elías's reliance on the water of the Carit. A thirteenth-century account of the Carmelites living in the simplest of lodgings on Mt. Carmel locates them near

“what is known as the fountain of Elia” (James of Vitry, *Historia Orientalis*, ch. 52, ed. J. Bongars, *Gesta Dei per Francos* [Hanover 1611] p. 1075 qtd. in Madre de Dios and O. Stegink 114). The Carmelites are pictured drawing water from the Fountain of Elías on Mount Carmel in a fourteenth-century panel by Pietro Lorenzetti in the Pinacoteca at Siena (Smet 119).

⁴ Ruano de la Haza speculates on the staging of this scene (1751-2030): “Antes del v. 1952 se corre la cortina que cubre uno de los espacios laterales del nivel inferior lo suficiente para dejar ver un enebro, que, adecuadamente pintado y fijado a uno de los pies derechos, quizá formara parte del decorado de jardín. Las varias referencias a Elías con la cabeza apoyada contra el enebro (vv.1982-3 y 1991) indican que era visible” (Ruano de la Haza and Allen 554). It seems likely that not only the curtain over the lateral space but that over the *vestuario* would be pulled aside slightly to reveal the tree.

⁵ “According to the treatise ‘Paradisus liber’ (fol. 14v), the sweet murmuring of the wind in the trees symbolized spiritual meditation. This may explain the presence of trees in representations of hermits in the wilderness” (Levi d’Ancona 387).

⁶ Another example of the two trees is found in Giovanni Bellini’s “Transfiguration” (Naples, Museo Nazionale di Capodimonte). It shows a withered tree to the left and a strong green tree to the right. The Transfiguration, of course, includes Elías (Levi d’Ancona 383 Fig. 155).

⁷ In referring to the upside down cosmic tree Cirlot tells us:

here, the natural symbolism based on the analogy with actual trees has been displaced by a meaning expressing the idea of involution, as derived from the doctrines of emanation: namely, that every process of physical growth is a spiritual *opus* in reverse. [...] Dante, too portrays the pattern of the celestial spheres as the foliage of

a tree whose roots (i.e. origin) spread upwards (Uranus) (348).

⁸ On February 9, 2001 I spoke with the Tirso scholar Luis Vázquez of the Orden de la Merced. Father Vázquez agreed that the image of Elías as an upside-down tree coincided neatly with the Mercedarian iconography of St. Peter's crucifixion and Nolasco's vision. He believes my interpretation is a valid one, especially given the fact that apart from a few comic poems regarding the Jesuits (Certamen quinto, *Deleitar aprovechando*), "Tirso siempre habla bien de todas las órdenes religiosas." Padre Vázquez also pointed out that the religious motif of man as an upside-down tree has endured into modern times, as exemplified by Juan Ramón Jiménez's poem "Raíces y alas" (Vázquez, Personal interview).

⁹ The juniper has practical and medicinal uses. Dioscorides recommends the *enebro* as an antidote to the bites of serpents and other poisonous animals (Lib 1, cap 83, p. 62). Laguna notes that its thorny leaves make fine toothpicks. These leaves can also be burned to purify the air and ward off plagues (Dioscorides, Lib 1, cap 83, p. 62). The plant's medicinal role in fighting off the evils of the body has its counterpart in its ability to fend off spiritual ills as well. Corporal uses and spiritual occasions sometimes coincide: "en la noche de San Juan, los frutos del enebro tienen especial virtud para curar las verrugas" (Dioscorides 287).

¹⁰ "In the twelfth century, Abbot Rupert wrote that the juniper stood for the wood of the Cross of Christ (*De Trinitate ...: In Libros Regum*, in Migne, *PL*, 167.1245-46) (Levi d'Ancona 197). See also the juniper as a symbol of Christ in Alfredo Cattabiani, *Florario: Mitti, leggende e simboli di fiori e piante*. Milan: Mondadori, 1996 pp.315-16).

¹¹ Apéndice al cap. III "Selección de *Materia Médica* en la medicina popular moderna" (whole appendix runs pp. 267-329) Vol I pp. 287-88.

¹² According to legend, the juniper saved the life of Mary and the infant Jesus when they fled into Egypt to escape Herod's order that all the firstborn children be killed. The juniper opened its branches as if they were arms and hid the Virgin and her child. Because the juniper protected their lives, the Virgin blessed it and awarded it the power to keep off evil spirits (Gubernatis Vol. 2, 153).

¹³ The juniper represents chastity through its association with the chestnut in Virgil's *Eclogae*, 7.53. Pliny (16.78.212) states that the juniper does not age or decay (qualities linked to chastity) (Levi d'Ancona 197).

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TEATRO DE CALLE, ESCENA DE PODER: LA FIESTA BARROCA COMO MATERIALI- ZACIÓN IDEOLÓGICA

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Si se ha de presentar el llamado teatro áureo en contexto, no se puede olvidar que es una fiesta, de la cual la comedia es parte central, pero también simplemente parte. Con ella se presentan los entremeses, las danzas y diferentes géneros de espectáculo en los que los elementos performativos predominan, en mayor o menor grado, sobre lo textual. Es esta una característica esencial, pero no privativa, de la fiesta teatral. Existen otras formas de fiesta barroca que se caracterizan por un desborde de elementos performativos, y que ni siquiera se celebran en el corral de comedias: músicas, danzas, luminarias, entradas de personas reales en una ciudad, fiestas de coronación, canonizaciones, fiestas de corpus, máscaras, salidas de la corte a paseos por el Prado o a visitar un santuario (Atocha) o ermita, e incluso funerales. La serie es larga y combina en mayor o menor grado lo civil y lo religioso, pero

todos estos aspectos se componen de una elaborada y compleja combinación ordenada de gestos, elementos orales declamatorios, música y canto, vestuario, atrezzo, luces (especialmente en el caso de las luminarias), e incluso una escenografía tan compleja que rebasa la calificación de “decorado” y se convierte en “arquitectura efímera”. Tan complejas y ocasionales resultan estas representaciones que hasta requieren una disposición especial—física y de ánimo—por parte del espectador. Testimonios y ejemplos de estas fiestas pudimos ver recientemente en la exposición *Teatro y fiesta del Siglo de Oro en tierras europeas de los Austrias*.

Una vez planteada la relación entre el teatro como fiesta, y las diversas celebraciones que se incluyen en el calificativo genérico de “fiesta barroca,” parece posible y necesario extrapolar elementos de dichas fiestas que pudieran relacionarse con la fiesta teatral y hasta explicar aspectos de la misma. Así propongo el estudio de tres casos de fiesta barroca, concretamente de tres *entradas*: la primera, la de María Luisa de Orleáns en Madrid, estudiada con detalle por Teresa Zapata desde el punto de vista del historiador (1680); la segunda, la del Virrey Laguna en México, planeada por sor Juana Inés de la Cruz (1680); la tercera, proveniente de archivo y aún inédita, la de María Alberta de Castro en la villa de Béjar (1685). Como se puede ver, la diferencia de fechas es mínima. De una reflexión sobre los rasgos

comunes de estas celebraciones, extraeré conclusiones sobre lo performativo en general, que espero puedan aplicarse al teatro en particular.

La *entrada* es una fiesta de ocasión, en que se celebra la llegada a su destino y futura residencia de un mandatario o de una consorte real. La primera, y casi única por insuperable, dificultad de un estudio de esta índole es la de las fuentes. Los gestos y tonos de la declamación están irremisiblemente perdidos, pero casi todo lo demás puede investigarse en archivos donde se conservan bocetos, partituras, esbozos y hasta grabados. Existen, además, las relaciones de suceso, textos en los que se detalla la formación del cortejo y su discurrir por las calles de la ciudad a través de una serie de calles, arcos y otras arquitecturas efímeras desde las cuales se representan escenas, se declaman versos, se cantan homenajes, quedando todo ello relatado en estos librillos. Tan ocasionales como los elementos que las inspiran, las relaciones parecen gozar de considerable dispersión, y las fiestas que relatan han sido estudiadas por autores que han reconocido el uso en ellas de elementos teatrales y de un carácter alegórico: Gállego dedica un capítulo de su *Visión y símbolo en la pintura española del siglo de oro* a la importancia del símbolo y la alegoría en las ceremonias y fiestas del periodo, prestando atención a ocasiones como las arriba citadas.

Entre estas celebraciones, un espacio peculiar

ocupan las entradas reales. El trabajo extenso más reciente sobre entradas reales es el de Teresa Zapata: *La entrada en la Corte de Maria Luisa de Orleans. Arte y fiesta en el Madrid de Carlos II*. Este estudio ofrece una visión amplia de la celebración tanto en su aspecto artístico como en sus aspectos político, económico y social. Baste reseñar que, amén de corridas de toros, luminarias, fiestas teatrales en el Coliseo del Buen Retiro, Zapata se enfoca en la entrada de la novia, que va marcándose como fiesta pública desde el momento en que la nueva reina cruza la frontera, y cobra una especial intensidad en la entrada en la Villa y Corte de Madrid. Tras alojarse en el Buen Retiro—técnicamente fuera de la Villa por hallarse extramuros—, la reina es llevada triunfalmente al Alcázar en una solemne comitiva. Todo su trayecto se halla decorado, desde la portada del Real Sitio del Buen Retiro hasta la plaza del Alcázar Real. Primeramente, y entre la salida del Retiro y la entrada a la Villa, recorre una galería o “Calle” de los Reinos, formada por una sucesión de construcciones efímeras que representan los reinos de la monarquía mediante claves alegóricas. El cruce de la Villa ofrece la oportunidad de admirar diferentes arcos adornados con alegorías, jeroglíficos, poemas, mitologías, motivos heráldicos, bíblicos, históricos, carros triunfales, y disfraces. Todo ello ensalza las virtudes de los reales novios, de la corona, de la dinastía, de los reinos y

de la propia Villa. Y en ellos se celebran paradas, danzas y declamaciones. En palabras de la propia Zapata,

a lo largo de este itinerario, y teniendo en cuenta el espacio, la perspectiva, la tradición histórica, las paradas obligatorias, la existencia de otros edificios, fuentes u otros elementos arquitectónicos, se levantaban diferentes monumentos efímeros de grandes proporciones: arcos de triunfo principalmente—tipología emblemática de las entradas, tomada de la antigua Roma—, galerías de arcos, montes parnasos, temples..., en los que se va a desplegar el programa ideológico pensado y elaborado por prestigiosos hombres de letras, con el que, además de dar la bienvenida a la nueva soberana, se exaltaba la monarquía y la ciudad que la recibía con una finalidad propagandística.¹

En la construcción de esta especie de ciudad imaginaria, efímera, simbólica, participaban, además de los hombres de letras, diferentes grupos sociales conforme a sus características peculiares: los nobles, en el cortejo; los eclesiásticos, según su rango, en el cortejo, en la decoración de sus sedes y en las ceremonias religiosas; el concejo, organizando y sufragando; los gremios, en la subvención y en la ejecución efectiva de tales estructuras; y los artistas en su decoración. Diferentes niveles de la sociedad

participan en la producción y, por lo tanto, cabe presumir que comparten al menos un buen grado de conocimiento de los códigos simbólicos y teatrales. En cualquier caso, lo evidente es que toda esta escenografía, la declamación por diferentes actores, la coreografía de todos estos elementos, son producidos, organizados, contruidos y sufragados por la ciudad y los gremios, y se destinan a un espectador que ocupa un papel central: el de recorrer el entorno diseñado como escenario y recibir, como destinatario último, cada uno de los elementos del montaje. Eso sí, ante la presencia de un público más general al que llamaré, aunque con precaución, el pueblo. Será necesario volver a estas observaciones.

Estas celebraciones se producen en múltiples ciudades de todos los reinos y originan toda una literatura que se imprime en gacetas o como sueltos. Como prueba de ello—de la celebración de estos eventos más allá de lo que fueran las murallas de la villa y corte, y de la recogida de los mismos en impreso—, aduciré dos textos que testimonian la celebración de tales festejos en diferentes partes de la monarquía, muy distantes en el espacio y de muy distinta importancia política. Uno de ellos atestigua la celebración de una entrada en la capital del Virreinato de México; el otro es tal vez el único texto que se conserva del relato de una entrada celebrada, no por un personaje real, ni por su trasunto virrei-

nal, sino por un noble y señor de vasallos dentro de su territorio.

El primero es el conocido *Neptuno alegórico* de sor Juana Inés de la Cruz, que constituye un extraordinario ejemplo de esta literatura tanto por su calidad como por tratarse, no de una relación, sino del propio texto que articula los artificios, las palabras y el transcurso de la celebración como si se tratara de un texto teatral, junto con la explicación por su autora.

Aunque traigo a colación este texto con la finalidad de ilustrar, en su forma literaria, una de las entradas mayores (las de las personas reales o sus representantes más directos), es necesario reflexionar sobre algunas de sus características. El *Neptuno*, además, como todas las obras de sor Juana, aunque tal vez en menor cuantía, ha merecido la atención de la crítica. Ofrece Octavio Paz en dos capítulos de *Sor Juana Inés de la Cruz o las trampas de la fe* una aproximación admirable, que combina lo histórico, lo filosófico, lo filológico. La de Georgina Sabat-Rivers es la más amplia y, entre otras cosas, relaciona detalladamente cada parte del poema con los lienzos que formaban el arco, ofreciendo así una lectura de relación entre palabra e imagen, cercana acaso al emblema y a lo que en el barroco se llamó “concepto”.

A ellos se unen Electa Arenal con diversos trabajos, Agustín Boyer, Dolores Bravo Arriaga, Fernan-

do Checa Cremades, Cristina Beatriz Fernández, José M. González García, Verónica Grossi, Joseph R. Jones, Helga von Kügelgen, Heinrich Merkl, José Pascual Buxó, en diálogo unos con otros y ofreciendo diversos ángulos. Pero en todo caso no subrayan los críticos, en cambio, el aspecto global y performativo de la entrada, en el sentido que propongo, bien que se refieran breve, aunque efectivamente, a lo teatral. Así, por ejemplo, Grossi, tras analizar la alegoría del *Neptuno*, concluye que “el texto visual y verbal del arco triunfal es un trompe-l’oeil, un espejismo, una teatralización seductora.”² El término “teatralización” es descriptivo más que analítico, por cuanto aparece al final de un estudio excelente, pero que no estudia lo teatral ni lo escénico del *Neptuno*.

La excepción a este panorama crítico es Cristina Beatriz Fernández quien estudia la relación de las modalidades representativas en el *Neptuno* e indica que

en opinión de Noé Jitrik, cuando analizamos una ‘representación’, tenemos que considerar no sólo “la cosa” representada, sino también “el proceso” de la representación, en el cual es fundamental el sujeto, pues de él dependen los medios, los deseos, el saber del que dispone y, lo que para nosotros será clave, el sentido que quiera otorgarle al producto.³

Sólo hay que entender que el referido sujeto es tanto

el autor de los versos, como el declamador, el pintor de los lienzos, el carpintero y el espectador para entender el arco como acontecimiento que incorpora imágenes y palabras, entornos y declamaciones, música y vestuario, y que además comprende un espacio de tiempo que se inicia con la propuesta y concepción, y termina aún después de la propia representación: con la publicación de la relación que, de algún modo, deja constancia tanto del texto declamado como del montaje total, de la representación en el sentido más teatral y efímero del término.

Volviendo al *Neptuno*, insisto en que no se trata de una entrada completa, sino tan sólo de uno de los varios arcos que la compusieron y que fue erigido a expensas de la Iglesia Metropolitana de México. En él sor Juana acumula y articula elementos mitológicos, históricos—de ambos lados del Atlántico, como las pirámides aztecas, que pone en relación con las egipcias—, geográficos e incluso personales—la laguna de México acoge al Marqués de la Laguna, nuevo Neptuno—para recibir al representante de la autoridad real que impersona al propio rey en México. En él se descubren rasgos como la teatralidad, acumulación de elementos emblemáticos de diferentes fuentes, imbricación en un todo alegórico cuya interpretación interpela al receptor, sintaxis única—ex profeso—de todos estos elementos, complementariedad de la imagen simbólica y la palabra declaratoria y, finalmente, pauta de movimiento

como corresponde a la entrada. Refiriéndose a esta obra dice Octavio Paz que sor Juana

escribió, además, un pequeño volumen que es la explicación de su alegoría. Está dividido en dos partes. La primera, en prosa, contiene la dedicatoria, la razón de la fábrica alegórica y descripciones detalladas de los motivos y asuntos de los ocho lienzos, las cuatro basas y los dos intercolumnios. Cada una de estas descripciones termina con un breve poema: décimas, octavas, cuartetos, epigramas latinos, salvo la del primer lienzo que remata con un soneto. La segunda parte, toda en verso, es la *Explicación del arco*. En realidad es una recapitulación y una metrifricación de las descripciones de la primera parte.⁴

Esta explicación está explícitamente dirigida al virrey Laguna, espectador y destinatario del montaje, por la propia sor Juana.⁵ Así pues tenemos una literatura relacionada con la fiesta barroca que alcanza altos niveles de relación entre las artes y que se extiende, como las propias celebraciones, por todo el imperio, sin quedar reducidas a Madrid, donde la presencia real es directa y personal. La entrada se celebra doquiera que llega la figura que ejerce la soberanía, lo que incluye, además de al propio rey, a aquellos que contribuyen a mantener la ficción política de la omnipresencia real en todos los reinos. Recordemos que hubo virreyes en la propia penín-

sula, en el reino de Aragón, tanto como en México y el Perú.

Independientemente de la calidad e interés literarios del *Neptuno*, su importancia para este estudio es que representa un ejemplo ilustre de fiesta de exaltación, cargada de contenido ideológico, y dotada de un carácter indiscutiblemente emblemático; pero sobre todo celebrada en un territorio vital de la monarquía, si bien extremadamente alejado de la presencia real. Si para mantener la ficción de la omnipresencia del monarca existe la figura del virrey, esta figura debe ser funcional; y la manera más pública de asumir tal ficción consiste en la celebración de una entrada, tal y como si fuera el rey mismo el que llegase a México. Tan importante es la tarea que no se encarga su diseño a cualquier miembro del cabildo, sino a las figuras de más talento creativo del virreinato. Sor Juana no desdeñó el empeño, aún cuando su *Neptuno* fue tan sólo una de las etapas de la entrada del virrey. Esto no debe olvidarse pues el movimiento del cortejo por la ciudad es uno más de los elementos teatrales de todo el montaje.

Insisto, además, en que la organización de la fiesta—que mezcla alusiones a la ciudad donde se celebra la entrada, con otras al personaje homenajeado—está diseñada como un recorrido por lugares ilustrados por arquitecturas efímeras (escenografía) y de decoración simbólica, desde las que se van declamando poemas y representando escenas para ese

espectador central quien, a su vez, es parte de la representación general tal y como es vista por el público general. En otras palabras, aunque todo el montaje está concebido para ese espectador central (la novia real, o el virrey en el caso de la invención de sor Juana), este mismo espectador, con la compañía de su cortejo, representa por sí mismo un elemento de espectáculo para el público común. Se trata de un acto dramático, performativo, que actualiza, por la propia posición de los participantes, una relación política. El espectador central, por lo tanto, se convierte así también en actor por su posición en la parada, lo que es mucho más evidente en el caso del virrey, que es actor por imposición del oficio, pues el virrey **representa**, hasta y sobre todo en el sentido teatral del verbo, a su soberano.

El último de estos textos al que debo referirme es la *Relación de la entrada de la Exma. Sra. Doña María Alverta de Castro Duquesa de Béjar y de Plasencia en su Estado de Béjar y de las fiestas que se le siguieron*, de 1685, compuesta por Tomás de Lemos. Se trata de un texto de naturaleza mixta, en el que veremos se mezclan elementos de diversos géneros. También el interés de dicho texto es múltiple: en primer lugar, es, hoy por hoy, el único testimonio conocido de una entrada celebrada a imagen de las entradas reales, en una villa de señorío; en segundo lugar, incluye el relato de las celebraciones del Corpus Christi, que se festejaron días después

de la entrada de la duquesa y a las que el simple hecho de compartir relato pone en relación; por último, combina la descripción de los festejos y sus ocurrencias con la descripción de los espacios urbanos que tienen algún interés histórico, artístico, religioso, imbricando íntimamente la representación festiva efímera con las entidades reales de la Comunidad de Villa y Tierra y la Casa Ducal, para conformar una imagen de comunidad que, por lo demás, es en gran medida teatral, imaginaria y discursiva. De hecho, consta que algunas de sus afirmaciones sobre la historia de la villa y su alfoz, así como de la Casa y sus propiedades, son enteramente legendarias, en característica combinación de mito e historia.

La relación se inicia—y termina—en forma de carta dirigida en 1685 por Tomás de Lemos, capellán del convento de La Anunciación de Béjar, a la Condesa de Lemos, madre de D^a. María Alberta de Castro. D^a María Alberta es, a la sazón, novia del Duque de Béjar. Se trata de un texto inédito, conservado como una carta en el archivo familiar de la Casa ducal; ello indica que la duquesa madre recibió el escrito aunque no hizo el menor esfuerzo por publicarlo. Esto tiene que ver con la función de la propia fiesta y la necesidad política del poder al que sirve. Pues si la fiesta ensalza a la monarquía, será necesario que a toda la monarquía trascienda su celebración; pero cuando lo que se trata es de cele-

brar el poder en una comunidad de dos o tres decenas de poblaciones en un territorio reducido, la propia fiesta llega a todos sus habitantes sin necesidad de imprenta. No obstante, la duquesa madre es puntualmente informada en su residencia lejana como si de un asunto de estado se tratase.

En cualquier caso, y tras el comienzo de tono epistolar, el segundo género que aparece en el texto es la narrativa de viaje: el de la novia desde Madrid hasta la villa de Béjar. Lemos refiere las etapas del viaje de la futura duquesa, con atención especial a la visita a El Escorial, su encuentro en el camino con su futuro esposo, el duque (tal como solía ocurrir con las princesas destinadas a convertirse en reinas de España), la lista de Grandes que la reciben y alojan al final de cada día, y la visita que realiza a las reliquias de Sta. Teresa en Alba de Tormes. Esta narrativa cambia gradualmente de tono cuando el cortejo penetra en el nuevo dominio territorial de la señora en cuestión: la comisión encargada de recibirla, las danzas, soldadescas y músicas representadas a su paso en cada aldea, anuncian ya el tono festivo de la entrada en su villa capital, aunque también e inseparablemente una constante expresión de poder: además de la comisión que recibe a la dama, se representan soldadescas, es decir, y según el *Diccionario de autoridades*, "Por extensión significa la fiesta, que se suele hacer entre algunas personas, que no son soldados, imitándolos en las armas, in-

signias, y ejercicio”.⁶ Es, por tanto, una danza de carácter militar, bélico, viril, que en ningún modo se ofrecería a una dama si esta no gozara de ascendencia en lo militar, como ocurre en el caso de una futura duquesa, a la que se le ofrece un homenaje anticipado de sus futuros súbditos.

A la llegada a Béjar, y tras inspeccionar dos compañías de soldados—una por la Villa, otra por la Tierra—, en un gesto más de cuasi-soberanía, la novia se aloja en el Palacio del Bosque, villa urbana de recreo de los duques que, hallándose extramuros de la villa, cumple una función similar a la del Buen Retiro cuando aloja a la reina en las vísperas de su entrada en Madrid. De modo acorde, Lemos hace la descripción del sitio del Bosque—repito que con idéntico valor ceremonial de punto de partida que el Buen Retiro en Madrid—, enfatizando sus proporciones, belleza y situación, además de la composición de sus partes. Esta extensión de detalles requiere interpretación, pues no tiene sentido que Lemos cuente a la duquesa madre cómo es su propio parque y palacio de recreo, que debió conocer sobradamente. La inclusión de un nuevo modelo genérico en el escrito, muy en relación con las descripciones de viajes y antigüedades, nos ofrece un dato sobre la posible circulación del texto, tal como el autor la anticipa. El énfasis en lo descriptivo puede explicarse como una mera adulación cortesana, pero también se puede suponer que el clérigo aspirase a la

gloria de la publicación de su invención y relación, merced al mecenazgo de la duquesa (para quien la publicación de esta relación hubiera sido un acto de propaganda del poder y la gloria de su Casa): la extensión y detalle en la descripción sólo tienen sentido si se piensa en un lector que desconoce los espacios descritos, lo que no encaja con el perfil de la duquesa madre. Es probable, en cambio, que lo que al clérigo bejarano pareció merecedor de relato impreso, no le pareciera oportuno a su señora por razones políticas, porque hubiera parecido pretencioso a quien se moviera en más altos círculos, o porque fuera simplemente un gasto innecesario. Baste reconocer en el texto epistolar un tono y una construcción abiertas a una posible publicación y tendremos el embrión de una relación de sucesos.

Tras la digresión de Lemos, y en el día de la entrada, se organiza la comitiva de la duquesa, que Lemos describe con detalle característico de la obsesión barroca por la posición social y la etiqueta: posición de los clarines, del Consistorio, quién va al estribo, quién lleva la bolsa de los chapines, quién la manga del capote, colores de las libreas de cocheros, sotacocheros, pajes, litera de respeto, coches de dueñas y damas. Los oficios del cortejo no necesitan ser descritos en el relato por cuanto responden exactamente a un ceremonial cortesano, en tanto que su asignación a diferentes personas (personajes) es pertinente en el código barroco del honor. A pe-

sar de ello, no cabe duda de que el transcurso del cortejo, en sí, tendría mucho de espectáculo y de dramatización. Volveré a este aspecto más adelante.

Casi a la propia salida del sitio de recreo, en medio del puente que lleva a la villa sobre el río Cuerpo de Hombre, encuentra la comitiva el primer arco, cuya arquitectura se detalla según “el orden de arquitectura” (fº 2 vº), desde las basas hasta la cúpula, así como sus pinturas y adorno floral con flores de la ribera del río. La razón de este adorno está relacionada con su simbolismo, ya que “desprendida dél el río Cuerpo de Hombre figurado en un personaje vestido de ondas” (fº 2 vº) declama en siete octavas el recibimiento de la propia orografía a su nueva señora. En estas octavas se repiten abundantes tópicos, alusivos al curso del agua desde la nieve hasta el puente, donde la corriente se para al encuentro con la duquesa; el “cristal” se disuelve y forma el Cuerpo de Hombre, que vuelve a “tomar cuerpo” en el encuentro y, si por naturaleza es frío, es en la ocasión “ardiente y frío” (fº 3 vº). También aparece el tópico de la mirada—de la duquesa—que convierte el “cristal” de las aguas en “espejos y en antojos” (fº 2 rº). Pero aún más significativa es la personificación hidrográfica cuando se pone en relación con la mitología: el Cuerpo de Hombre es el “Antípoda del Leteo” (fº 3 rº) ya que, al contrario que las aguas del olvido, las del río que declama se han convertido en aguas de memoria para este encuen-

tro. Esta es la primera escena, el primer emblema en que se combinan la arquitectura, la decoración, la mitología, el acto y la palabra para transmitir un mensaje que exalta el poder. Aún más, el relato de Lemos necesariamente se construye como tal relato mediante la combinación de lo narrativo y lo descriptivo, pues muchos de los elementos performativos de la entrada no son aptos para la pura narración.

La comitiva continúa y encuentra otros dos arcos, cada uno con sus características simbólicas específicas, hasta la llegada a las murallas y entrada efectiva en la villa. En el primero la declamación, en coplas, es ejecutada por una ninfa vestida de verde que representa a la tierra del ducado; en el segundo, decorado con los blasones de la villa y la casa ducal—villa y corte, aunque ducal—la declamación corresponde a un personaje que representa a la alegría, de encarnado y plata. Los tópicos se hacen más complicados cada vez, utilizando motivos de la heráldica de la dinastía: cadenas, castillos, leones. Pero también el panorama que las coplas pretenden abarcar se amplía, aludiendo a los otros títulos anejos al mayorazgo de los Zúñiga y que abarcan desde Cerdeña (Ducado de Mandas) hasta la costa atlántica andaluza. Es obvio que se trata de una gradación que comienza por lo puramente geográfico (el río), continúa con la demarcación (el alfoz, o tierra del ducado), y culmina—por ahora— con el sentido de

estado (el ducado) o, más aún, de un a modo de imperio, cuando se alude a todos los títulos y dominios de la casa ducal.

Aquí introduce Lemos la descripción de la Villa de Béjar, sus monumentos, antigüedades, historia civil, militar y eclesiástica, reliquias, cofradías, cabildo, etc. De este modo, la ciudad real, tangible, y sus circunstancias se relacionan directamente con el gesto alegórico, convirtiendo la propia villa en espacio emblemático.

Ya intramuros reciben a la comitiva las calles adornadas y, en ellas,

otros seis arcos, uno de espejos, otro de laminas, otro de las mugeres Illustres, otro de flores de mano, y dos de plata, y diferentes Joyas porq. Tubiessen variedad, y en el de la entrada de la Plaza (aviendo precedido el indulto de los presos al pasar su ex^a. a vista de la Carcel)(f^o 5 v^o)

la figura de la fama canta una canción laudatoria. Aún queda otro arco, en el primer patio del alcázar

con diversa architectura estaban en otro arco de talcos, matices de colores y bordaduras seis Angeles representando las virtudes Reales, y su remate en medio coronando un arco de columnas, monteá, y cornixa, puesto en prespectiva con todo el primor del arte, y llegando a la entrega de las Llaves (f^o 6 r^o)

el alcaide y porteros, se oye un romance de contenido mitológico, en que aparecen Marte y Apolo, y en que el duque aparece como Atlas—igual que el rey aparece como Hércules en la tradición cortesana de los Habsburgo.

Desde la salida de la villa de recreo, y hasta la entrada en el alcázar, se alza un total de diez arcos, de diferente tema, pero todos haciendo alusión a la villa y tierra, casa ducal y virtudes femeniles o principescas. En cada uno de ellos un personaje de tipo mitológico declama un texto acorde que, sin abandonar el halago a la novia, la casa, la ciudad y la tierra, revela su significado a quien no fuere capaz de descifrar el enigma de la construcción efímera. El documento sigue intercalando con las descripciones del alcázar y de la plaza los siguientes sucesos festivos: expugnación de un castillo con cohetería y truenos de pólvora, luminarias y fiesta de toros.

Curiosamente, se incluyen en la relación las fiestas del Corpus, celebrado en ese año el día 31 de mayo. La razón, además de la mera proximidad en el tiempo, es que—como indica en *Ideología, control social y conflicto en el Antiguo Régimen: el derecho de patronato de la Casa Ducal sobre la procesión del Corpus Christi de Béjar* Alejandro López Álvarez—el patronato ducal sobre la fiesta permite la creación de unos mitos de consenso, que se basan en la adscripción inmemorial a la Casa y los titula-

res de Béjar, tanto de la procesión, como de las cofradías de la villa o los ritos que en ella se desarrollan.⁷ Es decir, la inclusión de las fiestas del Corpus en la relación de la entrada de la duquesa tiene perfecto sentido cuando se considera que ambos ritos, aún respondiendo a aspectos ideológicos distintos (el político y el religioso) cumplen una misma función social. Y no dejan de ser ambos actos performativos. La comunidad se reconoce y de algún modo se formula a sí misma en el complejo aparato alegórico que justifica el derroche (diez arcos en Béjar, dos en el México virreinal, productor de plata) en un momento de crisis. De hecho son los ayuntamientos, los gremios, los grupos religiosos, los que organizan y ejecutan el montaje, y las referencias a la antigüedad, nobleza, riqueza de los lugares y reinos son motivos repetidos en la fiesta. De este modo se puede decir que las comunidades se formulan ante los ojos del soberano a la vez que lo halagan; entre tanto, el homenajeado se exhibe, se expone, representa su papel como actor para el pueblo que lo homenajea. El poder se afirma en la sociedad, pero también la sociedad se afirma a sí misma en este reconocimiento. Cómo se hace todo esto en un día de fiesta: Edmond Cros se refiere a esto en su *Ideología y genética textual*:

Sugiero que exploremos una vía nueva a partir del concepto de *ideología materializada*, la cual se ex-

presa con ritos, símbolos e idiosemas, en contra de la ideología *expresada*, que implica un sistema de conceptos.⁸

Es la clave de lo performativo en la fiesta barroca, en que la importancia de lo textual llega a ser secundaria. Ello ocurre en las entradas y ello puede haber ocurrido en la *fiesta* teatral. Y no sólo en Madrid ni en las grandes ciudades de la monarquía. El documento del P. Lemos atestigua cómo la entrada no es un espectáculo exclusivo de la realeza ni de sus emisarios expresos. Es un rito que se repite en lugares menores siempre que sea necesario mantener la autoridad de una figura, o una figura de autoridad. Al igual que Madrid y México, una pequeña villa castellana de muy menores recursos se empeña por organizar el ritual ante una nueva figura de poder. No hay otra intención posible que impresionar al poderoso, hacerle a la vez objeto de una exhibición, y orquestar un ritual en que unos y otros participen como actores y como espectadores a la vez para mantener el orden o, acaso, restablecerlo. La sociedad estamental se manifiesta necesariamente tal y como se organiza: de arriba abajo. En cambio en las entradas, y aunque sólo sea como creadores del montaje, son los estamentos inferiores (todos pues sor Juana, y más aún la Iglesia Metropolitana que organiza y financia el arco, eran, sin duda, "alguien", pero menos que el virrey) los que llevan la

iniciativa haciéndose guionistas, escenógrafos, tramoyistas, actores... y consiguen hacer, del poderoso, espectador y espectáculo. Todos espectadores, todos espectáculo, con la sola diferencia de que el cortejo real o nobiliario sigue su movimiento. Si esto es cierto, es comprensible que una sociedad con claros síntomas de desgarró se empeñe en fiestas, procesiones y corridas, como recurso único para mantener el orden social; de no ser así, la España festiva del barroco es difícilmente explicable.

NOTES

¹ Zapata, Teresa. *La entrada en la Corte de María Luisa de Orleans. Arte y fiesta en el Madrid de Carlos II*. Madrid: Fundación de Apoyo a la Historia del Arte Hispánico, 2000. 22.

² Grossi, Verónica. "Figuras políticas y epistemológicas en el *Neptuno alegórico* de Sor Juana Inés de la Cruz." *Romance Quarterly* 51.3 (2004): 183-192, 189.

³ Fernández, Cristina Beatriz. "Ecos de la fiesta: La conjunción de las modalidades representativas en el *Neptuno alegórico* de Sor Juana Inés de la Cruz." *Letras de Deusto* 27.76 (1997): 197-205, 201.

⁴ Paz, Octavio. *Sor Juana Inés de la Cruz o las trampas de la fe*. México: Fondo de Cultura Económica, (1982), 214.

⁵ De la Cruz, Juana Inés. *Obras completas*. México: Porrúa, (1989), 777.

⁶ "Soldadesca." *Diccionario de autoridades*, 138.

⁷ López Álvarez, Alejandro. *Ideología, control social y conflicto en el Antiguo Régimen: El derecho de patronato de la Casa*

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⁸Cros, Edmond. *Ideología y genética textual: el caso del Buscón*. Madrid: Cupsa, (1980), 146.

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Interviews

INTERVIEW WITH LAURENCE BOSWELL

KATHLEEN MOUNTJOY

New College, Oxford

Over lunch in a busy juice bar in Clapham, RSC Associate Director Laurence Boswell and I sip blended celery and mint as we chat about the Spanish Golden Age, the summer 2004 Season at the Swan Theatre in Stratford-Upon-Avon. At the time of this interview, the first play of the season, *The Dog in the Manger*, was in the eighth of nine weeks of rehearsals in London before the company moved to Stratford for the opening of the season. I had been working for the past seven weeks on the production as script consultant for Lope de Vega's *El perro del hortelano*, translated for the RSC by David Johnston. On September 12, 2004, I asked Mr. Boswell a series of follow-up questions that appear here as a postscript to the initial interview. The season included four other Golden Age plays, including Tirso de Molina's *Tamar's Revenge*, translated by James Fenton and directed by Simon Usher. Nancy Meckler directed *House of Desires*, by Sor Juana Inés de la Cruz, and translated by Catherine Boyle. Miguel de Cervantes's *Pedro, The Great Pretender*, the final play on the Swan stage

that summer, was translated by Philip Osment and directed by Mike Alfreds. Pedro Calderón de la Barca's *Daughter of the Air*, in a new version by Sarah Woods, was to air on BBC Radio 3 at the end of November 2004.

KM: The Royal Shakespeare Company famously makes Shakespeare available to the modern theatergoer. Does it undertake a similar agenda in bringing seventeenth-century Spain to its audience through the Golden Age Season?

LB: Yes, and in fact the founding reason for the Swan, in its Constitution as it were, it is to provide a space for the presentation of plays from the time around Shakespeare, to give us a broader understanding of Shakespeare. That's really why the Swan was built. And it was originally meant to reflect Jacobethan (Elizabethan/Jacobean) plays, the less known texts of Fletcher and Johnson. Michael Boyd [the RSC's new artistic director] is using it now to present these Spanish plays separately from what's on at the main house. So, in the RSC putting these plays on there is necessarily going to be an implicit comparison; people are going to come along and will probably have seen a Shakespeare play before. They are coming to the home of Shakespeare in this country so the comparison is there, which I think is interesting and healthy.

KM: You can to some extent predict how much people know about Shakespeare, and especially in Stratford the audience tends to have a background in Shakespeare, but you can't predict how much

they know about Spain. [LB: No.] Do you think that this project will educate people about Spanish theater in some way?

LB: I think it will! I think it will, although that's not particularly the purpose, not particularly a founding, driving desire of mine. I want to entertain people.

KM: What were your criteria for selecting the four plays on at the Swan this summer? You've chosen a tricky Lopean comedy, a tragedy by Tirso, another comic play by a nun, and Cervantes's episodic comedy, followed by Calderón's *La hija del aire* for the radio. All of these plays boast strong female parts. Did that have to do with why you chose them?

LB: The agenda that I set out for everybody in the selection process was, first of all, quality. We wanted plays with a story to tell, with contemporary resonance, plays that have rich and complex themes. Quality was our first thing, our defining criterion. And secondly, I thought it was important that with our five choices, including the radio one, we reflect the diversity of the Golden Age output. So we've got the Sor Juana play which is clearly a broad comedy, we've got the Lope play which is a gorgeous tragicomedy/romantic comedy, and then you've got a mythological play of Calderón, a biblical epic of Tirso, and Cervantes's play which is not really a *comedia* by the classic Lopean definition, yet offers a great counterpoint to the other four because it's not written in strict Lopean form as all the others are. I'm very pleased with the breadth. Also,

I think it's hard to ignore the specialness of Sor Juana, the fact that a woman was writing in that period, the fact that that woman was also a nun, the fact that that play is a particularly secular one. The specialness and uniqueness of Sor Juana is hard to ignore. Another reason for the choice of plays was the strong female leads. Certainly I'm very aware that in the Shakespearean oeuvre, although it is clear there are some good female roles, most of the big ones, and most of the best roles, are for men. Yes, you've got Viola, and you've got Olivia, you've got Rosalind, but where's the female role to compare with Hamlet? Where's the female role to compare with Othello? Or Macbeth? Or Coriolanus? Or Timon? All the great roles really are male roles. And in *The Dog in the Manger* we've got a fantastic one. So, yes, it was particularly attractive that the plays contained strong roles for women.

KM: Although Spanish national theater clearly reveres its 'classical' plays, it's been reluctant to stage them without adapting the text or modernizing the language (even though the Spanish language has changed far less since the seventeenth century than English or French has). How much "adaptation" do you foresee in this season's translations?

LB: I think I would very much like one day to direct a Spanish Golden Age play, in Spanish, with a group of Spanish actors. And as soon as I do that, I would use the complete original text. I think that it is a very dangerous thing to underestimate your audience. So that's why our texts have, with varying degrees of success, all been set up to create accurate

translations. Not adaptations. There may be room for cuts in plays, because at times the points can be made more quickly. Lope's audience hadn't quite been deluged in narrative fiction the way that we are now, from a very early age, in every kind of media. I think that there are times that we can get the point quicker and therefore have to cut, there are times a cut would help, for example as indicated the changing of "*Serpalitionia*" and "*Catiborratos*" (*El perro* III. 2802 and 2816). I think to willfully reproduce what Lope wrote, and to leave the audience mystified, is silly. But to try to understand what Lope's written and what the sense of it was will provide a contemporary equivalent that makes the point he was trying to make. I think that's a reasonable level of accuracy.

KM: Do you not think that cutting the verbosity or some of the references that now are out of date might deprive the audience of experiencing a kind of narrative strategy that is essentially Spanish, and quite different to what they're used to?

LB: If you were cutting out huge rhetorical sequences, then that would be wrong, but if you're just missing the odd line here and there, because the point has been made, I think you're actually honoring Lope's intent, for Lope's a very economical writer. He doesn't ask the audience to hang around and listen; when he wants to make a point, he makes it. So if you were cutting large rhetorical speeches, because you were afraid the audience wouldn't be able to get their heads round it, then that would be bad, but the odd trim here and there

just needs to be done. And it may have been what Lope did as well; we don't know the nature of his texts.

KM: In developing a performance text, how has the literal translation influenced your choices in how to interpret lines?

LB: A lot, we kind of compare every line of the performance text with the literal because the cross-examination and the difference is a very critical one. So yeah, we use it a lot.

KM: Have you tried to seek timeless equivalents for words from a time and culture with which we don't necessarily share a vocabulary? I refer specifically to religious references such as Diana's line in *Dog*, "*hay manos que son/ como la paz de la iglesia,/ que siempre vuelven besadas*" (I. 1109-1111). David translated this to "It's one thing to kiss a bishop's hand:/ another to kiss a lover's" (Johnston's draft version 2.1, p.28) and then it changed in rehearsal to "like the chalice of wine at mass—/ her hand passes from mouth to mouth (Johnston's published edition, 53). Also with Tristán's claim to be called "*Quita-vidas*," (III. 3214) we've opted for the more contemporary, "the Liquidizer," but rejected Johnston's suggestion of "the Terminator."

LB: I guess again we've tried to find equivalents. I'm still not quite sure that "the Liquidizer" is right, it feels a little too kitcheny to me. I suppose the desire always is to communicate with the audience that's there, whilst respecting the original. How do we tell a story that our audiences can understand, or which isn't willfully obscure? That's

the principle, and at various moments that principle will be negotiated in different ways, but that's the basic principle. Also when we're on in Spain, I hope the surtitles are Lope's original text. [The RSC had been invited by the Festival de Otoño in Madrid to perform the season at the Teatro Español from 23 to 31 October 2004.]

KM: A question about *The Dog in the Manger*. The play is an old friend for you. [**LB:** Yes!] Not only what do you think this play is about, but also have you found new things in it this time?

LB: I think it's about strategy, it's about the interaction between primitive instinctual feelings especially, obviously, in the area of attraction and desire and how they are mediated, pressurized and shaped by social power (social, political, aristocratic power). It's that mixture, that primitive instinctual psychology, that very sophisticated and complex politics that makes it compelling.

KM: The proverb in the title points up cussedness and is angled therefore pejoratively at the countess Diana, yet doesn't she come off empathetically as the play's heroine?

LB: Often when writers choose a proverb, they choose it to mean whatever they want it to mean, like the Cheshire cat in *Alice in Wonderland*. At one level, the play does criticize Diana as a cussed dog. But also I think Lope looks, like writers do, very creatively at that proverb and he sees the pain and the complexity and the dilemma. He sees in the dog a tearing dilemma. And the dilemma is a very serious one, for all of us. We could clothe it in seven-

teenth-century terms and say that the dilemma between following our instinctual feelings of love and following the restraints of the honor code. But you could also put it in very much more accessible terms: do we stick to the essential rules and boundaries of our society and our psychological health, or do we let the id run amok, and have adulterous affairs and fight people in the street if you don't like the look of 'em? That dilemma, that conflict between instinctual feeling and socially determined norms of behavior, is still something that we all deal with, yet the socially determined norms have changed. And they're deliciously clear and bold in the Golden Age because they're all encapsulated into one word: Honor. And so the dilemma is sharper and clearer in the plays, but it is still a dilemma we all live with. Nobody comes out of the play in a singular way. Is Tristán the lovely, loyal servant, is he the cheating rogue, or is he the envious servant who might kill his master? At some point they're all true. Is Diana the heartless, malignant and aristocratic bitch prepared to trample over other people's feelings to get what she wants, or is she the innocent girl trapped in an inhuman honor code? Does she love Teodoro? She loves him, she loves him, yes, but she wants to be better than her maid. Not one character leaves the play with a simple moral or a simple perspective. And Teodoro, who's Teodoro? Is he out to ditch Marcela at the first chance, the ambitious guy who ditched his true love to rise in social position? Is he an honorable man who would give all that up? He's an honorable

man who decides to leave the country, but is it because he's terrified that these guys have a license out and are going to kill him? He's afraid of being discovered, so he marries off his childhood sweetheart to buy his servant's safety from the aristocrats. But also, he marries Marcela off to somebody he knows she doesn't love to stop Diana's heart. So by the end of the play he's a politician, an aristocratic politician strategizing away like the rest of them. And I think maybe that's what makes him a human being.

KM: A question about *Tamar's Revenge*: why did you choose this play and not any of the comic plays of Tirso suggested by the season's academic advisors?

LB: In terms of Tirso's comedies, there was a very successful production of *Don Gil de las calzas verdes*, and of all the comedies I read, and there were seven or eight, there were none that were remotely as good as that one. It's just a comic masterpiece, as far as I know. Maybe there are others that are as good as that, but none of the ones that Jack Sage or Jonathan Thacker brought to my attention were. The one that was the real challenger, in terms of the comedy, was the Hand one. I called it the Hand one, it was actually *The Woman Who Was Jealous of Herself*. And that had an opening conceit, which is kind of glorious and we can see it as a descendent of Buñuel, in which a man falls in love with a hand, has a secret obsession with a hand. That play really was a contender, but it is a curious and also disappointing play. The first act is wonder-

ful, and the second act then unfortunately begins to plateau, rather than build. The second act of *Dog* is just tremendous, its themes and its action build to incredible heights, while the other play just plateaus. Act three is not good at all; it just dips and dissolves, dissolves in repetition and just becomes plot. It doesn't develop its themes, and it's a very disappointing piece because, as I say, I think the first act is just glorious, incredibly modern and sophisticated, and it just doesn't quite add up. The rest of the other ones I found to be just very ordinary, they just didn't transcend the level of the formulaic. [The Compañía Nacional de Teatro Clásico obviously thought differently, staging *La celosa de sí misma* in a new version by Bernardo Sánchez in Almagro and Madrid in 2003.]

KM: What was it about *Tamar*, then, that gripped you?

LB: By the time we chose *Tamar*, we'd discovered that Nancy wanted to do Sor Juana and I wanted to do *Dog*, so we already had two plays with strong comedic influence. I should say, one is a completely a comedy and the other one is certainly a tragicomedy.

KM: Scholarly interpretations of Golden Age plays tended to conclude that Spanish playwrights focused more on themes and issues than on characterization, [**LB:** Yes.] although in Shakespeare, drama has tended to focus more on characterization. [**LB:** Yes.] As this is a company accustomed to performing Shakespeare, how do you think these tendencies will balance?

LB: I think that what's fascinating, what's attractive about the best Golden Age plays is that they do pursue an idea. As Lope said, you set up a problem, complicate it, and resolve it. In the best of the plays the problem is an actual human problem. How does Diana cope with fancying her servant? That's a very human problem, but it's also a problem that has implicit thematic complexity. I like the fact that the plays seem to be bound together by their plot, and around the plot there seem to be woven several separate dilemmas. So I don't think the play is ever really resolved, effectively never really resolved. They show you the dilemma, they complicate the dilemma, they enrich it, they take you deeper into unresolvable conflicts. I think theirs are essentially unresolvable conflicts in the *Dog in the Manger*, the conflicts between the instinctive primitive desires and socially defined norms. That's a conflict that goes on being worked out and negotiated day by day in every place all over the world. Every day.

KM: In both *Tamar's Revenge* and *House of Desires*, do you think that characterization takes a back seat or predominates in the two different plays? Does the characterization of David, for example, and the other principals predominate over themes of justice, love and mercy and so on?

LB: I think it's a kind of post-nineteenth century, post-Dickens invention to say that characterization takes a back seat in these plays. For Dickens and Thackeray, and all the great nineteenth-century novelists, who were obviously obsessed with character, a novel is something where you can develop

character very easily. I think there's a lot of Shakespeare criticism that likes to talk about character, but I don't think Shakespeare would have talked about character very much, and I think that's a bit of a modern idea. Lope gives you less information about character than Tirso does. Tirso seems to be slightly more interested in the novelistic detail of character. And Lope expects the actor and the director to flesh out the characters. Lope's main technical obsession was the plot. That seems to be the main obsession of his craftsmanship: how he develops theme through plot.

KM: A question about *Pedro de Urdemalas*. The best Spanish edition of the text points out the deficiencies and contradictions of Cervantes's text, but refuses to remedy all of them in the printed editions out of respect or reverence for the printed *Princeps*. Some scholars argue even that the nonsequential time scale is a deliberate ploy by Cervantes to remove the play from actuality. However, Jack Sage and I have prepared what we regard as a 'restored' text in our literal translation. How purist are you in this respect?

LB: I've been through Mike's anxieties about what's wrong with it dramatically, but Cervantes was a professional dramatist. [Mike Alfreds is the director of *Pedro, the Great Pretender*, the final play on the Swan stage in the RSC's Golden Age Season.] There are malfunctions in the text that I know Cervantes would not have wanted to be on-stage. I think with Cervantes, with that play, there are two solutions. One is that we have a corrupted

text that's been handed down, and is a mistake, for all we know the errors that it's full of are explained by that, compliments to a stage manager or pirated version or something like that. Or, the text we have is a text that is the result of the theater manager's desire to turn it into a three act play, and it represents an unperformed draft. It would be interesting to know, this being published in a scholarly journal, if anyone knows anything about that. It may be that all the problems are a result of the fact that we're looking at a text that has never been performed.

KM: How do you think Lope measures up to Shakespeare as a playwright?

LB: Nobody measures up to Shakespeare. It's a fruitless comparison really, because even Aeschylus and Euripides and Ibsen really, they just ...don't. He's just such a massive genius, Shakespeare; he's alone of all his tribe.

KM: To what extent is there cross-fertilization from techniques used in Shakespearean acting? Certainly there are points of comparison between Lope and Shakespeare in terms of acting style.

LB: Definitely! Definitely, Lope's craft centers a lot on how he manipulates plot, while in Shakespeare's craft he's obsessed with how he manipulates language. And our obsession in Shakespearean theater work is on the stressing of language, the structure of a line, and I think that's useful, but also it throws up new things at us because we're not used to an eight beat line. Some of the actors are concerned about how that feels different to the ten-beat line layout, pentameter.

KM: On that note, how have the Spanish Golden Age translators and directors tried to match the vocal and poetic qualities? I know that Philip Osment's translating *Pedro* into matching polymetric verse throughout, matching the different verse forms in *Pedro*, but how have other directors gone through the versification with the actors?

LB: I think what Philip's doing is absolutely fascinating, and I'm dying to see it. I think an obsessive use of rhyme is not familiar to our writing culture, our literary culture, and I think it will present challenges to the actors in terms of how they make it work. I know it will certainly present problems to Philip in terms of how he writes it because the two languages are different in the opportunities they offer a writer for rhyme. Rhyme on our ear means something very different than it does in Spanish. So it's an experiment, and it's an experiment that I am fascinated to see the results of. It's certainly something I've always wanted to see work, to see how it works. I think the work that we need to do as we go on, as we think about the next Spanish Golden Age season (say, in seven or ten years), the work should be very much about echoing the poetic qualities of the original. We can certainly get the narrative and the plot twists, we can honor those, but the actual nuance, the poetry of the language is something that I'm sure we can develop in our translations.

KM: Given the lack of a performance tradition of Spanish Golden Age plays in Britain, we not only lack examples to follow, but also there's no prece-

dent to react against. This will change when the company goes to Madrid. Are there any plans to engage with the expectations of the Spanish audience? How do you expect the plays to be received there?

LB: I've absolutely no idea, and that's very exciting. I always go to Shakespeare productions when foreign companies bring them over here, in Japanese or Icelandic, Swahili, Polish, French, and I certainly always look forward with great expectation to the cross cultural fertilization. I hope the Spanish audience, especially the Spanish audience that's less used to seeing these plays, will come with an open mind and indeed excited by the prospect, because we are working very hard to honor their playwrights, and to honor the work of their writers. I don't see why they shouldn't come and enjoy plays that they're probably otherwise unlikely to see. And although they possibly could have seen *The Dog in the Manger*, they wouldn't have seen it performed with an English perspective. And, they probably wouldn't have seen it performed by a group of actors who had been working on it for almost a year by then and in a repertoire with other Golden Age writers. I think this company is quite unique, certainly in recent Spanish theatrical history.

Sunday, September 12, 2004

KM: Director Mike Alfreds has presented a slightly reordered *Pedro* script for performance. Each episode in Pedro's life is announced separately

with its own title, invented during the rehearsal process. How do you react to the way Mike Alfreds has handled the problematic text? Do you think the episodic and textual issues have been resolved into a clear performance?

LB: I think the through line is very clear. Following the journeys and following Pedro, I think that a lot of things that on the page were worrying and contradictory have been swept away in the thrust of the action.

KM: Has the translation of *Pedro* into verse changed the way you view the translation of Golden Age plays?

LB: Certainly it's given me the confidence to say to writers, 'Well, Philip's done it, why can't you?' So yes.

KM: Has it changed the way you view David Johnston's philosophy of translation? Can you describe advantages and disadvantages of either method?

LB: I think what's Philip's done with *Pedro* has really added to the debate and added to the richness of the choices, and it's great. Philip's followed the verse-forms and he's done the rhymes, but that doesn't mean that the battle is over and won or lost. I think you could argue that there are more memorable lines in some of the other translations. I think that Philip's so concerned with the metrical structure only, with rhyme, that I would go again and ask him to put more meat on it, as I feel it's a bit pallid, myself. The structures are fine, and the rhymes are fine, although the cast needs to use the rhymes a bit

more. There's something to be said for the fact that a translation is an act of creation and an act of change, inevitably, as the poets used languages so differently and the languages themselves are so different.

KM: In our previous interview, I asked you if you thought this season would educate its audience about Golden Age drama. Do you think that it's created a new set of recognizable conventions such as addressing the audience directly, and the use of different verse-forms, that have educated its audience about Golden Age Spanish Drama?

LB: I'm sure it has, as we know from the marketing department that there are a lot of repeat visits. Of course a lot of people only come to see one show, but a lot of people are also coming to see two or three or four of the plays, and therefore they're inevitably going to know more about the Golden Age because of that. There seems to be a hunger and a passion for the season and people have become fans of it, and they've come again and again. I think the actors also have learned about how to play to them, and they've become more confident in all the different qualities of the Golden Age plays. The Tirso and Lope plays are more similar, as they are classic *comedias* from the Golden Age of the Golden Age, but both *House of Desires* and *Pedro* are quite different. Through those two plays, people have had a chance to see some of the more exotic and tangential pieces from the period. They've seen a Mexican piece from forty years later really, and they've had a play by Cervantes for the first time.

They've certainly had a mind-stretching experience, also because those are satires on what had been performed before.

KM: On that note, by the time *House of Desires* was written, the conventions she employs had become formulaic, and Sor Juana satirizes them ruthlessly in her play. Do you think the modern audience, now, with no conception of those tired conventions, can benefit from her satire in that play?

LB: I think they are picking up on the more general satire. I think Sor Juana clearly is having a go at the posturing and *machismo* of men, and you can still hear that hitting its target in the audience. But I don't think that her satire of Calderón and the conventions of the time are really going to be very alive for an audience now because they don't really know what's being satirized. Maybe the answer is yes and no, that our audiences can appreciate some of the satire, but you'd have to be living in Sor Juana's time and living with the conventions of the plays to get all the formal satire that she's playing with.

KM: Those viewers who come to see all four plays in the season might have more access to what's being satirized, as they will become familiar with the conventions and become accustomed to the style through multiple viewings.

LB: Definitely, they might have more access to the conventions and thus the satire than those who haven't seen *Dog*, but you can imagine if you were a Golden Age theatergoer, and you go every week to the theater, and this woman comes on and does a

complete piss-take of the conventions, it would have been delightful! It still is delightful, but we may be losing some of the humor.

KM: Why is it not the practice of modern drama to address the audience directly?

LB: Every generation wants to make theater more real and true and contemporary, and what seemed real and true to people towards the end of the 19th century and the beginning of the 20th century was to create the illusion of real life on stage. And so they found talking to the audience to be vulgar and theatrical and untrue and they wanted to change that. So that the authors that believed in that naturalistic convention which as I say is about 100-150 years old, would continue in that vein, but there are lots of contemporary writers who use direct address to the audience, such as Peter Nichols. I'm about to do a Euripides play [*Hecuba* opens in Stratford 18 February 2005] and at least two thirds of that is directed to the audience. I think writers who pretend the audiences aren't there need to get over themselves. The theatricality of the stage will assert itself in the end. Naturalism is actually now a very old convention, we really need to start saying that the reality and truth of the theater is that there is an audience there. Most writers throughout history always embrace the theatricality of the theater and they've always spoken directly to the audience.

KM: Perhaps that's part of the modern appeal of the Golden Age plays, in which the characters are

very aware of the audience's presence and use them, constantly.

LB: Yes that's definitely part of it. But, the naturalistic experiment turned the audience into kind of bourgeois scientists. "We've paid our money, and you will pretend to be real people, and we will study you like insects in your environment." Naturalism found its true home in the cinema. If you want to create the illusion of life, you put the camera on somebody. I think drama went through some strange birth pangs in the 19th century, towards the beginning of the 20th century, when it was actually trying to give birth to the cinema. Now having given birth to the cinema, we should just drop any of the bizarre conventions of naturalism, of pretending that the audience isn't there, to not talking to them. But that's what it was, really: the birth pangs of cinema, that's the home of naturalistic drama.

KM: What crossovers do you see in the play you directed, *The Dog in the Manger*, from the other plays? What new things do you think the other plays and the other Directors have brought to *The Dog in the Manger*?

LB: The whole company has clearly evolved and changed with each play. I think because Nancy decided to take such a very physical, almost dance attitude to staging the plays, and to the characterization of the plays, that physicality rubbed off on *Dog*. Mike encourages the actors never to repeat a performance, to play the relationships with an improvisational, jazz-like quality. That will start to make them play more in *Dog* as well. That's part of

the charm of an RSC season. Each of the experiences adds to their sum of knowledge and can't help but feed into each different play. Their experiences of doing *Dog* and *Tamar* will have fed into their approach to those later two, and those later two will have changed their perceptions of the initial two, so it's a process of constantly feeding and counter-feeding.

KM: Can you mention any examples of the crossover that you've noticed?

LB: I've noticed that when I see *The Dog in the Manger* after they've been doing *House of Desires* that they're much more aware of their bodies. They're including their bodies more in the characterization and I have no doubt that there will be a Mike-like quality in *The Dog in the Manger* now, which will probably just be to do with a bit of freedom to improvise on the moment. All the actors' relationships as people that this season has created have deepened and developed, and they all know each other so much better now. I notice every time I go and see *Dog* that I can see how the relationships have deepened, how also the characters have deepened, and their own sense of each of their characters has grown. It's a very real presence that comes with having done *Dog* sixty-four times. That show has grown in its own right, and it's grown through the other influences that have come to the actors.

KM: Do you think the RSC will do another Spanish season?

LB: It's possible. We are discussing it. Next year is the Jacobean season, the year after is the

Complete Works Festival, so everything that happens in Stratford will be Shakespeare, so the earliest it could be would be '07. But I think at some point in the future there will be a Golden Age 2. It won't be before '07 but it will happen at some point.

KM: What do you think will carry over into the future of the company from this Spanish Golden Age season? What have these plays taught the company about acting or about the theater?

LB: That's interesting. Those actors who were in it will have had a good RSC experience. I think when you get a good RSC company they really learn to appreciate the value of ensemble, of being with a group of people for a length of time. Also there is a joy in most of the plays, in Lope there's a great joy that will stay with the actors. He loved writing plays, and the characters in the plays had great love and great passion for life. The plays are also full of pain and suffering and darkness, and disappointment, but in all three there's a great love of theater, a great love of theatricality and of performance. I think that will definitely stay with the actors. Part of what the audience really enjoys is that these writers just write really good stories, and they write them for the theater, to be acted. And this season certainly helps to celebrate the theatricality of the theater. Most great drama has been dominated by poetry. And most great dramatists have been poets. That's one of the things to which we should return, to the dramatist as poet. We need poets like these back in the theater!

ÁNGELES HERIDOS Y MINOTAUROS SOLITARIOS EN *LA VIDA ES SUEÑO* DE CALDERÓN: ENTREVISTA CON CLAUDIA RÍOS

A. ROBERT LAUER

The University of Oklahoma

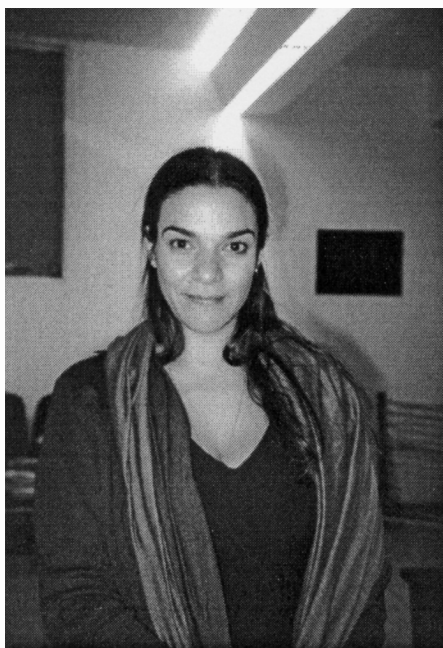
Con MARY CARMEN BEELER

Claudia Ríos nace en la ciudad de México en 1965 y realiza sus estudios profesionales en la Escuela de Arte Teatral del Instituto Nacional de Bellas Artes (INBA) y en la Facultad de Filosofía y Letras, en la carrera de Literatura Dramática y Teatro de la Universidad Nacional Autónoma de México (UNAM) de 1986 a 1990. Al graduarse en 1990, obtiene el premio de «La mejor Estudiante de México» del Ateneo de Ciencias y Artes. Como actriz ha participado en más de 30 obras teatrales, obteniendo de la Asociación de Críticos y Cronistas de Teatro en 1993 el premio de «Mejor Actriz del Reparto» por la obra *La noche de San Juan*, versión de Susana Wein sobre *La señorita Julia* de August Strinberg. Entre sus trabajos de dirección destacan 13 obras, entre ellas *La Celestina*, *la famosa tragicomedia de Calisto y Melibea*, de Fernando de Rojas, obra realizada en coproducción con el Fondo Nacional para la Cultura y las Artes (FONCA), IN-

BA y la Agencia de Cooperación Española. Esta obra le brinda a Claudia Ríos el «Premio a la Mejor Directora del Año», otorgado por la Asociación Mexicana de Críticos de Teatro. En el área de dramaturgia, Claudia Ríos ha escrito más de 10 obras de teatro, entre ellas *Las gelatinas*, que le brinda el Premio Nacional de Dramaturgia en 2000, otorgado por el Instituto Nacional de Bellas Artes y el gobierno de Baja California Norte, así como el apoyo del FONCA en 2003 para su puesta en escena. Es también guionista, con Lisa Owen, del largometraje *Falsas postales*. Actualmente prepara la obra *Sánchez Huerta* para el Royal Court of London y una obra para radio dentro del programa «México en Escena». En noviembre de 1999 inicia el trabajo de docencia en la Escuela de Arte Teatral con la materia de actuación. También colabora con el Maestro Raúl Quintanilla en el Taller de Teatro del Centro de Formación Actoral de TV Azteca. Ha sido docente en la Universidad Autónoma del Estado de México; actualmente imparte también la asignatura de actuación el Argos-Casa Azul.

La vida es sueño de Pedro Calderón de la Barca, obra adaptada y dirigida por Claudia Ríos, se estrenó en el Teatro El Granero en el Centro Cultural del Bosque, en la ciudad de México. La idea de montar la primera versión de *Zaragoza* de 1636, y no la de Madrid de 1636, fue idea de Mariana Giménez, quien hace el papel de Rosaura en esta obra. La puesta en escena de esta producción tuvo el apoyo de El Consejo Nacional para la Cultura y las Artes a través del Instituto Nacional de Bellas Artes, la

Coordinación Nacional de Teatro y el Fondo Nacional para la Cultura y las Artes. Esta versión de *La vida es sueño* se estrenó el 4 de octubre de 2004 y duró en las tablas hasta el 15 de diciembre de ese mismo año. Dura 2:30 minutos con intermedio.



Claudia Ríos

ARL: Bueno, ha sido un placer haber visto esta obra. En efecto para mí fue una gran experiencia haber presenciado sobre todo esta versión de Zaragoza de *La vida es sueño*. Quisiera preguntarte ¿por qué escogiste esta versión en particular?

CR: La analizamos Mariana Giménez y yo—Mariana es la responsable del proyecto—y cuando ella me invitó a ponerla en escena, me ofreció hacer cualquiera de las dos (la de Madrid o la de Zaragoza de 1636). Analicé las dos y a pesar de que la versión de Madrid es mucho más exquisita, erudita y más acabada—sí, me encanta—la de Zaragoza la encontré mucho más salvaje, humana, inmediata, con momentos—me parece—contestatarios con respecto al poder. Claro que a mí me hubiera gustado llevar la de Zaragoza en su versión fidedigna, pero por ejemplo, respecto al monólogo de Segismundo con el que acaba la segunda jornada yo pensé, van a venir muchos muchachos muy jóvenes a ver la obra y si tenemos ese otro momento que está tan acabado en Madrid, pues sería un crimen no ofrecérselo, ¿no? Pues va a ser la primera vez que la van a oír. Pero bueno, básicamente ése fue el criterio: [la versión de Zaragoza] me parece más teatral, más para los actores, menos para ser leída, por su acción dramática.



Mariana Giménez (Rosaura)

ARL: Eso le va a encantar a Ruano de la Haza porque ésa en efecto es su impresión, que es una obra más teatral. Me encantó el aspecto salvaje de la obra. Sin embargo, al escuchar el segundo monólogo de Segismundo, me pareció un poco raro, simplemente porque el Segismundo que presentas en escena es un hombre salvaje totalmente y de repente se pone demasiado elocuente pero ya veo que la razón fue para . . .

CR: Claro, una razón pedagógica.

ARL: . . . dar gusto al público.

CR: Pues más que nada es que sé que van a venir muchos estudiantes y que muchos de ellos espero que hayan sido tocados por la poesía de Segis-

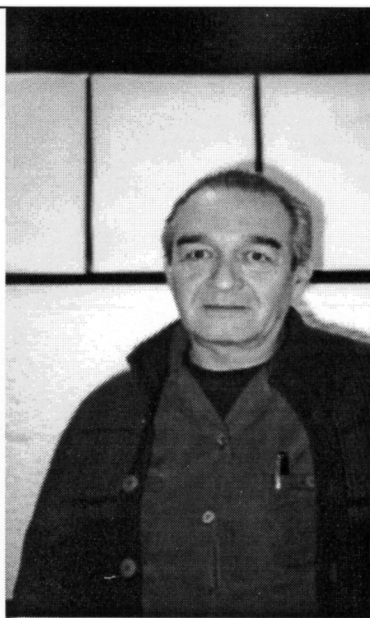
mundo, entonces considero mantener esa consistencia.

ARL: Tengo algunas preguntas. ¿Por qué pusiste a Segismundo vestido de ángel cuando lo traen a palacio la primera vez?

CR: Bueno, yo ahí nada más quería dar como una especie de imagen de inocencia absoluta. Es llevado con los ojos tapados. Esa es una imagen de un cuadro y por ahí lo trae Mariana, el libro, por cierto [*Symbolism*, de Michael Francis Gibson]. Pues está inspirado en esa imagen [de *El ángel caído* de Hugo Simberg], pero de pronto a mí también me ha parecido excesivo.



Juan Carlos Remolina
(Segismundo)



Fernando Becerril (Crotaldo)

ARL: También noté que Clarín en la tercera jornada parece un San Sebastián. ¿Lo hiciste a propósito y por qué?

CR: Bueno, porque él estaba junto con Segismundo encarcelado y entonces andaba yo viendo la manera de que uno estuviera amarrado y el otro también sometido. Encontré que era bueno utilizar ese elemento y después lo signifiqué. Si se fija, todos los montajes siempre tienen mucho como de pintor. Entonces toda la pintura barroca y renacentista es casi en la que me inspiro, la que me lleva de la mano con los textos. No sé por qué. Tiene que ver con mi estilo. La manera de entenderlos. Pero siento que visualmente las obras clásicas, sin que haya pantallas de televisión o enlaces, son espectáculos. Me gusta mucho la pintura y las imágenes pictóricas porque siento que crean un ambiente que sostiene la palabra.

ARL: Ahora capto mejor la decisión de usar el cuadro del Minotauro [de George Frederick Watts] en la programación, porque en efecto este Segismundo fue un Minotauro.

CR: Lo leí en el libro de *Calderón nuestro contemporáneo* [de Francisco Ruiz Ramón. Madrid: Clásicos Castalia, 2000] donde el autor nos da una gran explicación de que Segismundo es como el Minotauro y Rosaura es Ariadna, y Segismundo va siguiendo a través del laberinto y cuando llega a palacio es como si fuera a una fiesta brava, ¿no? Todos andan toreando. Entonces para mí la imagen de Segismundo es como la de un toro enloquecido, embravecido—sin entrar a esa cuestión estilística

que tienen los demás personajes—que fortalecía mucho más el carácter del que ha vivido encerrado.

ARL: Este Segismundo me impresionó mucho, me convenció totalmente. He visto esta obra varias veces; empero hay algo que no convence en Segismundo, sobre todo el uso de esos largos parlamentos, tan elocuentes, viniendo de un hombre que ha estado encerrado tantos años. Pero aquí me encantó, por ejemplo, la manera cómo declama el primer parlamento, casi suspirando. Me persuadió mucho, me convenció mucho, me gustó mucho.

CR: Sí, lo que nosotros analizamos es qué él está solo. Y bueno, básicamente lo que yo quería lograr con esa imagen era un poco hablar de tanta gente que está sin libertad, como los presos que están en Guantánamo, los afganos, esas personas que casi estaban ahí; ellos están ubicados en ese primer monólogo con los ojos tapados, los oídos, amarrados, que sólo los sacan quince minutos pero no hablan con nadie. ¿Qué pensarán esas personas que no ven nada, no oyen, no tocan, nada?

ARL: Qué bella imagen. ¿Así que es una forma de actualizar la obra?

CR: Sí, y hablar de la gente que no tiene libertad.

ARL: ¿Qué tal el rey Basilio? Me sorprendió la forma de presentarlo, casi como un Buda. No sé. ¿Cómo ves tú a Basilio?

CR: Respecto a la presentación del rey Basilio, lo que yo quise era dar, pues sí, un personaje que está más allá, cerca de las estrellas, que no cumple con los demás.

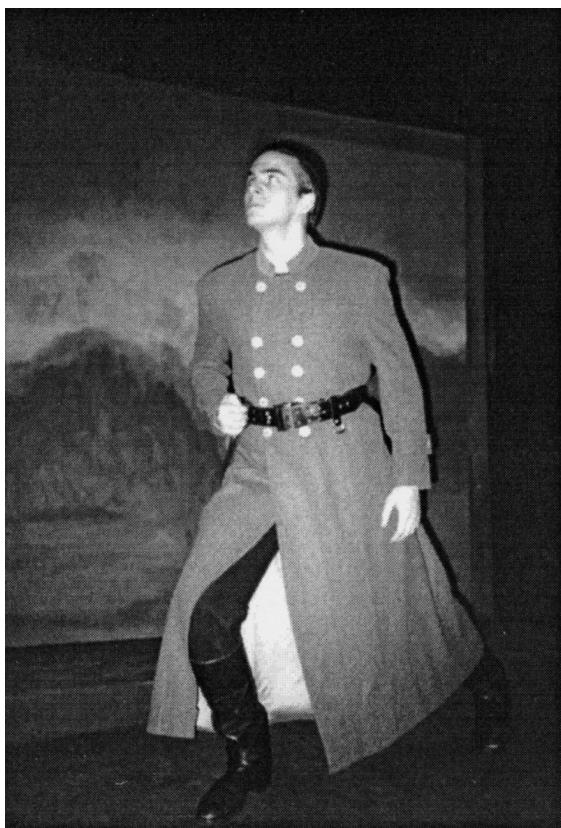
ARL: Entonces salió muy bien, ¿no?

CR: Por lo menos eso es lo que se intentó sacar.

ARL: También noté que la obra es de gran violencia e intensidad, tanto psicológica como física. Es en efecto una obra tétrica, melancólica. ¿Ves algo positivo en la obra?

CR: Sí, el proceso que va llevando Segismundo. A mí me parece extraordinario. Me parece que es para llamarnos la atención acerca de alguien que se ignora, que no se conoce a sí mismo, y cómo vamos viendo su proceso hasta el auto-conocimiento absoluto, que casi para mí tiene que ver un poco—es un símil—con todo lo que es la alquimia medieval, que va del desconocerse a la conjunción cuando dice que «soy un compuesto de hombre y fiera». La superación y la purificación, o sea, cuando él perdona, el perdón que le otorga al padre a mí me parece que es lo que lo sublima, lo que le hace trascender espiritualmente. Claro, abniega su deseo y su amor por Rosaura, por mantener un orden. También lo que me interesa muchísimo de Segismundo es que él comprueba que sí puede haber designios pero que sí hay libre albedrío. Y que si tiene a su padre a los pies es porque lo puede perdonar. Entonces, ese momento cuando dice, «Del suelo, padre, levanta» (232;3.3237) a mí me conmueve de una manera . . . porque es un libre albedrío hacia el perdón, hacia la compasión.

ARL: ¿Qué tal esa compasión que no se da a los soldados que lo han liberado? ¿Qué piensas tú de ese momento?



El soldado libertador

CR: Es como paradójico, ¿no? Pero él tiene que mantener el orden. O sea, lo interesante de este momento de Segismundo es que tiene que tomar decisiones dolorosas en todos los momentos, y si no castiga a los traidores no va a haber orden. Aunque

es paradójico, porque sí perdona al padre. Pero esta cuestión compleja y contradictoria es la que me parece que hace que Segismundo sea un personaje tan entrañable.

ARL: Bien. ¿Hay alguna otra obra que estás planeando en el futuro?

CR: Pues yo quisiera dirigir todas. Soy una viciosa. Soy una inconciente. Porque me ando metiendo con obras que a todo el mundo le dan miedo. Y yo no sé por qué no me dan miedo. Pero algún día quisiera dirigir *Otelo*.

ARL: ¿*Otelo*? ¿Por qué?

CR: Porque creo que es una obra que yo la entendería muy bien. Yo vivo con los fantasmas de la imaginación. Así como con los fantasmas del vértigo de no saber lo qué uno está percibiendo. A mí Segismundo me metió en una crisis de vida tremenda a partir de estudiarlo; lo lleva a uno a preguntarse acerca de todo: si lo que veo es real o es sueño. Yo creo que ya tuve acceso a esta parte tan sublime. Quisiera ahora trabajar algo más salvaje, como los celos.

ARL: Que bien. Soy un aficionado a tus obras. He visto la *Celestina* que presentaste en El Paso (Chamizal, 2000), que fue una maravilla inolvidable. Y ahora he visto esta otra obra inolvidable y espero que si haces un *Otelo* quizás en un momento puedas dar también un *Médico de su honra*, que también trata de los celos.

CR: Bueno, *El médico de su honra* la puso hace poco Aracelia Guerrero. Entonces, pues bueno, me da más miedo Calderón, por el verso y por toda esa

cuestión formal que es complicadísima, pero bueno, yo creo que ya con ésta aprendí algo. Ya tendría que haber aprendido mucho. Pero sí, el teatro clásico es mi vida.

ARL: Bueno, cuando estrenes otra obra clásica, avísame, y estaré de vuelta en México para verte. Muchas gracias.

CR: Muchas gracias, muy amable.



Claudia Ríos

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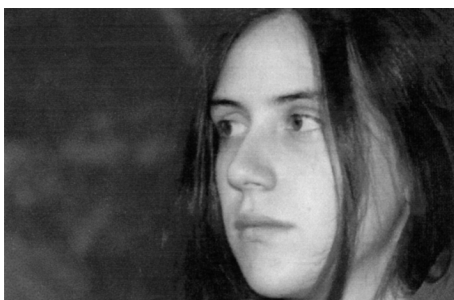
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LA VISIÓN DE ANA ZAMORA SOBRE LA PUESTA EN ESCENA DEL TEATRO DEL SIGLO DE ORO

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Ana Zamora (Madrid, 1975) tiene el Título Superior en Dirección Escénica de la Real Escuela Superior de Arte Dramático de Madrid, y su formación complementaria incluye diez años en talleres y clases, entre los que se cuentan: Taller Municipal de Teatro del Excelentísimo Ayuntamiento de Segovia (1990-1994), “Técnicas de Teatro de Calle” (1995), “Gestión y Producción Teatral” (1995), “Iniciación a la Puesta en Escena” (1996), “Dirección Escénica” (1996), “Producción y Distribución Teatral” (1998), “Dirigir a Brecht y Müller” (1999) y “Classe de Maîtrise de Mise en Scène” (2000). A lo largo de estos años, Ana ha participado también en las puestas en escenas de varias obras teatrales, algunas de las cuales son:

- “Auto de los Cuatro Tiempos” (2004): de Gil Vicente, versión y dirección de Ana Zamora. Formaba parte del XXVII Festival de Teatro Clásico de Almagro.
- “Auto de la Sibila Casandra” (2003): de Gil Vicente, versión de Ana Zamora. Formaba parte del XXVI Festival de Teatro Clásico de Almagro, y del programa del Teatro de la Abadía, en Madrid.
- “El Amor al Uso” (2002): comedia de Antonio de Solís y Rivadeneyra, representada dentro del XXV Festival de Teatro Clásico de Almagro.
- “Comedia llamada Metamorfosea” (2001): comedia de Joaquín Romero de Cepeda, representada en XXIV Festival de Teatro Clásico de Almagro.
- “Mujer y Teatro” (2001): un recorrido por el papel desempeñado en la España de principios del siglo XX por la mujer, en el campo de la dirección escénica.
- “Historia de una Famosa Hechicera” (1996): dramaturgia y puesta en escena de un espectáculo que se mantuvo en gira durante un año por Castilla y León.
- “Solsticio” (1995): dramaturgia a partir de un estudio etnográfico sobre tradiciones estivales en Castilla; espectáculo de calle.

También durante los últimos diez años, Ana ha trabajado de ayudante de dirección en varias obras teatrales:

- “El Libertino” (2003): Teatro de la Abadía, Madrid.
- “Algún amor que no mate” (2002)
- “Ubú Rey” (2002)
- “Comedia es el mundo” (2000): comedia de Jerónimo de Carrión.
- “Rol” (1998): obra mostrada en el ITS Festival de Amsterdam.
- “Historia de Amor y Muerte” (1994): obra sobre textos de Federico García Lorca.

Además de su participación en estos trabajos, Ana ha publicado varios artículos sobre el teatro, y ha participado como ponente en diversos encuentros y conferencias, en España y Alemania. En el año 2001, recibió el Premio José Luis Alonso, otorgado por la Asociación de Directores de Escena al mejor director novel de la temporada, por su puesta en escena de *Comedia llamada Metamorfosea*. Un año después, los representantes de los medios de comunicación segovianos le otorgaron a Ana el Premio Segoviana Bien Vista, Categoría de Cultura y Arte.

Ana y su compañía *Nao d'amores* escenificaron en el Festival de Teatro Clásico de Almagro de 2004 el *Auto de los Cuatro Tiempos*, de Gil Vicente

(¿1460-1536?). Esta obra, al igual que el *Auto de la Sibila Casandra*,¹ texto sobre el que trabajó Nao d'amores la pasada temporada, figura en el índice de la *Copilaçam* de 1562, bajo el epígrafe impreciso de *obras de devoción*.²



Auto de la Sibila Casandra

Se trata de un auto religioso, escrito para ser representado en un espacio sagrado, la capilla de São Miguel en el Paço Lisboeta de Alcáçova, como parte del oficio litúrgico de los maitines de Navidad. Las discrepancias de la crítica sobre la fecha de esta primera representación aún no han sido resueltas, pero se supone que debió de realizarse entre 1503 y 1511.

A pesar de las semejanzas que guarda con otros autos de Navidad, el *Auto de los Cuatro Tiempos* se aparta de cualquier tradición dramática anterior o posterior, tanto en sus fuentes como en su estructura. Según Eugenio Asensio, este auto deriva directamente de un género lírico musical: las Laude, del que proceden, asimismo, las Sacre Represen-

tazioni italianas. Y resulta obvio que Gil Vicente combina la escenificación del Laudate y el Benedicte del Oficio Menor de Nuestra Señora, rezado en Adviento, con otras fuentes de inspiración, como son la iconografía de las Imago Mundi medievales, la cosmología escolástica de Bartholomaeus Anglicus (*De proprietatibus rerum*), la Homilía de Beda sobre Lucas I, y la Coronación de Juan de Mena. A todo esto habría que añadir además que en el origen de este auto, como en el de los *Triunfos de Invierno* y *do Verão*, están las celebraciones paganas en torno a la llegada de la primavera.

Toda esta erudición de *segunda mano*, se combina con una visión primorosa de la naturaleza, donde Gil Vicente se vale de los tesoros de la poesía de tipo popular peninsular.

Gil Vicente utiliza en este auto recursos comunes a otras obras de la Copilaçam, como la superposición de la mitología pagana (Las Cuatro Estaciones) a la teología cristiana, o de lo divino (El Nacimiento de Cristo) a lo humano (la serie de los trabajos y los días, el amor profano de las cantigas). Debido a esta complejidad formal y temática, la crítica no ha logrado adscribirlo a un género preciso. Por su mezcla de personajes sagrados y profanos, Michaëlis de Vasconcelos lo llama auto sacroprofano y quasi comedia; por su parte, Eugenio Asensio opina que se trata de una lauda escenificada.

Esta obra destaca sobre otras por su riqueza simbólica, y por la correspondencia entre elementos paganos y cristianos que se dan en ella. La singula-

ridad del *Auto de los Cuatro Tiempos* radica en la asociación de Júpiter, máxima divinidad del Olimpo pagano, con la adoración de Cristo, en el día 25 de diciembre, fecha del nacimiento de éste, en la tradición cristiana, y de un nuevo sol y un nuevo año, en las creencias paganas.

La sustitución de los pastores (tipos realistas) por las estaciones del año (personajes simbólicos) traduce un sentimiento nuevo: la idea renacentista de la armonía cósmica. El principio dialéctico de la *discordia concors* se dibuja aquí con nitidez: el Niño Jesús, alrededor del cual gira toda la creación, concilia a Júpiter y al Rey David, la Ley Natural y la de Moisés. A través del ciclo de las estaciones, el amor se inserta en la renovación cósmica y es, a la vez, el origen y el centro de la armonía universal.

Auto de los Cuatro Tiempos: Un serafín, anuncia el nacimiento estelar de Cristo en el universo como hijo de una emperatriz sideral. Las jerarquías angélicas acuden a adorarlo cantando un villancico y, en seguida, aparecen los Cuatro Tiempos. Se adelanta primero el Invierno, en la figura de un pastor, intercalando en su monólogo el canto de otro villancico. La primavera hace lo mismo mientras describe una naturaleza bucólica y recuerda los signos zodiacales que coinciden con la estación. La llegada del Estío, con sus sequías y epidemias de fiebre, provoca la irritación de la Primavera, por lo que se enzarzan en un intercambio de insultos que sólo consigue aplacar la entrada del Otoño. Júpiter, representante de los dioses paganos, viene a anunciarles la caída de los ídolos, y todos parten,

cantando, a adorar al nuevo Dios. Por fin hace su aparición el rey David en la figura de un pastor, representando a la Antigua Ley, que va intercalando en sus ofrendas la lectura de los salmos. Todos los personajes acaban entonando a coro el *Te Deum*.

MJM: ¿Cuáles son los desafíos de poner en escena una obra teatral del Siglo de Oro?

AZ: Quizá el gran desafío sea el hacer comprender al público, que lo que estamos proponiendo no tiene nada que ver con la arqueología teatral. Que a través de un texto escrito hace muchos siglos, estamos hablando de nosotros mismos, de nuestras propias inquietudes, que en el fondo no son tan diferentes a las de nuestros antecesores. No hemos cambiado tanto como creemos.

MJM: ¿Cómo decides cuál es el mejor modo de poner en escena una obra teatral?

AZ: Soy bastante metódica en mi trabajo, quizá porque no hace tanto que terminé mis estudios de dirección de escena y aunque ya voy introduciendo formas de trabajar de las gentes con las que he ido colaborando, aún me rijo por una metodología estricta. Mi manera de abordar una puesta en escena es exactamente igual a la hora de enfrentarme a un texto clásico que a un texto contemporáneo, aunque en el caso de los clásicos hay que contar con el añadido extra que supone el trabajo sobre el verso.

Comienzo el proceso por una fase de documentación en torno a la época, el autor, y su obra. Posteriormente investigo todo lo que tiene que ver con el texto, tanto los estudios filológicos, como el

cotejo de las distintas ediciones. Esta fase de documentación se cierra con el análisis de publicaciones y posibles grabaciones de otras puestas en escena, que permitan acercarme a la visión que otros directores han tenido sobre el mismo texto.

A partir de la investigación realizada, intento establecer un significado de la obra escogida en su propio contexto temporal, para proponer posteriormente una “lectura contemporánea” del mismo. Esta lectura contemporánea es el eje a partir del cual articular los elementos de significación que configuran la puesta en escena. Como en todo proceso artístico, siempre hay decisiones que tienen que ver con la intuición, pero si la metodología se ha realizado estrictamente, normalmente, al final descubres un vínculo que lo hace justificable dentro de la lógica de la construcción dramática de la propuesta.

MJM: ¿Hasta qué punto contribuye la puesta en escena para el entendimiento y aprecio de la representación por los espectadores?

AZ: En el caso de un repertorio tan complejo como el que ahora abordamos, es fundamental. Para el lector medio de hoy, los textos renacentistas resultan bastante crípticos. Nosotros los organizamos, rescatamos y reconstruimos el elemento dramático, en ocasiones oculto por la preponderancia de la lírica, y hacemos un teatro muy directo para el público.

Sin hacer concesiones que rebajen la calidad cultural de nuestra propuesta, intentamos abrir al “espectador medio” la posibilidad de acceder al

ámbito del teatro renacentista, por lo general acotado para los filólogos.

MJM: ¿Cuál es su objetivo principal cuando pone en escena una obra?

AZ: No creo que se pueda hablar de un único "objetivo principal". Yo quiero contar historias, transmitir aquello que a mi me conmueve o me inquieta, hacer que el público se divierta y que vuelva a su casa preguntándose cosas, cuestionándose lo que ha visto y en actitud activa. Creo que si he elegido hacer teatro y no televisión, por ejemplo, es porque creo en este arte como generador de pensamiento.

MJM: ¿Hace muchos cambios en la puesta en escena recomendada por el dramaturgo en el texto original? ¿En qué se basan esos cambios?

AZ: Creo firmemente en la independencia creadora del director de escena con respecto al dramaturgo a la hora de materializar una puesta en escena, al menos cuando hablamos del repertorio clásico.

La única limitación que acepto a la hora de abordar el montaje de un texto clásico, es el sentido común. Si se parte de una seriedad en el trabajo, y existe una coherencia en la propuesta escénica, no creo que haya que ponerse barreras a la hora de realizar intervenciones sobre el texto dramático.

Habitualmente realizo bastantes cambios en el texto original, que van desde la eliminación de escenas enteras, a añadir otras escenas de otras obras, o la reubicación de parlamentos en boca de otros personajes. Todo ello en función de una propuesta construida sobre una férrea base conceptual.

MJM: ¿Qué le llevó a querer montar el “Auto de la Sibila Casandra”?

AZ: Con nuestro anterior montaje “Comedia llamada Metamorfosea”, de Joaquín Romero de Cepeda, descubrimos un ámbito que se nos mostraba apasionante: el de las piezas consideradas “secundarias” del repertorio renacentista.

El “Auto de la Sibila Casandra”, nos permitía seguir investigando en esta línea de trabajo. Ahondar en un autor de primerísima fila como es Gil Vicente, cuyos textos suponen una base sólida para construir puestas en escena, pero en los que al mismo tiempo predomina lo lírico sobre lo dramático. Esto abre un mundo de posibilidades en la articulación de elementos de construcción dramática y nos permitía seguir investigando en la integración de un tipo de teatro muy sintético, con la música interpretada en directo con réplicas de instrumentos de época, e integrada en la acción dramática.

Todo ello encuadrado en el marco Renacentista, base de nuestra propia cultura, y remitiéndonos a un tipo de sensibilidad que, sinceramente, nos resulta realmente conmovedora.

MJM: Su compañía se llama *Nao d' amores*. ¿Podría explicarme el origen de este nombre?

AZ: “Nao d'amores” es el título de una obra de Gil Vicente que fue representada por primera vez en 1527 y publicada en 1562. La obra muestra cómo un Príncipe de Normandía relata a la personificación de la Ciudad de Lisboa sus males y su esperanza de salvación: Sufre mal de amores y solicita una nave para arribar a la isla de la Ventura, donde

encontrará los medios para salvarse. Partirá guiado por el dios Amor y acompañado de otros enamorados, infelices como él, pero dispuestos a buscar remedio a sus males.

Para nosotros, esta obra propone un “viaje de locos enamorados”, y nosotros somos un poco eso. Desde el 2001, año en que creamos la compañía, navegamos viviendo nuevas experiencias personales y teatrales, en busca de nuestra propia Ventura.

MJM: ¿Quiénes son los componentes de *Nao d’amores*? ¿Y cuál es su filosofía de trabajo?

AZ: “Nao d’amores Teatro” surge en el año 2001, bajo la protección de otra compañía con bastante experiencia, pero compuesta también por gente muy joven: “Noviembre Compañía de Teatro”. Eduardo Vasco, director de “Noviembre” y que el mes próximo tomará cargo como nuevo director de la “Compañía Nacional de Teatro Clásico”, había sido mi tutor en la “Real Escuela Superior de Arte Dramático”, y decidió apostar por mí poniendo a nuestra disposición su propia infraestructura técnica, y aportando el soporte económico y moral que necesitábamos para iniciar nuestra andadura profesional.

De esta manera, podemos decir, que “Nao d’amores” nace con un transfondo artístico puramente vocacional, defendiendo una manera de hacer y de ver el teatro y que aún hoy, subsiste independientemente de “Noviembre Compañía de Teatro”, manteniéndose al margen de la ley de la oferta y la demanda que impone el teatro comercial. Todos los componentes de “Nao d’amores” compaginamos nuestra labor en la compañía con otros trabajos en

el ámbito de la música y el teatro, lo que nos hace ser absolutamente libres a la hora de tomar decisiones artísticas.

Aunque los componentes de “Nao d’amores Teatro” han ido variando a lo largo de los tres montajes que hemos realizado como compañía, sí podemos hablar de un equipo artístico más o menos estable, que ha ido creando un tipo de estética que nos caracteriza: Alicia Lázaro como directora musical, arreglista y compositora, Déborah Macías como figurinista, David Faraco como experto en el trabajo de títeres, Miguel Ángel Camacho como iluminador, Luisa Hedo y Henar Montoya en tareas de producción, y Elena Rayos, mucho más que actriz y colaboradora ayudante de los distintos ámbitos artísticos.

Contamos también con un grupo de actores que se identifican con nuestro proyecto, y compaginan el trabajo en otras compañías (la mayoría forma parte de “Noviembre Teatro”) con su participación en nuestros montajes.

También contamos con un grupo de músicos que, encabezados por nuestra directora musical que también actúa como vihuelista, compaginan su labor como pedagogos musicales y concertistas con el mundo del teatro: Alba Fresno y Sofía Alegre que tocan la viola de gamba, Elvira Pancorbo con las flautas, Isabel Zamora con el clave, y Nati Vera como cantante.

Todo ello dirigido por mí como capitán de barco, y al mismo tiempo como “figura empresarial”, que mantiene este colectivo dentro del ámbito de la legalidad.

MJM: En el Festival de Teatro Clásico de Almagro de 2003 y 2004, *Nao d' amores* ha escenificado dramas de Gil Vicente. ¿Por qué han elegido representar obras de este dramaturgo en las dos ocasiones?

AZ: Mis abuelos son filólogos, y desde niña me he criado en un ambiente de absoluta devoción por nuestra literatura clásica y en especial por el “elemento popular” que caracteriza a algunos de los grandes autores del “Siglo de Oro”. Yo he heredado ese amor por la tradición popular, esa capacidad de apreciar una temática que quizá no me correspondería generacionalmente pero que me resulta conmovedora. Gil Vicente es, en mi modesta opinión, el gran representante de esta manera de hacer literatura dramática, y para mí es un placer convertirlo en materia escénica.

Mi gran conquista ha sido embaucar a toda una compañía para trabajar sobre un autor que sobre el papel les resultaba muy distante, y conseguir que poco a poco compartieran conmigo la emoción que producen sus versos, y el placer de transmitir al público aquello en lo que realmente se cree.

MJM: ¿Qué importancia tiene la música en las representaciones de su compañía?

AZ: Una importancia enorme que nace de mi colaboración con Alicia Lázaro, experta pedagoga, intérprete, instrumentista, investigadora, compositora, especialista en Música Antigua y mil cosas más. Desde nuestro primer espectáculo, incluimos músicos en directo en las representaciones, y co-

menzamos a investigar su integración en el espectáculo.

Lo que en un principio comenzó como mera ilustración y acompañamiento sonoro, ha ido evolucionando hasta convertirse en un elemento fundamental e imprescindible en la construcción narrativa del espectáculo, absolutamente integrado en la acción dramática.

MJM: ¿Por qué han elegido escenificar el *Auto de los Cuatro Tiempos* en el Festival de Teatro Clásico de Almagro de 2004?

AZ: Por dos razones fundamentales, por una cuestión de forma, y por una cuestión de contenido. En el aspecto formal esta pieza a medio camino entre la moralidad y la alegoría, que habla de la conciliación de las edades mediante las cuales la religión concibe la evolución de la civilización humana, nos permitía jugar, experimentar, seguir indagando en una serie de recursos teatrales apuntados en otros montajes.

En cuestión de contenido, más allá del complicado análisis de su significado, lo que a nosotros nos fascinaba de la obra era el modo en que el autor plantea esta conciliación: a través del Amor. Decidimos trabajar sobre el “Auto de los Cuatro Tiempos”, convencidos de que este texto es mucho más que un canto de alabanza a Dios, como han señalado los filólogos. Para nosotros es un medio que nos permite hablar del Amor como principio que mantiene el mundo en constante movimiento y que es origen y centro de la universal armonía.

MJM: Para usted, ¿qué representan los títeres y por qué tienen un papel importante en el *Auto de los Cuatro Tiempos*?

AZ: Ante un teatro no regulado por paradigmas realistas rígidos, ni preocupado por anacronismos, en el que dialogan personajes alegóricos, mitológicos y figuras bíblicas, elegimos el teatro de títeres como recurso que acumula todas las inverosimilitudes posibles: el tamaño de los personajes, los materiales de que están hechos, los movimientos que ejecutan, la inmovilidad de sus rasgos y su mirada nada es verdadero. Partimos de la utilización del títere como instrumento, no como fin en sí mismo.

A la hora de enfrentarnos a un texto complejo, como es el *Auto de los Cuatro Tiempos*, la utilización de los títeres nos permite situarnos en un código simple, quizá ingenuo, pero a la vez integrador, que nos sitúa en el campo de la metáfora, y que supone un espacio privilegiado para lo poético.

Además, creo que hay algo en el propio carácter de la obra, que inconscientemente nos lleva a pensar en los títeres, y que posiblemente tenga que ver con el origen del teatro de muñecos, y su relación con las ceremonias religiosas. En la Edad Media y en el Renacimiento, los constructores de muñecos y figuras articuladas eran perseguidos por la Iglesia, acusados de usurpar la función de Dios. Esta referencia nos abre un mundo de enormes posibilidades en la investigación de la relación entre títeres y actores, entre muñecos y manipuladores: dos formas de arte se unen en algo común, con los recursos de unos y otros para contar una historia.

MJM: ¿Qué planes tiene para el futuro?

AZ: Acabamos de estrenar "Auto de los Cuatro Tiempos", otra pieza de Gil Vicente, con la que hemos culminado un proceso de investigación formal.

En este caso hemos dado muchísima importancia a la utilización de los títeres, combinados con la música en directo y el trabajo actoral. Este espectáculo hará temporada en Madrid en Enero del 2005, y continuará en gira por España.

Es complicado sacar adelante una compañía privada como es nuestra "Nao d'amores", configurada por gente muy joven e inexperta en el ámbito de la producción y la distribución teatral. De todas maneras estamos recibiendo apoyo de entidades privadas e instituciones públicas y así es un lujo trabajar. Por otra parte, yo continúo trabajando como ayudante de dirección en el Equipo Artístico del "Teatro de la Abadía" en Madrid, que dirige José Luis Gómez, donde tenemos muchísimos proyectos, que van desde la producción de obras propias, hasta la programación de compañías invitadas, o la realización de cursos de formación para nuestro elenco estable.

Aunque me faltan horas del día, tengo también muchos proyectos propios de puesta en escena para el 2005, e incluso para el 2006: más clásicos y con ganas también de abordar un contemporáneo. Pero da mala suerte hablar de proyectos que aún no están cerrados.

NOTES

¹ “Ana Zamora [...] ha conseguido en este montaje un logro harto difícil: que el espectador actual se sienta transportado a un territorio mágico donde [...] no sólo todo es posible, sino real”. [...] “Una deliciosa oportunidad para conocer y reconocer los orígenes de nuestro teatro”. (*ABC Nacional*, 10 de enero de 2004); “Muy probablemente no se haya hecho en España una representación tan primorosa, virtuosa y humanística [...]”. (*La Razón Nacional*, 12 de enero de 2004)

² La información sobre el *Auto de los Cuatro Tiempos* se encuentra en el *dossier* preparado para el Festival de Teatro Clásico de Almagro, 2004.

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Theater Reviews

The Mayor of Zalamea or *The Best Garrotting Ever Done*. By Pedro Calderón de la Barca. Dir. Gemma Bodinetz. English version Adrian Mitchell. Everyman Theater, Liverpool UK. 25 February 2004. (Play's run: 13 February – 6 March 2004)

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Liverpool's two main theaters, the 700-seat Playhouse and the 450-seat Everyman, began life under a new artistic regime in 2004 with productions of John Osborne's *The Entertainer* and Calderón de la Barca's *The Mayor of Zalamea*. The latter, which played at the smaller venue, was described as a 'daring' choice by its director, Gemma Bodinetz, one half (with Deborah Aydon) of the new artistic team. In a 'page-to-stage' discussion open to the general public before the matinée performance on 25 February, the director, despite her initial reservations about staging the play, expressed her long-term admiration for Calderón's honor drama which had attracted her for three reasons: its theme of rape across a class divide; its rule-breaking transformation from 'rip-roaring comedy' after act 2 to tragedy in act 3; and its lack of stage directions which she found liberating.

Bodinetz met the challenge presented by Calderón's play with great common sense and considerable verve. For her production she asked Adrian Mitchell to update his clever verse adaptation of the Spanish, originally done for the National Theater in London in 1981. (Mitchell himself reflects upon the development of his translation in a programme note.) Bodinetz also managed to recruit a versatile and talented group of actors, capable for the most part of dealing with lighter and darker moods. Above all, however, the director was sensitive to the need to keep the play moving. The production was never halted for scene changes and stage properties were kept to a minimum with, for example, a couple of hay bales given a variety of functions (including tables in act 2) depending on the needs of the scene.

The Everyman is well-suited to the performance of early-modern drama with a thrust stage surrounded on three sides by the audience, similar in size to The Swan in Stratford but without the higher-level galleries. Designer, Soutra Gilmour, created a large slightly raised regular cross of large buff-colored floor-tiles on which most of the action inside or outside could take place. As in a *corral* theater there were two main entrances directly facing the back of the auditorium, but here they were positioned either side of a staircase that led up to double doors on the first-floor level (a rough equivalent to the *vestuario* here used to represent Isabel's *ventana* and attic hide-away in act 1, to display the figure of the garrotted Don Álvaro in act 3,

but also as the place from which Isabel emerges after the rape at the start of the third act). Entrances and exits were not limited to these openings, however. When a sense of journeying or movement was required (e.g. at the first entrance of the soldiers and also of Nuño and Don Mendo) characters tended to come on-stage through the audience at each side of the auditorium. Outdoor scenes were marked at different moments by bird-song, marching movements and costume.

The elaboration of the attic scene should serve to illustrate the director's faith in the pace of the play and in the imagination of the audience. The 'quarrelling' soldiers rush up the stairs into the 'attic' to which Isabel and Inés have retired only to emerge moments later through a trap-door in the main stage which becomes, as it must, the site of the conflict between the peasant family backed by Don Lope and the irreverent members of his army. Despite the on-stage confusion and haste, the audience was able to follow the sudden 'expansion' or re-elaboration of the attic space without difficulty, and the tension of the moment was never broken.

Bodinetz's uncluttered approach to staging Calderón's play did not lead her to try to mimic all of the norms of a primitive production. Lighting changes, whilst not intrusive, were used to fine effect as darkness fell in act 2, in Isabel's pathetic attempt to prevent the sunrise in the opening monologue of act 3, and to spot-light the corpse of Don Álvaro in Calderón's late *coup de théâtre*. Although the recent production of Tirso de Molina's *Tamar's*

Revenge in Stratford attempts almost throughout and with some success, to mimic the natural light of the *corral*, it may be supposed that Golden-Age dramatists would have relished the possibilities of modern stage lighting for providing the chance to shock and to underline the significance of certain moments.

The production was well cast. Pedro Crespo (Michael Byrne), in appearance not unlike Jesús Puente in the CNTC's 1988 production, was characterized by the simplicity and calmness of his diction and demeanour, the economy of his movements. What seemed like constant underplaying in acts 1 and 2 paid off when he was shown to struggle mightily with his emotions in the heightened tension of act 3 (in addressing in chronological and also ascending social order Isabel, then Don Álvaro and finally Don Lope and King Philip). The failure of his initial consistency and unruffled nature was all the more emotive for the feeling he created of a rock finally cracking under irresistible seismic pressures. Don Álvaro (Paul Bhattacharjee) exuded the right level of haughty disdain and guilt-free malevolence, and Isabel (Chipo Chung) was a witty but clearly principled girl who came into her own after her violent loss of innocence, with a heart-rending delivery of her key speeches in the third act. Chung's performance here, and her clear and careful delivery as she slowly made her way down the central stair-case, gave the lie to the common assumption that long speeches blight Golden-Age drama, making it indigestible to a modern audience.

Bodinetz's work with the play's minor characters left more room for debate. Don Lope de Figueroa (Richard Bremmer) was initially off-putting in his resemblance to Long John Silver. So stereotypical is the piratical veteran on crutches that one began to miss the parrot gripping his shoulder. To be fair, Bremmer was shown to be able to command the respect of his men, and convinced the audience of his dedication to justice by his determination to overcome his physical constraints and act for himself. Juan Crespo (Matthew Flynn) was somewhat disappointingly conceived, played too much as a country boy, when surely his sights are set on upward social mobility. The opportunity to depict him as a slave to courtly fashion was missed with a consequent lack of clarity regarding his role in the play. Most surprising were Don Mendo (James Wallace) and Nuño (Nick Bagnall), perhaps the pick of the actors. Mendo, although played for laughs (very successfully) showed a degree of self-knowledge which is not usually associated with the quixotic role. He was more the fop than the impoverished nobleman, full of knowing winks to Nuño, whose attitude to his master was much more sympathetic than his complaints and asides in the text would suggest. Bodinetz had admitted before the performance to being initially baffled by the cultural and literary underpinning for these characters: was Nuño a Baldrick-type (from the BBC series *Blackadder*), a wise fool, or should the pair's relationship remind an audience of Vladimir and Estragon of Beckett's *Waiting for Godot*? The result of

her work with the actors was a coherent reading, but one which makes the pair engaging and sympathetic, rather than a contrastive example of what honor obsession can mean.

The Everyman's production of *The Mayor of Zalamea* was conceived from the admiration of the director for a play she had read years earlier. It was not asked to provide a comment on any particular social event of the day, but was set in Zalamea and done in seventeenth-century costume. What had engaged the director, and largely succeeded in engaging the minds of the Liverpool audience, was a timeless human story of the effects of disruptive violence across a class divide.

Life Is A Dream. By Pedro Calderón de la Barca. Dir. David Pasto, Oklahoma City Theatre Company. English version John Clifford. City-space Theatre, Civic Music Center Music Hall, Oklahoma City, Oklahoma. 2 May 2004. (Play's run: 16 April – 2 May 2004)

CHRISTOPHER WEIMER
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Lovers of Calderón's *La vida es sueño* might not think of Oklahoma City as a likely place in which to encounter a thoughtful, absorbing performance of the play. However, Oklahoma City Theatre Company has as one of its missions the staging of classical theater, and it joined forces with experienced *comedia* director David Pasto to offer Oklahoma audiences a satisfying production in English translation, one that confirmed how supremely stageworthy Calderón's philosophical dramas can be in the right hands.

Oklahoma City Theatre Company presented *Life Is a Dream* in the Civic Center Music Hall's City-Space Theatre, the smallest of all its performance spaces. The size of the stage and the company's own limited resources resulted in the uncommon rewards offered by an intimate production of this often grandly-produced play, performed here by a

cast of only ten actors. Rick Cheek's scenery was necessarily minimal and resourceful, consisting primarily of a rear stage wall containing one door and a portrait of Basilio that appeared for the court scenes and disappeared for the prison and battlefield scenes. The period costumes by Brenda Nelson, however, were distinctly more elaborate, with Basilio's crown and robes evocative of the play's Polish setting.

David Pasto's direction was admirably clear and straightforward throughout the performance, marked by many revealing details which must have resulted from in-depth rehearsals as well as artistic synergy between himself and his cast. This production conveyed nicely, for example, the comic aspects of Astolfo's opportunistic courtship of Estrella, having the prince read her praises from a paper which he unsuccessfully attempted to conceal in one hand. The Rebel Soldier was present as one of the palace guards during Basilio's Act I monologue, silently reacting to the news of a legitimate heir in a way that logically motivated his subsequent role in the civil war. When Clarín was imprisoned in the tower, Pasto had him costumed identically to Segismundo and staged a silent meeting between them that recalled the classic circus act called the Lupino Mirror, in which one clown pretends to be the other's reflection; the brief scene both offered a chance for comedy on the *gracioso's* part and visually foreshadowed the soldiers' mistaking of Clarín for the true heir to the throne. Most significantly, this production offered an affirmative

interpretation of the ending, so often considered problematic by modern readers: Segismundo's maturation seemed authentic, every-one greeted his condemnation of the Rebel Soldier with admiration, Astolfo and Rosaura both reacted with joy to Segismundo's decree that they marry, and Estrella showed pleasure at the prospect of becoming the newly-civilized prince's consort.

Pasto's largely young cast, nearly all—except for Hal Kohlman, who played Basilio—in their late teens or twenties, met the challenges of performing verse drama in a convincing fashion. Kohlman gave an outstanding and refreshing performance as Basilio. In his first scene, he painted a portrait of an absent-minded scholar unaccustomed to venturing out of his study, reacting to the courtiers' obeisances with startled glances and even the occasional giggle of gratified surprise. Kohlman developed the character in detail throughout the rest of the action and rose effectively and movingly to the challenge of Basilio's final anagnorisis. Rich Bailey realized that less is more in his portrayal of Clotaldo, resisting the temptation to declaim (which surely would have been fatal in such a small space) and creating a clear sense of inwardness during his monologues; Pasto also receives credit for not inflicting distracting age make-up on the twenty-something actor, helping him instead to create the impression of middle age through his acting alone.

Pasto made the interesting choice of casting an actress, Ariel Allison, in the role of Clarín. Allison touchingly brought out the vulnerability beneath Clarín's bravado, especially when imprisoned at the end of Act II, and also offered a daring interpretation of his death scene: it made perfect sense that a *gracioso* might see the irony in his encounter with the death he sought to avoid, and that he would thus be unable not to laugh at that irony with his final breaths. Erin Hicks proved a capable Rosaura, achieving emotional impact in her climactic Act III speech to Segismundo, while Taylor Davis's Estrella made the most of her more limited opportunities; her disdain for Astolfo's suit was vivid, and it was a nice touch on Pasto's part to have her come to the final battle armed and ready to defend the throne. Will Ledesma did not cut a dashing or princely figure as Astolfo, in accord with Pasto's more comic—and perhaps more generous, given his delight at his final reunion with Rosaura—view of the character.

Ian Clinton likewise seemed atypical casting as Segismundo. This college-age actor was slight of build and boyish of demeanor, creating a much younger and more vulnerable Segismundo than we often see. Clinton was not totally convincing, I felt, in conveying the character's *fiera* side, lacking the primal rage and passion those scenes require, as well as the range of vocal colors that might have helped him during his outbursts. On the other hand, Clinton's more boyish affect underscored Segismundo's emotional neglect at his father's hands, while his obvious intelligence allowed him to effec-

tively illuminate and shape Segismundo's rhetorical monologues.

In summary, David Pasto and the Oklahoma City Theatre Company deserve applause for both their ambition and their success in undertaking such a challenging project. Pasto's insightful and often original direction combined with the efforts of a talented cast to produce a rewarding production of this ever-elusive, ever-challenging *comedia*.

Tamar's Revenge. By Tirso de Molina. Dir. Simon Usher, Royal Shakespeare Company. English version James Fenton. Swan Theatre, Stratford-upon-Avon, UK. 2 June 2004. (Play's run: 28 April – 2 October 2004)

CHRISTOPHER WEIMER
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Tirso's *La venganza de Tamar* is a problematic play, as the Royal Shakespeare Company's controversial 2004 production could not help but prove. This Biblical tragedy is not an easy drama to watch, perhaps even less so for modern audiences than for those of Tirso's own day. Spectators unfamiliar with Renaissance medical theories of lovesickness (and even many who are) can likely not regard Amnon's sudden incestuous passion for his half-sister Tamar as Tirso surely intended it to be understood: we remain disturbed by its perversity but can no longer accept on any level but an intellectual one that its power could overwhelm Amnon's reason and drive him to commit rape. It is still more likely that, in our modern sensitivity to issues of gender equality and sexual violence, we might today judge somewhat differently than did Tirso's original audiences King David's refusal to give his daughter justice at his best-loved son's expense. These were

only some of the challenges faced by Simon Usher and his cast in staging *Tamar's Revenge* as the second of the four *comedias* to play in repertory at the RSC's Swan Theatre during the company's 2004 Stratford-upon-Avon season. To give credit where credit is due, Usher's production of this play did not attempt to gloss over or revise even its most problematic aspects: this was an uncompromising staging in which Amnon raped Tamar in full view of the audience; at the performance I attended, this brutal scene elicited gasps and left some spectators badly shaken.

The setting and costumes for this *Tamar's Revenge* were one of its weakest points, though it was easy to see how these decisions had been made. Surely a reliance on nondescript modern dress must have seemed preferable either to Spanish costumes modeled after those employed in Tirso's day, which would only have confused audiences, or to pseudo-authentic Biblical garb reminiscent of Hollywood epics such as *The Ten Commandments*; the costumes chosen did not "exoticize" the play and thereby distance the audience from its action, but instead must have aimed at keeping it more immediate. Nevertheless, they were not really successful in creating mood or atmosphere. And while keeping the Swan stage bare to the brick rear wall, with minimal props and stage furniture, might have corresponded in some way to Spanish *corral* practices, the decision not to use the available gallery and to have Amnon's climb over the garden wall played entirely on the stage floor was confusing and ill-

advised. Finally, the decision to blindfold the actors playing Amnon and Tamar during the nighttime garden scene was likewise perplexing to many, though it did offer a nice visual symbol for the moral blindness to befall the play's characters.

Usher showed greater expertise as a director in his handling of his actors, though his conception of some characters was far from conventional. Katherine Kelly's Tamar was no naive maiden even before the rape: her song in the garden and her flirtation with the unknown intruder were decidedly seductive, and it was difficult not to be disturbed by her obvious pleasure when kissing Amnon during the erotic game he proposes to cure his lovesickness. The emotional scars left by the rape warped this Tamar, never more obviously than in the play's penultimate scene: presented with the slain Amnon's body by Absalom, she first reached out to dip her fingers in his blood and taste it, then she stood astride his corpse and—Salome-like—vengefully kissed his dead mouth for what seemed like an eternity. It was impossible to feel that this was justice, simply because Tamar was enjoying it too much and in all the wrong ways.

Equally strong was John Stahl's performance as King David. It was clear at his first entrance and reunion with his family that David, though aging, is still very much the man he was; more warrior than poet, this was a virile king whose age was only hinted at by the petulance with which he responded to Amnon's refusal to greet him. Later in the action, his scenes with his three children—Tamar, Amnon ,

and Absalom—were nicely differentiated, and he ended the play movingly with his final wordless howl of grief upon learning of Amnon's death.

Matt Ryan gave a bravely physical performance as Amnon, capturing the character's "misfit" status from his first words and making his subsequent inner torment visible; he was to be commended for his refusal to try to soften Amnon's unsympathetic actions, which is always a temptation for a leading actor playing such a role. Among the other actors, James Chalmers was a suitably vain Absalom and William Buckhurst a strong Adonijah.

In summary, this *Tamar's Revenge* was a production with much to be admired but with undeniable flaws and missteps, including Usher's decision to transform the character of Tirso the shepherd into the author himself. Nevertheless, at its strongest moments it was vivid, visceral theater, and some of those moments were unforgettable.

El Caballero de Olmedo. By Lope de Vega. Dir. José Pascual, Compañía Nacional de Teatro Clásico. Teatro Hospital de San Juan, Almagro, España. 21 July 2004. (Play's run: 16 July – 25 July 2004.)

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A highlight of the 27th annual Festival de Teatro Clásico in Almagro, Spain, this July was the Compañía Nacional de Teatro Clásico's production of *El Caballero de Olmedo*, by Lope de Vega, directed superbly by José Pascual. The play opened with tremendous music, very loud and strong, consisting mainly of cymbals, drums, and horns, extremely appropriate for the forceful *comedia* which the spectators were about to see. The lighting at this point was also quite fitting. Tiny amber lights flickered on, twinkling like stars, which added to the ambience. While the opening music played, a character walked across the stage, gesturing in time to the haunting, carnivalesque music. These gestures were suggestive of a man seeing a woman, becoming infatuated, and falling in love.

As it turned out, it was the character Alonso himself, played expertly by Israel Elejalde. As the play opened, he delivered Alonso's heartfelt soliloquial

monologue with extreme passion and strength. While he was speaking to himself and the spectators, a beautiful woman walked across the back half of the stage, silhouetted by the dark screen which separated the back from the front half of the stage. It was obvious that it was Inés because Alonso turned to her when he emphasized the description of the woman's eyes in his speech. Alonso was attired as a nobleman of the day, in dark tights, a blouse with somewhat puffy shirtsleeves, and a darker colored jacket, with a coat of arms on the chest.

Immediately following Alonso's speech, Tello and Fabia entered. Tello was appropriately played by Chema Muñoz, but this critic was initially surprised by the actor—a fairly young woman—filling the role of Fabia. The actor, Ester Bellver, was outstanding, but I always read the role to be an older woman. The character Fabia wore a long, full skirt, that appeared to be a bunch of rags sewn together, mostly all grays and black. Her dark, floppy hat was deliberately unattractive. The long sleeves hung like drapes on her arms, and although they were not quite tattered, they certainly worked well with her entire ensemble. Bellver's facial expressions, and particularly her use of the eyes, were excellent. For example, as she displayed her wares in a later scene, a glint of light shimmered in her eyes. Bellver exaggerated both her comic and ironic lines, evoking many chuckles from the spectators.

As the scene continued, Elejalde as Alonso made excellent use of gestures again, and his voice continued to vibrate strongly through the theater. Dur-

ing his long monologue, the written text verbatim, he recreated the *feria*, where he had first seen Inés. It was at this time that his gestures and posture were most significant; for example, as he recited, “Los corales y las perlas / dejó Inés, porque sabía / que las llevaban mejores / los dientes y las mejillas” (99-102), he caressed his own cheeks. At one point, Fabia exited, and shortly thereafter reentered, sporting a different hat: a wool snow cap, decorated with cheap-looking badges and pins.

In the following scene between Inés and Leonor, a coat-of-arms was placed on the curtain separating the front from the back half of the stage. As Inés entered, she slowly removed her *labradora* clothes, to reveal her true nobility—an exquisite touch that reinforced the world-turned-upside-down theme of the carnivalesque. The talented Beatriz Argüllo played in a pretty white dress that symbolized her purity. Argüllo has a very powerful, commanding voice that reverberated through the theater. She captured the essence of Inés very well, including her sense of urgency. Ruth Salas, portrayed the servant effectively; she was appropriately subservient and quick. During this scene, Fabia entered again, this time wearing a hat that looked like a bonnet. When she looked at the sisters and proclaimed that they were in love, Inés and Leonor (played by Margarita Ventura) responded with smiles. Fabia then opened her bag of tricks; the sweeping gesture with which she displayed her goods was hysterical, as was the look of awe in the sisters’ eyes.

In the following scene, Rodrigo and Fernando, played by Carlos Domingo and Chema Ruiz, interacted effectively. The scene in which Fabia adopts the identity of a washerwoman elicited quick chuckle from the spectators. During this scene, we had another brief glimpse of the fabulous use of facial expressions by the actors. Rodrigo proclaimed his love for Inés, while ominous music played boldly, and while walking away from him, toward the spectators, Inés exaggeratingly rolled her eyes. The expression on Rodrigo's face as she brushed him off was that of a homicidal maniac. After the men left, Inés's demeanor quickly changed, as she read Alonso's letter.

In the subsequent scene, Fabia came running in, completely disheveled, yelling about having been hit, evoking laughter from the spectators. Her long mousy hair could not have been more tousled and straggly! Often funnier than Tello, Fabia could be considered the female *gracioso* of the *comedia*. Inés then briefly appeared to tie her ribbon to the balcony railing. It was impossible to see the color of the ribbon; perhaps it was dark green, in which case a brighter green would have been more visible.

When Inés saw that Rodrigo was wearing the ribbon instead of Alonso, her face showed anger. Francisco Guijar, as Pedro, displayed the nobility inherent in his character, as well as paternal love. Fabia's delivered her speech to Leonor and Inés with animation and energy. The closing words, and the force with which Fabia delivered them – "Vivirás bien empleada / en un marido discreto. / ¡Desdi-

chada de la dama / que tiene marido necio!” (863-66) – elicited laughter.

Before the action commenced in Act Two, the servant Ana entered to make Inés’s bed, which was the only prop onstage. She placed a veil over the bed, which held a triple meaning for the spectators: wedding veil, a nun’s veil, and funeral shroud. As she ran offstage, Alonso and Tello entered, the latter wearing an amusing costume: torn pants that revealed his underwear. Alonso laid down on the bed, exclaimed, “no puedo / vivir sin Inés” (993-94), and covered himself with the veil. The subsequent references to *La Celestina* were caught by the alert spectators, and Inés then entered and exchanged words of passion with Alonso. Much to the spectators’ delight, Inés and Alonso then engaged in quite a prolonged, passionate kiss!

As Pedro approached, Inés quickly hid the men (offstage), kicked their capes under the bed, and fell to her knees in prayer, knitting her eyebrows and moving her lips with exaggeration. She jumped up, told him that she truly wanted to be a nun, quickly blessed herself, and dropped right back to her knees, all of which elicited chuckling from the audience. In an interesting variation, Inés crawled into the bed, which moved backwards on the stage for the subsequent scene between Rodrigo and Fernando. The juxtaposition of this brief scene was not lost on the spectators, who captured the foreshadowing of Alonso’s death in Rodrigo’s violent words.

The bed then moved forward again, introducing the funniest scene of this production. Just as Pedro

was beginning to lose patience with Inés, Fabia breezed in, now dressed as a Mother Superior (or at the very least a nun!). She was still in what appeared to be the same dress, but she had put on an overdress and a veil. When she loudly started chanting in Latin, the spectators started to roar. The laughter became more when Tello entered dressed as a little scholar, lugging a pile of books two feet tall. Not only did the audience laugh, but Leonor, Inés, and Fabia, too. When Pedro re-entered, Fabia threw herself down and lay prostrate on the ground, evoking even more laughter from the audience. The scene closed with church music reaching a crescendo and Fabia pretending to shout in Latin.

In the following scene, the king Don Juan, played very nobly by Emilio Gómez, praises Alonso, who then enters alone and delivers a heartfelt, highly emotional soliloquy. Elejalde captured every sentiment of the character, and expressed each one both verbally and nonverbally, using body language, gestures, and facial expressions. After Tello hands him another letter from Inés, which Alonso reads extremely slowly, wearing a goofy grin. During a third reading of the letter, Alonso's showed anticipation, as well as exasperation that too much time had gone by since last he read some of it. Tello's metatheatrical comment, "En fin, / le has leído por jornadas" (1730-31), elicited appropriate laughter from the audience.

Act III opens with a smoke-filled stage, a red screen in front of the back half and very bright white lights. No soon does Tello ask Fabia to relay

the message to Inés that Alonso went home to see his parents, than a loud shot is heard offstage. This misled the spectators, for it was Rodrigo who was injured, and Alonso who saved him. Rodrigo, who earlier displayed hints of murderous intentions, continued spiraling downward to a psychotic level, ripping his shirt in rage.

Meanwhile, Inés stands at her balcony, filled with love for Alonso, who has come to visit her clandestinely. Their ensuing dialogue and their body language, gestures, and facial expressions, worked cohesively to capture the baroque essence of the play. In the program, director José Pascual writes: "Ante una obra teatral como *El Caballero de Olmedo* se acumulan las sensaciones contradictorias. Como si la misma sucesión de elementos opuestos que construyen la obra se incorporasen a la mirada del espectador, sus exegetas no terminan de ponerse de acuerdo sobre el sentido profundo e incluso sobre el género al que adscribir el texto" (p. 6). For instance, Inés's face shone brightly when she expressed how proud she was of Alonso, while at that same moment, Alonso's face was filled with hardly-veiled apprehension and disappointment, as he needed to rush home in the dark yet wanted to stay there with her. What I found particularly interesting about this scene was that the two characters seemed to feed off each other physically. Inés appropriated his worries, while Alonso momentarily perked up during his monologue. The gestures at the end of the scene, with both characters reaching out to each other over

the railing, was particularly poignant, and sighs among the spectators were audible.

The subsequent scene with the shadow was interpreted well, and the spotlight that shone on the shadow was another example of the very good use of lights in this production. There were several voices offstage, for a few moments, and I found it somewhat disappointing that they did not continue while Alonso debated the origin of the shadow in his monologue. After he left, Rodrigo, Fernando, and their servants entered, while a song was playing (much too loudly), and then shots were heard again. The *labrador* told Alonso, who has entered again, to go back to Medina, and then Alonso, alone again, deliberated worriedly about leaving. Rodrigo and his group, wearing dark masks, now confronted Alonso. The fight scene was very well staged and superbly executed. All the physical actions, gestures, grunts, and dialogue contributed to the creations of a truly frightening scene, culminating in one final, extremely loud shot (which seemed to catch many spectators by surprise). Interestingly, with the shot the bright lights came up immediately. Tello entered, was shocked to encounter Alonso nearly dead, and in a moment of pure agony (very well enacted by Elejalde), he begged Tello to bring him home.

The following scene of happiness at Inés's house, in which Pedro finds out that Inés is in love with and wants to marry Alonso, was the complete opposite of the previous scene, and one could see on the faces of the spectators the stress of impending sor-

row. These contrasting scenes clearly displayed Lope's genius; he must have been completely aware of the shock they would produce in spectators. During this particular performance, at this time many spectators shifted around nervously (and noticeably) in their seats. It was almost as if they wanted to get out of the theater before they themselves had to share the bad news with Inés. Certainly, they did not want to be there to see her world shatter. The spectators had been witnesses to the murder, unable to do anything to save Alonso.

The final scene of the play, in which the king arrives and everyone learns of Alonso's death, was fascinating. The body language and facial expressions that spoke more loudly than the text. Inés was outraged that Rodrigo arrived; the king registered surprise about the change of marriage plans; and Tello arrived with the tragic news written across his face. He commenced to tell the story in monological format, reciting the words with great emotion, and one could see his frustration and sadness in the way he dragged himself about the stage. Inés was beside herself in despondency, and Rodrigo and Fernando slowly slinked off to the side of the stage, stirring uneasily and looking at each other with apprehensive eyes. After the king condemned them to death, the audience applauded enthusiastically, and demanding several curtain calls.

In sum, this production of *El Caballero de Olmedo* was outstanding. The Compañía Nacional de Teatro Clásico never disappoints. All the actors are excellent, and some are truly outstanding. It was the

perfect marriage of one of Lope's written masterpieces to a contemporary performance. In the closing words of José Pascual, "Si la retórica amorosa de Lope identifica constantemente la ausencia de amor con la muerte en vida, el terrible final del Caballero viene a convertir la metáfora en sucia realidad, transformando las imágenes galantes en materia escénica capaz de conmover al público de cualquier época y lugar" (p. 7).

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Auto de los cuatro tiempos. By Gil Vicente. Dir. Ana Zamora, Nao D'Amores Teatro. Patio de los Fúcares, Almagro, España. 22 July 2004. (Play's run: 22 July – 25 July 2004.)

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This production of Gil Vicente's *Auto de los cuatro tiempos*, wonderfully adapted and directed by Ana Zamora, was appealing on many levels, from scenery and interpretation to casting and music. The performance took place in the Patio de los Fúcares, an example of medieval-renaissance architecture, very fitting for a Gil Vicente production. The fabulous backdrop, a very large zodiac calendar illuminated by a spotlight, was blue with the astrological signs painted in gold and a red and orange sun in the center. As the performance began, a loud clock chimed 12 times, stressing the importance the theme of time in this playlet.

Serafín (listed as "Voz" on the program, a departure from the written text) was played by Nati Vera, a young woman with an exceptionally energetic voice and a beatific smile. She was accompanied by two other angels, played by David Faraco and Elena Rayos (who later manipulated the marionettes). The

women wore long, black velvet dresses with white, high ruffled necks and cuffs. The man, in black as well, wore pantaloons and a shirt with white cuffs. All three characters wore angels' wings, white with long feathers. They stood on the second floor balcony, above the stage, ringing handbells, which produced a heavenly sound. Four musicians entered with their instruments and sat on all four corners of the stage. Elvira Pancorbo played the clarinet and sat in the back right corner of the stage. Alicia Lázaro played the *vihuela* and sat in the front right. Isabel Zamora was on the clavichord (which was already on the stage, front left), and Sofia Alegre played the cello, back right.

The three angels instead of four was a slight departure from Gil Vicente's written text, which opens with Serafin accompanied by an archangel and two other angels. In this production, the opening monologue by Serafin was followed verbatim. Nati Vera spoke vibrantly and made much eye contact with both the spectators and the other two angels. Following the prologue, Serafin and the angels descended from the balcony, removed their wings, and entered. After the monologue, the stage directions in the written text state: "Llegando los cuatro al pesebre...adoran al Señor cantando el villancico siguiente" (p.72). In another deviation from the text, the characters went straight to the zodiac and removed the sun. The empty center then became a stage for a puppet show. On one interpretive level, the tiny metatheatrical stage could represent the manger, and each marionette the Child (and the

various stages of His life). Verses 97 through 108 were cut, in which the angels sing in adoration.

The zodiac was spun around like a wheel of fortune, and Serafín boldly proclaimed, “Invierno.” The ensuing monologue followed the written text fairly faithfully. (Unfortunately, I had not brought the text with me to the performance, so I cannot say which, if any, verses were omitted from this speech and the others.) The angel, played by David Faraco picked up the first marionette, which represented “Invierno,” Serafín sang the opening words of the monologue, the angel recited the rest of the monologue, and the musician placed a wreath of flowers on her head. The clavichord—the only instrument then playing—sounded appropriate for winter: very loud and harsh. (As the performance continued, it became apparent that each season was paired with an instrument, which played alone for its season.) All four marionettes were wooden stick figures about two feet tall with extremely long legs, arms, and torsos. They were a pale blond color, and expertly manipulated by the two angels. For example, “Invierno” shook with cold, even down to its wrists. After the monologue, Serafín gently carried the “Invierno” marionette, like the Virgin carried the Child, and the marionette caressed her face. Next, the marionette waved goodbye, and was placed on the clavichord, which it charmingly tried to play.

The zodiac was spun again, and Serafín announced, “Verano.” The clarinet player placed a wreath of flowers on her head, and began to play, the music evocative of light-hearted spring days.

The angel played by Elena Rayos moved the "Verano" marionette fluidly and joyfully through the air while reciting "quíerome ir allá / por mirar al ruiseñor / cómo cantava" (196-98) from the monologue, as the marionette flew like a bird. This marionette blew a kiss to Serafín and also sniffed the flowers in the clarinet player's wreath. The marionette also pretended to be swinging, which was quite delightful.

When the zodiac wheel turned a third time, Serafín proclaimed, "Estío." The *vihuela* player crowned herself with flowers and began to play. This marionette was slow moving and more downcast; the verses, "La boca tengo amargosa, / los ojos trayo amarillos, / flacos, secos los carrillos, / y no puedo comer cosa" (262-65) brought to mind Christ nearing the Crucifixion. The marionette fainted from the heat of summer. (Ironically, some of the spectators almost did, too!) Upon waking, the marionette "spoke" again. As in the written text, a brief dialogue followed between "Verano" and "Estío," in which "Verano" teased "Estío." The "Estío" marionette was then placed on the *vihuela*, and caressed the musician. The soulful *vihuela* music was very fitting for this season.

"Otoño" was then called, and this marionette pretended to be harvesting. The cello musician placed a wreath of flowers on her head and began to play. "Otoño" was a lively marionette who flirted with Serafín and the spectators, as well as the musician. In a charming moment, the marionette actually sat down and "played" the cello. As in the original, a

dialogue between all four seasons ensued. The *vi-huela* musician began playing a drum. The two angels were each holding two marionettes, and all four danced blissfully around the stage (perhaps in thanksgiving for the resurrection of Christ). Here, the director omitted a significant portion of the written text; the character Júpiter never appeared, which eliminated two monologues, nor did the character David, the shepherd. However, the dialogue between "Otoño" and "Estío," in which they fought about love, was an amplification of the written text.

Then, as in the original, "Invierno," "Verano," and "Estío" all celebrated the Christ Child, singing individually and collectively of their gratitude. The musicians and angels rang bells, as Serafín lit a candle and held it up. With her angelic voice and saintly smile, Serafín sang to the glory of God. The marionette "Invierno" was warmed by the flame of the candle, representing Christ. Then, in another departure from the text, the two angels engaged in a dialogue. They sang of infinite love—Christ's—after which she was crowned with a wreath of flowers and he with a crown of gold. The performance ended with the closing words of the written text, *Laus Deo*.

As Ana Zamora explains in the program: "Más allá del complicado análisis de su significado, lo que a nosotros nos fascina de la obra, es el modo en que Gil Vicente sugiere una vía para alcanzar esta conciliación [entre las distintas edades, la religión, y la civilización humana]: a través del Amor. Este ha sido nuestro punto de partida en el planteamiento de

una puesta en escena que, articulando diversos medios de expresión teatral (actores, música y títeres), pretende aunar elementos sacros y profanos, para hablar del Amor como principio motor que mantiene el mundo en constante movimiento, y que es origen y centro de la Universal Armonía.”

Although the production did not follow Gil Vicente's text precisely, under the fine direction of Ana Zamora, Serafin, the angels and musicians did a spectacular job. The metatheatricality of this production worked wonderfully. The marionette show within the play and the characters' reactions to the marionettes were fascinating. The musicians, central participants in the dramatic action, were not only talented instrumentalists, but also good actors. The extra identity of each musician as character added to the layers of metatheater in the play. Likewise, angels not only acted well, but manipulated the marionettes skillfully. Although the night was steaming hot, the audience responded enthusiastically.

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Cervantes entre palos. A compilation of *entremeses* by Miguel de Cervantes. Dir. Jesús Salgado, Teatro del Duende. Veranos de la villa. Jardines de Sabatini, Madrid. 25 July 2004. (Play's run: 21 July – 25 July 2004.)

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In Madrid this past summer, I had the fortune to attend *Cervantes entre palos*—a production of “El juez de los divorcios” and “El retablo de las maravillas” set to flamenco music and dance, “al ritmo de seguidillas, fandangos, tangos, soleás, bulerías y guajiras,” as stated in the program. The setting itself—the Jardines de Sabatini—made the occasion memorable. The backdrop of the open stage was the Palacio Real, in all its splendor, on a summer night. Just as the flamenco musicians began playing and singing, darkness fell and the crescent moon rose majestically above the palace, adding to the magic. To the spectators’ delight, the first characters came out dancing. It was superb!

The dancers were all clothed in black, the men in tight black (probably satin), vests and pants, and the women in black spaghetti-strap leotards with long black (apparently chiffon) skirts attached. The

two couples were formed by Carmen "La Talegona," Carlos Carbonell, Ana Arroyo, and Rafael Peral. Overall, the dances were all extremely accomplished, and the spectators applauded after every set. In this opening dance, although they were not dressed as the married couples of "Juez de los divorcios," they conveyed the frustrations of married life through body language, facial expressions, and gestures. Meanwhile, above, on stage right where the musicians were seated, Ma-nuela Fernández sang with great power and emotion. The other singers, equally talented, were Antorrín Heredia and Antonio Santiago Silva; the guitarists were Basilio and Antonio Santiago; and the percussionist was Nacho Arimany. At the end of their set, the dancers seated themselves on two benches, backs to one another, arms folded. These benches were to the left and right of one larger table/platform.

The principal dancer, Juan Andrés Maya, wore a dark brown jacket and pants, with a ruffled blouse. He was extremely energetic, precise, and superbly expressive in all ways (gestures, facial expressions, etc.). He maintained excellent eye contact with the two couples (secondary spectators) and the audience (primary spectators). Clearly, he was portraying the role of the judge (the *entremés* was about to follow), and he vehemently shook his head to the couples' request for a divorce, as he completed his introductory dance sequence, to great applause.

The stage went dark, showing the gorgeous Palacio Real, illuminated behind. At the beginning of "Juez de los divorcios," El Vejete (well played by

Jesús G. Salgado) came half stomping, half limping down the aisle. Dressed in a long white nightshirt, leaning heavily on a cane, his tongue darting disgustingly in and out of his mouth, he attempted to chase down his wife Mariana (Arantxa de Juan), who wore a white peasant blouse and a long orange skirt. The Juez (Rafael Pérez), Procurador (Pedro Gómez), and Escribano (Raúl Fernández) sat at the "bench," or rather the table/platform, on center stage. The Escribano wore a green cap, and all three characters wore long, white, curly wigs. The script followed Cervantes's text nearly word for word, much to the spectators' delight, since this play is one of Cervantes's funniest and offers many possibilities for hilarity during performance. For example, Mariana belted out, "El invierno de mi marido..." (99), in an old woman's shaky voice, with a fit of coughs, and by the time she reached the line "y el estar obligada a sufrirle el mal olor de la boca, que le güele mal a tres tiros de arcabuz" (99), the audience was in stitches. When El Vejete leaned forward toward the three judges, the three all leaned backwards, provoking hysterical laughter. El Vejete was trying to prove that the horrible stench did not come from his teeth, "ni menos procede de mi estómago, que está sanísimo" (99), at which point a loud flatulent sound was heard. As El Vejete walked away, all three fanned their face with their quills, as the audience roared. Towards the conclusion of this first scene, the Juez sang very powerfully the monologue that opens with "Callad, callad, nora en tal, mujer de bien, y andad con Dios; que yo

no hallo causa para descasaros" (101). Mariana hit El Vejete with her fan and lay down on the Juez's table, but to no avail, since the divorced was not granted. Mariana and El Vejete then seated themselves on one of the side benches.

The Soldado (Antorrín Heredia) and Guiomar (Inma "La Bruja") then entered, she accompanied by her maid (Esther Corral). The Soldado was plump and wore a tan pseudo-military outfit, but his hair was piled up on his head in a ponytail that looked like a water spout! Both he and Guiomar used their eyes expressively and sang well. The Soldado played the buffoon to the hilt: he had a crazy walk, and when Guiomar accused him, "él no sabe cuál es su mano derecha," (103), sure enough, he raised his left! She was extremely expressive; for example, while describing the pain her marriage caused her, she held her stomach and clutched a statue of the Virgin Mary. Meanwhile, her husband grabbed his crotch, evoking a chuckle from spectators and the other characters onstage.

Next, the Cirujano (Miguel del Ama) and his wife Aldonza de Minjaca (Ana Cayuela) entered, she was wearing a colorful dress and he, a white shirt, black vest, and pantaloons. When the Cirujano listed his four reasons for requesting a divorce, the audience laughed especially at two and three, "la segunda, por lo que ella se sabe; la tercera, por lo que yo me callo" (107). After delivering her response, Minjaca rushed at her husband, attempting to strike him, but he caught her and held her upside-down. Shortly thereafter, Ganapán entered, dressed

in a Mexican serape! The three husbands moved to one bench, and the three wives sat on the other. The dancers then entered, the women in red dresses and the men in black pants with white shirts. After their dance, the Procurador proclaimed in the voice of a burro, "los más se quedan como se estaban" (109), and the Escribano and Juez joined him in song, "que vale el peor concierto / más que el divorcio mejor" (110). The flamenco dancing then resumed, and the Juez and his men reveled in the performance.

After a brief intermission, Juan Andrés Maya entered to much applause. Singing characters then brought in the scenery, consisting of doors, windows, and walls, for "El retablo de las maravillas." Raúl Fernández and Antorrín Heredia played Chanfalla and Chirinos. Fernández, tall and lanky, wore pantaloons and a billowy blouse, with a peasant's vest. Heredia, somewhat stocky, wore a dress with an apron and a wig, of course! He made particularly spectacular use of facial expressions, sometimes crossing his eyes and wagging his tongue. Rabelín, who jumped out of the trunk, was played by a woman, Esther Corral, dressed as a poor young boy.

Miguel Prieto played the role of Gobernador licenciado Gomecillos; Alcalde Benito Repollo was played by Rafael Pérez; Miguel del Ama played Regidor Juan Castrado; and Escribano Pedro Capacho was played by Pedro Gómez. The men all removed their hats and bowed to Chanfalla and Chirinos, who returned the bow in an exaggerated, mocking fashion. The four men then bowed again, much to the amusement of Chanfalla and Chirinos. When

Benito Repollo asked them what they wanted, Chanfalla hemmed and hawed while Chirinos pranced around behind him and the Gobernador, jumped and whispered loudly, “¡Retablo! ¡Retablo!” Even Rabelín chimed in, chanting “El retablo de las maravillas,” to the tune of the French song “Alouette, gentille alouette...” When the Gobernador and his men asked what the Retablo was, Chanfalla and Chirinos fell to the ground and played “Pat-a-cake” to demonstrate that their Retablo would be a fun game. Chanfalla delivered the lines, “que ninguno puede ver las cosas que en él [el retablo] se muestran, que tenga alguna raza de confeso, o no sea habido y procreado de sus padres de legítimo matrimonio” (220), enunciating carefully, wide-eyed and serious. When the Gobernador began talking about his own writing, Chirinos started dancing and rapping. The Gobernador joined in, and the scene closed with a flamenco set.

The principal dancer Juan Andrés Maya, in a matador jacket with white cuffs, contrasted dramatically with the other dancers, in black and red. Juana Castrada, played by Ana Cayuela, and Teresa Repolla, played by Arantxa de Juan, wore elegant dresses covered with lace and with wide skirts. The Gobernador asked all to be seated, but did not sit himself, so they all quickly rose again, laughing at his joke. He pretended to sit, tricked them again, and finally he sat down. Another slight departure from the written text was when the Gobernador shouted out, “¡Viva— [pause, while he thought for a moment] —tú!” demonstrating his inanity.

As the metatheatrical performance of the *Retablo* began, the asininity of the character-spectators (secondary spectators) became immediately evident. They arranged themselves in one long row, happily singing, "Uh huh! Uh huh!" to Chanfalla's song, then waved and shook a long red cloth. Meanwhile, Rabelín played a triangle and Chirinos yelled out joyfully, "¡Salamanca! ¡Zaragoza!" (a playful departure from the written text). When Chanfalla called out "Sansón, abrazado con las columnas del templo para derriballe por el suelo y tomar venganza de sus enemigos" (227), the "spectators" faces froze in fright as they "watched" the fake fighting between Chanfalla and Chirinos (lest they be branded a *converso* or illegitimate!). Chirinos victoriously picked up Chanfalla, turned slowly around in a circle (like a prizefighter!), while Rabelín played the kazoo. Chirinos then lifted Chanfalla over his head and carried him on his back, much to the amusement of all the spectators, primary and secondary. Juana reached out to touch the "horns" of a "bull," and cried out in pain, while the Gobernador whispered in an aside that since he cannot see it, he will just pretend. In a clever and amusing deviation from the text, reinforced by the fact that Chirinos was being played by a man, Chirinos looked up Teresa's skirt; most of the members of the audience caught it and laughed. Chirinos and Chanfalla then marched around stage whistling the tune of "Who's afraid of the big bad wolf?" The antics continued until the Furrier (played by Jesús Salgado, the director) arrived, wearing a black suit

and silver helmet, with feathers. When he asked the Gobernador, "¿Está en su seso?" (234), the spectators were probably wondering the same thing! At the Furrier's admission that he could not see the Retablo, all the characters crossed themselves and chanted, "De ex il[l]is es, de ex il[l]is es," (235). At the conclusion of the Retablo, Chirinos, Chanfalla, and Rabelín yelled out, "¡Extraordinario!" and the flamenco dancers returned, all in black and carrying canes, props for their final, brilliant dance.

In conclusion, the fascinating combination of Cervantes's *Entremeses* and flamenco was thoroughly delightful, and José Salgado's directing, spectacular. In the program, Salgado states: "El cante y el baile flamenco dotan a los entremeses del Siglo de Oro de una estética caricaturesca en cuyo marco se desarrolla una acción frenética y vertiginosa." Salgado's casting was perfect, and he remained almost completely faithful to the written texts, although he added certain modifications that enhanced the humor of the performance. All the actors were very accomplished: they not only delivered their lines extremely well, but also made wonderful use of gestures, facial expressions, and eye contact. The appreciate audience gave the cast a standing ovation.

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Pedro, the Great Pretender: The Tricks of a Chameleon (1615), by Miguel de Cervantes. Presented by The Royal Shakespeare Company, Stratford-upon-Avon. 1 September – 30 September 2004. Directed by Mike Alfreds. Translated by Philip Osment. Designed by Rae Smith. Lighting designed by Ben Ormerod. Music composed by Ilona Sekacz. Choreography by Leah Hausman.

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Building on the success of the previous Jacobean Season, the Royal Shakespeare Company continued its investigation of Shakespeare's contemporaries in the 2004 repertoire, under the artistic direction of Laurence Boswell, with a cluster of Hispanic plays from the Spanish Golden Age, among which figured the world première of Cervantes's experimental play, *Pedro, the Great Pretender: The Tricks of a Chameleon* (1615). Mike Alfred's production had all the markings of Brechtian theater, as Michael Billington observed: "an episodic structure, a delight in storytelling, and an underdog hero who dispenses justice and redistributes wealth." The Swan Theater was stripped to its back brick wall, and actors and musicians in full costume mingled, con-

versed, and swigged bottles of mineral water in a 'backstage' area during a mini pre-show, as if they were on "off" in the green room. Throughout the performance the cast, while awaiting their cues, watched the play along with the outer audience and doubled as stagehands. Cervantes's text was rendered in a faithful translation that combined all of the twelve verse-forms found in the original and offered nine of them with rhyming and metric precision. As script-consultant Kathleen Mountjoy commented, "The author of *Don Quijote* mixed the diction of peasants, Spanish gypsies, village bourgeoisie, magistrates and royalty. Philip Osment has reproduced this variance in English, well aware that the appeal of the picaresque involves the stratification of register and artful use of verse-form that changes to match its speaker's tone."

Largely through the initiative of John Ramm, who played the part of the Cervantine trickster, the content of each of the production's thirteen semi-discrete episodes was announced (perhaps a bit redundantly?) in a kind of *aide-memoire* that spelled out the antihero's search for his own destiny, although such a device does not figure in the published translation: *Pedro and the shepherds; Pedro tells his story; The night of Saint John; Gypsy Life; The Mayor's dance; The widow and the blind man; Pedro joins the gypsies; The wounded heart; Pedro comes from purgatory; The court in the country; Marcelo's secret; Pedro's prophecy fulfilled; Pedro finds his true vocation*. These subtitles, however, do not underscore the informal link among the epi-

sodes which, according to Edward H. Friedman, broadly "relate to the concept of identity as intrinsic in man's [sic] nature, by offering variations in man's histrionic tendencies" (496). In fact, one effect of Ramm's sign-posting of themes, coupled with Ilona Sekacz's modern music (not to mention the accompanying modern "gypsy" dances, emblematic of the RSC's notorious way of representing "Spanishness"), might have been to dilute the play's more pungent satire. This might well have been the case in respect of the blatant anticlericalism underlying Pedro's disguising himself as an hypocritical blind man / "pardonner" who recited prayers for the salvation of the souls in Purgatory and swindled a rich and credulous widow (Melanie MacHugh) out of her money, promising that her relations would be saved from "undergoing the depredations / of fire and cold eternally" (Osment 64).

In a work that negotiates the boundary between drama and narrative, Cervantes transforms the quasi-picaresque character of the folkloric trickster Pedro de Urdemalas into a "good" pretender who enables those that seek his aid (in many cases, marginalized souls such as women, gypsies, and peasants) to enact the roles of the people they desire to be. At the same time, as Bruce W. Wardropper points out, Pedro's "charity" is not without an element of self-interest, in that he is, like the gypsy girl Belica / Belilla/Isabél (Claire Cox), not seeking just to identify himself and find the vocation that would enable him to be everything a fortune teller had predicted, but also to better himself (225).

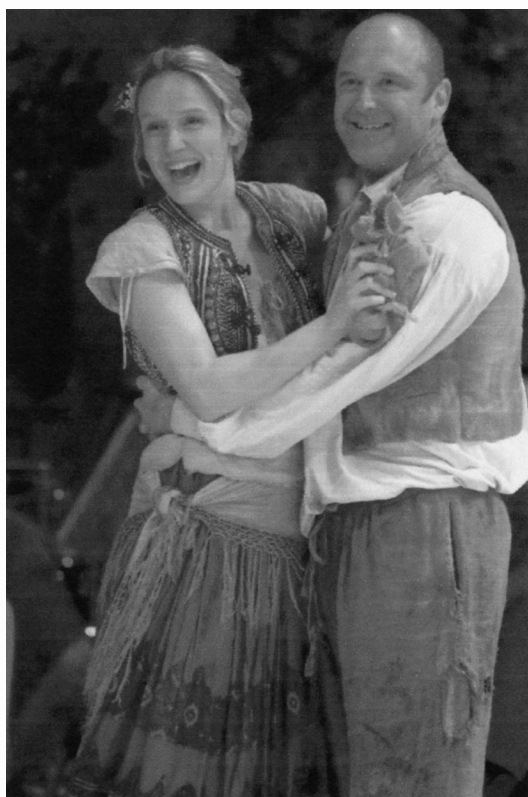


Fig 1. Claire Cox as Belica / Belilla and John Ramm as Pedro. Photography by Manuel Harlan. Courtesy of The Royal Shakespeare Company.

In his incarnation of the role, Ramm successfully communicated the double-edged valence of Pedro's "charity," especially in terms of his selfish, if hilarious and ironical, effort to extract a few chickens from a farmer (Joseph Chance) as a gratuitous act of Benevolence.



Fig 2. John Ramm as Pedro. Photography by Manuel Harlan. Courtesy of The Royal Shakespeare Company.

A unique kind of insight was provided into the workings of Ramm-Pedro's mind, into the dynamics of his transformation, through a public coaching session organized by the RSC, wherein a real-life facilitator engaged the actor in conversation while in character. Those of us present at the session learned, first of all, that Ramm-Pedro understood that the best place to lead was from the back, which

was why he had worked as assistant to Martin Crespo, the village *alcalde* (Julius D'Silva); "a clever person," he stated, "will not tell how clever he is."



Fig 3. Julius D'Silva as *El Alcalde* (Martin Crespo) and John Ramm as Pedro. Photography by Manuel Harlan. Courtesy of The Royal Shakespeare Company.

His chameleon-like metamorphoses into a variety of characters (e.g., student, hermit, gypsy) were motivated by four factors: at the top of the list was a de-

sire for fun, followed by a need for money (insofar as one had to eat), basic survival, and a sense of pride. His overall attitude was tied to a learning curve because, he mused, "how can you know what's to happen in life?" But what would really motivate him, he stated, would be to meet people, to know a lot about them and be an advisor to them (as he had been to the mayor), to find out their secrets and be a confessor to them; in fact, if he had to do it all over again, he would want to be a priest in a confessional, or king of the gypsies, if not a pope. His forte, as he put it, was his ability to see things as they happened, recognize their potential, and seize upon them if they fired him up. With this mindset he contrived a preplan (at the risk of sacrificing an element of fun and spontaneity): he would assume the role of cleric and swindle a widow out of her money in order for Belica to ascend to the status of royalty through an encounter with the king. He then saw himself as an instant actor with a rating of ten out of ten; without a doubt, this Pedro incarnated a core component of the prototypical folk character: "ambitiousness coupled with a stern repudiation of mediocrity" (Wardropper 220). As an actor, Ramm-Pedro speculated, he could be all things at all times to all people: he could play any role. He could look into the mind of someone and put that across. He had found his true vocation.

When Ramm stepped out of the part, he described Pedro as a "characterless comedic who was the embodiment of amoral vivaciousness." That it was difficult for him to know what to grab onto

scene by scene, and impossible to create a through-line for the character, was not surprising, given the absence of a formal link between episodes, or what Nicholas Spadaccini and Jenaro Talens denominate the Cervantine alternative of "substituting what is but a guide for a spectacle with a narrative of the spectacular" (86). Consequently, Ramm adopted the technique of "looking at [him]self and perceiving what [he] felt about the moment." He came to realize that Pedro's *modus operandi* was often the challenge of doing something for fun, but that finally he was unreliable because he often got bored and "screwed up" on purpose to make things happen, for example, by cheating and getting caught. As an actor, he would not get bored since he would not be tied down. His motivation to act would derive from life itself because he would be living in the moment; the alternative for him would be death.

Alfred's production pushed to almost illogical limits Cervantes's own concern with appearance and illusion, not as such, but with "their function in relation to literature and life" (Wardropper 223). If, indeed, Cervantes has Pedro become an actor at the end, he makes him be the best and most renowned of contemporary comedians, Nicolás de los Ríos, thereby passing out of folklore into the realm of history; as Wardropper puts it, "written literature has mediated the transition of a folk character into real life" (223). In performance, however, Pedro was not transformed into the actor who, in 1583 had been indicted "por varios excesos," who in 1586 had his own company, who was "uno de los ocho

autores permitidos por el decreto de 1603,” and who had died in 1610 (Cervantes, N 377). Instead, upon consigning to oblivion the identity of Pedro the Great Pretender, Ramm-Pedro took as his Christian name that of Miguel and as surname that of Cervantes (Osment 107). The foregoing textual change had been made for the sake of clarity and not for literary accuracy because, despite “something of the boisterous spirit” reflected in the pre-modern *actor/autor* (Wardropper 226), the name of Nicolás de los Ríos would not have rung true for a (post)modern British audience. As an aside, it hardly comes as a surprise that, in performance, the English word “director” was substituted for the Spanish *autor*.) If this sort of textual tampering responded to the horizons of expectations of a majority of twenty-first century spectators, it was potentially jarring to the odd Hispanist or Cervantine expert who knew of Cervantes’s marginalization from the theater. Cervantes, as Spadaccini and Talens note, “had to inscribe the performance in writing,” being forced as he was “to produce a tour de force that entailed describing with *words*, in the solitary place of reading, what can only exist as a live and collective *presence*” (108). The author of *Pedro de Urdemalas* would have delighted in the ironic substitution for the world première of his drama, given that he would have succeeded in manipulating “readers [. . .] folklore, literature and history itself” (Wardropper 227). The exhortative petition of the armchair critic—“would there had been some spectators!”—(227) had finally been made redundant.

Given the underscoring of the world-stage *topos* throughout, Pedro's pivotal speech about acting (Cervantes's meditation on the theater, 3.2894-2927) was transposed to the end, just before his closing speech to the audience (3.3160ff), so as to allow the great pretender to address the entire company in a celebratory finale. Clearly, that dramaturgical decision foregrounded the Cervantine stance, tinged with irony, that marriage was little more than a clichéd means of resolving comedic plots: "you'll see this whole story from start to finish / and it won't end in marriage, as you'll see, / that 's always such a cliché, don't you think?" [Osment 119; cf. "verán todos / desde principio al fin toda la traza, / y verán que no acaba en casamiento, / cosa común y vista cien mil veces," 3.3167-70]. If the subsequent litany of "impertinencias" offered by "la comedia libre y suelta" (3.3177-78) was suppressed in performance although not in the published performance text ("Neither will you see it in a lady [. . .], Osment, 119; cf. "ni que parió la dama" ff.3.3171-78), thereby attenuating Cervantes's final barb against Lope, the father of the modern novel who had heretofore only succeeded in "novelizar el teatro" (Wardropper 227) received, with the RSC première of *Pedro de Urdemalas*, theatrical acclaim long overdue. Pace Philip Osment and Mike Alfreds, for Cervantes also was given his début as deputy "autor-director" for the stage.

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House of Desires. By Sor Juana Inés de la Cruz. Dir. Nancy Meckler. English version Catherine Boyle. Swan Theater, Stratford-upon-Avon UK. 24 September 2004. (Play's run: 30 June – 1 October 2004)

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The third play to be staged in the Royal Shakespeare Company's 2004 Spanish Golden-Age season was Sor Juana's *Los empeños de una casa* in a specially commissioned translation by Catherine Boyle. Unlike in its first performance in Mexico City in 1683, the cloak and sword comedy was unadorned by the other elements of the *festejo*: the *loa*, *sainetes* and *sarao*.

Like *The Dog in the Manger*, *House of Desires* was performed on the Swan's burnished brass thrust stage with the chemical structure of gold (the element) cut into it, creating curious sources of rich light and often very physical reflections of the actors as they performed. (For *Tamar's Revenge* the 'golden' stage was covered with rough white woolen carpet and for *Pedro, the Great Pretender*, broad bare wooden boards which were directly im-

ported from the rehearsal room.) As in the other three productions, the backdrop to the action was a uniform brick wall stretching, without openings, from floor to ceiling. The wall continued at right angles stage left and stage right but at either side there were entrances. In this production the extensive wall emphasizes the frustration of enclosure within the claustrophobic Toledo house particularly for the abducted Doña Leonor (Rebecca Johnson), who is unable to resolve the confusion she feels during her incarceration.

In the director's metatheatrical twist Leonor is deliberately equated with Sor Juana herself. As the audience members take their seats two nuns dressed in grey diligently polish the floor as a third (Rebecca Johnson again), clearly senior, in black and white, sits and writes at a desk. On shelves attached to the brick wall (of her cell?) are ranged a number of items including a painted portrait of Sor Juana, a prominent prosthetic arm, metal pots and jugs, dolls, flowers, votives, and candles: an altar to the Mexican nun. There are also books, an astrolabe, and a telescope, clearly intended to represent her learning. Leonor's first 'entrance' is effected when the more senior nun is stripped of her conventual attire by her two companions and the cloaked men, and 'becomes' her character in a pure white dress to deliver her long life-story to the scheming Ana and her delighted maid, Celia. The reason for the association of Leonor with Sor Juana is presumably their shared learning and beauty (the coincidences of their life-stories) but Leonor at no point becomes

a spotless heroine of the play in this production. In her finely delineated relationship with Doña Ana (Claire Cox), and her somewhat soppy and melodramatic admiration for her ideal suitor, Don Carlos (Joseph Millson), Leonor reveals an impossible (thus occasionally irritating) virtue which almost turns her character into the butt of the comedy. Indeed no character emerges as an unadulterated hero in this production which unveils the foolishness or the insincerity and artfulness behind social interactions involving love and honor. There is a strong and sustained sense that the characters are puppets (or dolls taken from the nun's shelves and brought to life in one case) dancing to the rhythms of Sor Juana's verse, formal Baroque creations engaging with the Calderonian tradition, not quite flesh and blood individuals.

Director Nancy Meckler manages the complex stage business extremely impressively, aware that the keys to a successful production of this comedy are its momentum and the audience's ability to identify characters and their changing motivations. Thus the central characters are strongly differentiated by costume while clearly belonging to the same elevated social class. The men strut about the stage in jump-suits reminiscent of Elvis Presley. Their costumes are made from soft leather, with three-quarter length trousers with prominent rivets on the sides that open to reveal the calves. Don Carlos's outfit is a silvery lavender colour, which under-

scores his dreamy, romantic character, while Don Juan is presented in a more masculine version, in

shiny black. Each of the men carries a short dagger, whose small size highlights Sor Juana's parody of the machismo of the overconfident male characters. Don Juan (Oscar Pearce) carries two daggers, and spins and flips them skilfully. The women's costumes are inspired by the theme of cages, as the externalisation of their restrictive undergarments demonstrates. Doña Ana wears a large caged skirt, flattened at the front and back, such that she resembles a paper doll. She is forced into a tight black corset, over which hangs a delicately crocheted black top. Her red lipstick and shoes endow her with an air of confidence and power, yet the large skirt and corset restrain her. Doña Leonor is dressed purely in white, with a cream-coloured long, flowing skirt and a corseted top. She wears a sparkling cross around her neck, and her hair is wound tightly in a crown of plaits around her head. When Castaño (Simon Trinder) dresses up as Leonor, he dons the same outfit, only in a light blue. Celia (Katherine Kelly) wears a shiny silver skirt, also with a rigid structure, and a corset from behind which peeks the hint of a bright red bra. She is also restricted by the many heavy keys that hang from her belt, so she can always be heard in her comings and goings. Katrina Lindsay's costume design, often influenced by Mexican pat-terns, situates the characters in an imagined rather than historically-specific time and place.

The convolutions of the plot are clarified throughout so that the audience is rarely in the dark for long. For example, although no stage direction demands it, Don Juan is revealed as the dialogue begins in act 1, having been hidden in Doña Ana's room by Celia. He emerges on a wheeled frame (to be quickly pushed back off stage by the maid) giving the audience a head-start in the intrigue, and adding a laugh to Celia's imminent line about the treachery of maid-servants. Doña Leonor's long narration of her life-story is wonderfully animated when Don Carlos, as in a dream, appears reading a book, sits, and has his fine features and virtues illustrated one by one by his besotted lover to the delight of Celia and the consternation of the love-sick Ana. Joseph Millson's subtle changes of expression in this scene, revealing a dim awareness that he is being talked about, are a comic *tour de force*.

Other innovations in staging also prevent stagnation and illuminate the intrigue. Thus, when the action of the play is occasionally set in the street, the frame with a cityscape reproduced on it is wheeled on by the nuns, and an exaggerated bustle also helps to suggest the new setting, obviating the need for a pause and change in backdrop. Similarly a grille is wheeled on when a conversation needs to be overheard as in act 2 as Don Carlos and Castaño listen to the musicians employed to entertain Leonor. The two scenes acted 'in the dark' are signalled with a brilliant intensification of the light and concomitant miming on the part of the actors, heightening the comic gap between the *cognoscenti*

in the audience and the (doubly) blind characters on stage. Without necessarily knowing exactly how the play will unfold the audience is left well able to follow changes in fortune or intention, and thus to appreciate Sor Juana's exquisite ironies.

Both the innovative stage-craft, which includes the frequent use of frozen tableaux allowing the numerous asides to be spoken in confidence prior to re-animation, and also a pervasive and confident interaction with the audience, work because of the exceptionally talented cast. Claire Cox's Doña Ana is an extremely confident woman who has not spent her time idly since her brother left her alone, but who manipulates chance to 'dance to the rhythm of [her] desire.' She takes advantage of the opportunities her labyrinthine House affords her for strategically 'seeing and being seen.' Her brother, Pedro (William Buckhurst) first appears in a brilliant red poncho. He is diligently attended to by the two non-speaking nuns, who are deftly choreographed to take his wrap, hat and gloves from him, also offering him a glass of water, which, in his haste, he unintentionally throws in his own face. He continually mops his brow and replaces his fastidiously greased hair, and in moments of crisis he is prone to hyperventilation. His would-be seriousness is undermined by the comic situations he finds himself in, such as holding Don Juan's hand and jubilantly declaring, 'So let us be married together!' Only when the audience laughs does he realise his mistake. The household servant, Celia, has kept the actress's Northern English accent, and speaks knowingly to

the audience, inviting them to share in a bit of gossip or to clarify the plot, the whole of which she declares has been entrusted to her by her mistress. Leonor, although caught in a dishonorable situation and forced to hide, is the picture of virtue, and her cut-glass pronunciation highlights her educated and noble demeanour. Don Carlos, the virtuous and pony-tailed hero, speaks with an affected Northern Irish accent and tries desperately to prevent himself from feeling jealous, as to do so would endanger the honor of his beloved. His crowd-pleasing sidekick, Castaño, is ruled solely by his heart, and grows most fully into his character in the uproarious *hom-bre vestido de mujer* scene. His relationship with the audience is the most developed of the company, as he feels quite at home at times sitting amongst the first row and 'borrowing' a lady's handbag to accessorise himself as a proper lady. He even recruits a male volunteer to apply his lipstick with a 'steady hand.' Don Juan also provides comic relief when, inflamed by jealousy, he expresses his frustration by stomping his foot and holding his daggers up as if they were ears, thus inviting laughter as he unwittingly resembles an enraged *toro*. The *barba*, Don Rodrigo (Peter Sproule), father to Leonor, is dressed in an old-fashioned and conservative leather suit with white embroidered collar, and he carries a comically oversized musket when he goes out in hot pursuit of the man who has offended his honor. He pinches the cheeks of his manservant, Hernando (Julius D'Silva), who patiently bears the old man's

condescension. Having spent seven months together as an ensemble on *Dog in the Manger* and *Tamar's Revenge*, the company exudes confidence in its depiction of the various roles, and carries off the director's demanding stage business with impeccable timing.

In her Introduction to the published translation, Catherine Boyle writes that she 'sought to keep the play alive by matching its pace and changes of rhythm, and by maintaining the intrinsic orality of the story-telling.' Unravelling the intricate threads of Sor Juana's language, and then knitting the sentences back into recognisable English syntax caused Dr Boyle to discover and bring to life what she calls 'nuggets of meaning.' In a pre-show chat, Nancy Meckler recalled having made marginal notes as she read through the play, endeavouring to make sense of 'who was who.' In the translation process, a few of what Dr Boyle calls 'Sor Juana's indulgences' in the poetry were pared down, as well as the many lines which serve to recap the plot after the interruption of the entr'acte entertainment. Sor Juana's 'verbal pyrotechnics' come through in performance in a bright and beautiful translation that remains remarkably faithful to Sor Juana's vocabulary and poetic language. A few in-joke additions to the text delighted the audience, such as when Castaño, in need of a scheme to free him from the dangerous duty of delivering a letter from his master to Don Rodrigo, laments, 'If only I were Pedro the Great Pretender,' in a reference to the final play in the RSC's season. (Sor Juana had in fact referred to Ga-

ratuza, a picaresque anti-hero sent to the galleys for impersonating clergymen: a reference few in the contemporary British audience would have picked up.)

The contexts of Sor Juana's Baroque comedy (its dialogue with Calderón, its identity as part of a larger *festejo*, its in-jokes and contemporary references, its backdrop of honor offended and restored) run the risk of rooting the play too firmly in social norms inaccessible to a modern audience. However in this RSC production, translator, director and cast stress its inherent comedy, its vibrant language, its preoccupation with the universal issues of love, social comportment and generational strife, and thus allow Sor Juana's play to take flight again.

El perro del hortelano. By Lope de Vega. Dir. Isabel Ramos, Repertorio Español. On tour at the W. Carroll Coyne Center for the Performing Arts, Lemoyne College, Syracuse, New York. 15 November, 2004. (Play's run, Gramercy Arts Theatre, New York, New York: 10 November – 17 December, 2004)

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The kids are in the attic and have gotten into the chests of old clothes again. Among the suitcases, mirrors, and empty frames of that cozy space, they throw on Mom's old prom dress, drape Dad's ties around their necks, don raincoats, colorful socks, and oversized shoes. They parade around in bright colors expertly mimicking and parodying the vanity, presumptuousness, and absurdity of their eccentric aunts and uncles and their caddy and infantile world. Repertorio Español's quirky, playful interpretation of Lope de Vega's *El perro del hortelano* plays much like just such a scenario. The stage is strewn with old suitcases, trunks, and frames. Two large and numerous small mirrors hang at the rear of the playing area. Brightly colored clown-like costumes, a farcical, at times surreal, acting style, and the influence of current Hispanic pop culture give

Isabel Ramos's rendering of Lope's classic a satirical edge and contemporary relevance largely absent in other recent productions of the play. Ramos's innovative work is part of the Van Lier Directing Fellowship Play Festival, through which Repertorio Español has showcased the talents of five young Latin American directors in 2004.

The streamlined eight-member cast make Lope's language their own; they trip out his rhythms and meters naturally, easily, and at a lively pace that brings the play to its conclusion, without any intermission, in a mere hour and a half. Karina Casiano plays Diana, Countess of Belflor, as a spoiled, capricious adolescent. She wears too many pink bows in her hair, a pink strapless prom dress, furry burnt orange mufflers on her forearms, and two large white coffee cans strapped to her ballet slippers so that her feet never touch the ground. When she is not sitting on her high throne, she clomps around the stage with surprising elegance, towering over her subjects. In one scene in the second act she lounges on a table, receiving a massage, hair and body wrapped in towels. When she wants to make an emphatic, precipitated exit, a servant appears and whisks her offstage piggy-back. The fact that she occasionally guzzles milk from a Parmalat carton both reinforces her infantile nature and associates her with the ideas of scandal, deception, and false wealth that the Italian dairy company has come to represent since they were discovered to have engaged in accounting fraud in late 2003.

José Díaz and Dan Domingues are hilarious as Ricardo and Federico. The marquis and the count are mirror images of each other: they are robed in coffee-colored raincoats, pennies glued to their chests: yes, they are all about money, but oh so cheap. Ricardo sports a stuffed orange thong over his raincoat, in the manner of a codpiece; Federico's is pink. Sneakers with bright violet laces complete their absurd ensembles. The two growl and bark at each other when they vie for Diana's attention, and scamper off stage whimpering when they are confounded. Ricardo's flowing blonde hair, regal posture and haughty tone call to mind Walter, the androgynous, Liberace-like astrologer who often appears on Univisión's sensationalist news show *Primer Impacto* to review the daily horoscope.

Ramos transforms Lope's Ludovico into the Countess Ludovica, played by Silvia Sierra, and presents her as a puppet that the *gracioso* Tristán (Emiliano Santa Cruz) pulls out of a chest. Her costume, makeup, and floppy movements evoke the scarecrow from *The Wizard of Oz*: her limbs must be supported and manipulated by servants. In this, it appears, we have a metatheatrical commentary on the hollow, contrived nature of this character, a recognition that she is little more than a convenient fabrication, a *deus ex machina* to resolve the central conflict by endowing the protagonist Teodoro (Darío Tangelson) with noble status so that he can marry Diana. The play makes fun of itself as much as any character type it satirizes. Accordingly, the final scene turns into the conclusion of a game show

as Teodoro announces that his servant Tristán is to marry—pregnant pause and drumroll—Dorotea! Confetti flies and all cheer wildly as the lucky “winners” shriek in disbelief.

This whimsical version of *El perro*—which perhaps draws as much from *Sábado Gigante*, *The Cat in the Hat*, *Alice in Wonderland*, and the *concursos* and *telenovelas* of Univisión as from the customs of Golden Age Spain—may prove challenging for *comedia* purists. The viewer of this production would likely, however, arrive at the same conclusions as the seventeenth century *corral* spectator concerning social hierarchies, appearances, and the games played at court. The play furthermore tells us as much about the role of spectacle in our time and culture as in the Golden Age.

Lourdes Gómez of *El País* recently praised the Royal Shakespeare Company's production of *The Dog in the Manger* and its 2004 Spanish Golden Age festival, saying that director Lawrence Boswell “reivindica la vigencia y relevancia del teatro clásico español” (*El País*, 2 junio 2004, 59). Can it be that a new relevance for Spanish Golden Age theater is to be ushered in by the most traditional acting company in the English language, working in translation, donning period dress, and above all seeing its task as that of introducing the *comedia* to an audience largely unfamiliar with the dramatic tradition and culture of Spain's Golden Age? Though Boswell should be commended for winning new audiences for the *comedia*, we must look to fresh, innovative visions like that of Isabel Ramos and her

ensemble to render Golden Age theater not as artifact but as living theater which uses familiar iconography to dialogue with today's audiences about contemporary issues.

La vida es sueño. By Pedro Calderón de la Barca. Dir. Claudia Ríos. Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, Coordinación Nacional de Teatro, and Fondo Nacional para la Cultura y las Artes. Teatro El Granero, Centro Cultural del Bosque, Mexico City. 13 December 2004. (Play's run: 4 October-15 December 2004.)

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Claudia Ríos' adaptation of Pedro Calderón de la Barca's *La vida es sueño* (Zaragoza, 1636) may well be this work's first performance in the American continent. This particular version differs from the Madrid printed edition, also of 1936, in length, lack of embellishment, and dramatic potential. The audience at Teatro El Granero, which forms part of the Centro Cultural del Bosque in Mexico City, was certainly not disappointed in experiencing a truly dynamic, somewhat eclectic, mathematically precise, and invigorating performance on 13 December 2004.

There were many reasons why this performance was a success. First and foremost one would have to acknowledge not only the vision of the director but also the excellent team spirit that was noted not

only among the actors but also among the members of the production company. Everything was timed perfectly well. The small size of the theater was also appropriate for this kind of work. The original music of Alejandra Hernández created an appropriate somber mood for a work that in effect has no satisfactory or even convincing closure. One could also appreciate small details like the appropriate use of swords for the period, as well as duels that were convincingly performed. Some added pictorial details, among them Hugo Simberg's *Wounded Angel*, George Frederick Watts' *The Minotaur*, and Saint Sebastian poses reminiscent of paintings by Andrea Mantegna furnished that extra touch of magic that could easily transport the spectator to the realm of the sublime.

The acting in this work was simply smashing. Juan Carlos Remolina as Segismundo could not have been better suited for the Zaragoza version. From the beginning to the end he was melancholy, dazed, and brutish. Even when he humbles himself before Basilio in the third *jornada*, he makes it seem like a challenge for his father to meet. In a way he seems to be saying: "If you don't think I can be polite and forgiving, watch: I kneel before you." Considering that only moments earlier Segismundo wanted to kill Crotaldo and rape Rosaura, this brave act of humility was certainly in character. In a superb *coup de théâtre*, suggested by actress Mariana Giménez (Rosaura), Basilio's words, "Hijo—que tan noble acción / otra vez en mis entrañas/ te engendra—, dame los brazos" (232;3.3244-46), are

prompted by Crotaldo to the King, who, befuddled, is unable to embrace his son. That gesture, coming from a man whose *raison d'être* was fear, was most appropriate and convincing on stage. In a way, the father-son conflict so prevalent in Calderón, remained appropriately unresolved. This lack of resolution was also most effective in Segismundo's final lines, where he attributes his alleged change of character to fear and disillusionment.

The brutish demeanor of Segismundo required that Basilio, played by famous actor Luis Rábago, be perhaps more humble and melancholy. However, this actor played the King's role as a combination of egomania, political Machiavellianism, and inflexible choler. That notwithstanding, the moments when Basilio would have expressed fear and trepidation become instances of repulsion and hatred. That particular change of tone was effective, since *La vida es sueño* is a struggle between an authoritarian father who believes in pre-emptive actions and a strong-willed son who values prudence and strategy.

The other actors were consistent and persuasive in their roles. Mariana Giménez was the perfect Rosaura: manly in the first *jornada*, womanly in the second, and "monstruo de una especie y otra" (221;3.2871) in the third. Arturo Reyes as Clarín was appropriately cynical and opportunistic. Fernando Becerril as Crotaldo was magnanimous, loyal, and benevolent. Everardo Arzate as Astolfo was a seductive opportunist and a perfect sycophant. Carmen Mastache as Estrella was shown as

highly cautious, calculating, and charismatic. She behaved in effect as a true princess. Francisco Cardoso, Alvaro Hernández, and Luis Maggi were shown as loyal defenders of the realm and, when punished by Segismundo, as victims who fall to their knees when they hear the Prince's unexpected punishment. This last scene was very well done, and consistent with the way the characters do not truly evolve, at least not in the way one would have expected them to.

In a representation so full of wise choices, the only unconvincing moment was Segismundo's second monologue, which was replaced by the one of the Madrid version. The Madrid monologue is too long and embellished. It goes well with a more cerebral and calculating Segismundo. The Zaragoza speech, though, is short and to the point, appropriate to a more savage and rhetorically undeveloped character. Claudia Ríos' explanation that knowing audiences would have expected to hear a more familiar (Madrid, 1636) speech was not entirely convincing. I could only think of Peter Boyle, the monster in Mel Brooks' *Young Frankenstein* (1974), whose sudden change from initial grunts to grand eloquence was funny because it was so out of character. In Segismundo's case, the (wrong) choice of speech was, if not tragic, certainly disappointing. Be that as it may, the current reviewer was happy to have witnessed a dynamic and powerful performance of (mostly) Calderón's first version of *La vida es sueño* as directed by Claudia Ríos with funding from CONACULTA, INBA, CNT, and FONCA.

Festival de Almagro, 2004: De las Puestas en Escena al diálogo interprofesional.

LUCIANO GARCÍA LORENZO

El Festival internacional de teatro clásico de Almagro desarrolló su edición número 27 del 1 al 25 de julio de 2004. Como en los últimos años, el Festival ofreció los espectáculos en diferentes espacios, a saber, el Corral de Comedias, el Claustro de los Dominicos, el Hospital de San Juan, (sede en Almagro de la Compañía nacional de teatro clásico), el Patio de Fúcares y el Teatro Municipal (único espacio cerrado que se utiliza); a estos lugares deben añadirse otros espacios abiertos y cerrados para puestas en escena y actividades diversas: la Plaza Mayor, el Museo del Teatro, el Callejón del Villar...¹

Por lo que se refiere a los espectáculos, la primera afirmación a hacer es que el Festival no puede producirlos, por lo cual los que se presentan son siempre contratados, producidos por diferentes compañías, no pocos estrenados durante el Festival y el resto presentados en los meses anteriores en España y en el extranjero. Esto lleva consigo que la búsqueda de una coherencia (además del principio fundamental que es la calidad artística) se vea con-

dicionada por los montajes de teatro clásico llevados a cabo durante la temporada inmediatamente anterior al Festival. O lo que es lo mismo: en buena parte, el Festival es lo que ha sido la temporada precedente, en lo que se refiere a teatro clásico, y también en muy buena parte lo que será la siguiente, dependiendo del número del espectáculos que se estrenen en el Festival. En fin, en julio de 2004 estuvieron presentes los siguientes autores y obras:

- Miguel de Cervantes: *El Quijote*, dirección de Santiago Sánchez (Teatro Municipal); *El Retablo del las maravillas*, dirección de Albert Boadella (Claustro de los Dominicos); *Don Quijote* (versión de cámara para 5 voces). Recitado. (Corral de Comedias).
- Lope de Vega: *El caballero de Olmedo*, dirección de José Pascual. Espectáculo de la Compañía Nacional de Teatro Clásico (Hospital de San Juan); *La discreta enamorada*, dirección de Gustavo Tambascio (Corral de Comedias); *Castelvines y Montesés*, dirección de Darío Facal (Patio de Fúcares); *Castrucho*, dirección de Lai-la Ripoll (Patio de Fúcares).
- Tirso de Molina: *La celosa de sí misma*, dirección de Luis Olmos. Espectáculo de la Compañía Nacional de Teatro Clásico (Hospital de San Juan).
- Calderón de la Barca: *El astrólogo fingido*, dirección de Gabriel Arbisu (Patio de Fúcares), *La vita è sogno*, dirección de Maria Federica Maes-

tri y Francesco Pitito (Teatro Municipal). En italiano.

- Agustín Moreto: *El lindo don Diego*, dirección de Eva del Palacio (Teatro Municipal).
- Gil Vicente: *Auto de los cuatro tiempos*, dirección de Ana Zamora (Patio de Fúcares).
- Garcilaso de la Vega y otros autores: *Garcilaso, el cortesano*, dirección de Carlos Aladro (Patio de Fúcares).
- *Querellas ante el Dios Amor* (sobre textos de los siglos XV y XVI), dirección de Manuel Canseco (Corral de Comedias)
- William Shakespeare: *Noche de Reyes*, dirección de Denis Rafter (Corral de Comedias); *El sueño de una noche de verano*, dirección de Juan Pastor (Corral de Comedias); *Hamlet*, dirección de Eduardo Vasco (Claustro de los Dominicos); *Macbeth*, dirección de María Ruiz (Claustro de los Dominicos); *Mosca*, (sobre *Titus Andronicus*), dirección de Fabio Pubiano. Compañía colombiana (Patio de Fúcares); *Othello*, dirección Declan Donellan (Teatro Municipal). En inglés.
- Marlowe: *Eduardo II*, dirección de Etelvino Vázquez (Teatro Municipal).
- Molière: *La escuela de los maridos* y *Las preciosas ridículas*, dirección de Adrián Daumas (Teatro Municipal).
- *Divertimento o la Comedia de los criados*. Espectáculo sobre Comedia del Arte. Dirección de Gemma Beltrán (Corral de Comedias).

- *La lírica del Barroco*, dirección de Alicia Lázaro (Corral de Comedias). Espectáculo de música clásica.
- *La Contadina* (Opera Bufa), dirección de Ignacio García (Corral de Comedias).
- *El poeta hambriento* (sobre cuentos tradicionales europeos), dirección de Agustín Iglesias (Corral de Comedias).

Como podemos observar, es Shakespeare con gran diferencia el autor más representado; Shakespeare siempre ha estado muy presente en los escenarios españoles, incluso en no pocas temporadas con tantos o más montajes que cualquier autor español clásico. De todas maneras, en ediciones anteriores del Festival, el mayor número de puestas en escena ha correspondido a Calderón, obviamente sobre todo en el año 2000, y también a Lope de Vega.²

Desde 1997 en que me hice cargo de la dirección del Festival, una opción llevada a cabo con continuidad obligada ha sido ofrecer actividades teatrales a los espectadores que se acercan a Almagro, pero que no asisten a las puestas en escena en espacios cerrados y pagando la correspondiente entrada. Me estoy refiriendo al teatro presentado en la calle, ofrecido los fines de semana y que durante 2004 ha estado conformado por los siguientes espectáculos: *Carilló*; *Mercado del Siglo de Oro*; *El Quijote (los libros, las batallas, el amor y la muerte)*; *El Teatro pinta mucho*, dedicado fundamentalmente a los niños; y *Pícaros ambulantes de plaza en plaza*. Los

espacios habituales de este teatro en la calle son las propias rúas y plazas de Almagro, especialmente su excepcional Plaza Mayor y el Callejón del Villar.

Otro campo de actuación del Festival, también desde 1997, se ha centrado en el teatro infantil. El Festival ha tenido una preocupación muy especial por el mundo de los niños y de los adolescentes y fruto de ello han sido las decenas de espectáculos, que han pasado por muy diversos espacios, desde diferente lugares abiertos al Claustro del Museo del Teatro, utilizado por primera vez en 2004. Estas puestas en escena han ido acompañadas en ocasiones de Seminarios o Talleres, siendo así en la última edición con el encuentro titulado “Teatro clásico y jóvenes de Europa” y los talleres para niños llevados a cabo durante varios días. Los espectáculos infantiles, por su parte, han sido: *Julietta y Romeo*; *Amadis de Algueres* y *Los tres mosqueteros buscando a Dartañán*.

El capítulo de espectáculos se cierra con el ciclo titulado “Trasnochando”, llevado a cabo desde hace varios años al finalizar las representaciones los fines de semana (1:30 h. de la madrugada). Son actuaciones relacionadas todo lo posible con el mundo clásico o de carácter tradicional y con la música como protagonista más importante, teniendo como lugar de acogida diferentes lugares, concretamente en las últimas ediciones el Patio del Hospital de San Juan. En 2004 se pretendió, con la música en primer plano, hacer patente un testimonio de interculturalidad y tolerancia, participando grupos de Brasil, India-Inglaterra o Guinea Bissau.

El Festival de Almagro tiene sus orígenes en las Jornadas de teatro clásico que se celebraron en septiembre de 1978. Durante tres días un numeroso grupo de investigadores, profesores y profesionales del teatro, tuvieron la oportunidad de dialogar sobre la situación del teatro clásico español en aquellos momentos, acompañándose esta reunión con tres representaciones y un concierto en el Corral de Comedias. Esa unión de teoría y práctica escénicas ha continuado en el Festival y en no pocas ocasiones ya he escrito que la labor de Almagro no se entiende sin el diálogo muy fructífero de los interesados en los textos y los que en la puesta en escena tienen su dedicación profesional. Fruto de ello ha sido el cambio fácilmente apreciable en la práctica del los integrantes de ambos campos, precisamente desde los inicios del Festival de Almagro y, de una manera específica, las publicaciones aparecidas, especialmente las Actas de las jornadas.³

Junto a esas tradicionales jornadas, el Festival ha organizado durante los últimos años seminarios, coloquios o talleres, alguno de ellos de carácter histórico-filológico, es decir, atendiendo principalmente a los textos dramáticos, y otros dirigidos en especial a profesionales del mundo de la escena: autores, directores, actores, directores de festivales... En 2004 se ofrecieron:

- XXVII jornadas de teatro clásico dedicadas a “El Corral de Comedias: espacio escénico, espacio dramático”, con la participación de profe-

sores de diferentes países y profesionales del mundo teatral.

- “Teoría y práctica de un personaje dramático: El Gracioso”. Se pretendía con este Encuentro hacer una puesta a punto de los estudios sobre este tipo o personaje de nuestro teatro clásico, al mismo tiempo que se dedicaba la mitad del tiempo a la práctica teatral con estudiantes de artes escénicas.
- “Teatro clásico y jóvenes de Europa”. Este Encuentro reunió a especialistas de diferentes países en teatro para niños y adolescentes, y en relación con proyectos teatrales de carácter europeo. Se complementó con dos representaciones en el Corral de Comedias, llevadas a cabo por jóvenes: *El poeta hambriento* y *El sueño de una noche de verano*.

Al Festival de Almagro no sólo se acercan espectadores cuyo destino fundamental es asistir a las representaciones, sino que todos los veranos, y durante las casi cuatro semanas de duración, miles de personas vistan la ciudad, sobre todo los fines de semana, dada la belleza de Almagro y el ambiente tan especial que se conforma. Para satisfacer la curiosidad y el interés de estos visitantes, el Festival organiza diversas actividades (el teatro en la calle es una de ellas) y quizás de las más relevantes las exposiciones que se ofrecen. Durante la última edición, estuvieron abiertas dos exposiciones; una de ellas se dedicó a “Los clásicos en el Ballet Nacional de España”; la segunda fue “La tía Norica”,

ofreciendo la historia de esta compañía de marionetas, aunque, como decía el Programa no sólo es eso, “es la abuela de toda la tradición teatral andaluza”. Naturalmente, aparte de estas dos muestras, el Museo de Teatro, con magnífica nueva sede desde marzo de 2004, ofreció sus exposiciones, a partir de los excepcionales fondos que en él están depositados.

En fin otras actividades del Festival en 2004 han sido:

- “Encuentros en el Parador”. Dialogo del público con los profesionales del teatro presentes en el Festival (domingos, 13.00 horas).
- Entrega del IV Premio Festival de Almagro a la Royal Shakespeare Company. En años anteriores lo obtuvieron la Comédie Française (2001), el director Miguel Narros (2002) y el profesor Francisco Ruiz Ramón (2003), reconociéndose con este último la labor de los profesores e investigadores del teatro clásico español y ese diálogo, a que nos hemos referido antes, entre la teoría -el estudio de los textos- y la práctica escénica.
- Entrega del IV Premio Corral de Comedias de la Junta de Comunidades de Castilla La Mancha, en este caso a Miguel Narros y al escenógrafo, figurinista y productor Andrea D’Odorico.
- Otras actividades: Premios Ágora, otorgados por la prensa acreditada en el Festival; Feria de artesanía; Conciertos de música, etc.

NOTAS

¹ Una descripción de estos espacios puede encontrarse, últimamente, en: Luciano García Lorenzo, "Teatro e iniciativa pública", *Arbor*, marzo-abril 2004, nº 699-700, pp. 545-560. En este trabajo se ofrece amplia bibliografía sobre la historia del Festival y las publicaciones que ha llevado a cabo desde 1979.

² Vid. Luciano García Lorenzo y Andrés Peláez Martín, eds., *Festival internacional de teatro clásico de Almagro*. Toledo, Festival de Almagro-Caja Castilla La Mancha, 1997. Para los años más recientes, y aparte de los programas correspondientes a cada edición publicados por el Festival o existentes en su página web (www.festivaldealmagro.com), remitimos al artículo de *Arbor*.

³ Fueron publicadas por el Ministerio de Cultura o editoriales privadas hasta que, a partir del número XV (1992), han sido editadas por la Universidad de Castilla La Mancha y el Festival.

Book Reviews

García Santo-Tomas, Enrique, ed. *El teatro del Siglo de Oro ante los espacios de la crítica: Encuentros y revisiones*. Madrid/Frankfurt: Iberoamericana/ Vervuert, 2002. 482 pp.

DAWN L. SMITH
Trent University, Canada

Most of the sixteen essays in this collection originated in a Summer course titled *Canon estético y recepción crítica del teatro áureo*, held in 2001 in Madrid. They are arranged under five headings reflecting the past and present of the *Comedia*, both as text and performance: its genesis, transformation and survival, viewed within socio-political, cultural and critical contexts. Although the overall focus is not limited to performance, nine essays are particularly relevant to aspects of the *Comedia* as theater, both past and present.

"El espacio simbólico de la pugna literaria" is a brilliant study in which Enrique García Santo-Tomás examines the relation between what he calls "geografía humana y pensamiento contemporáneo" during the first five years of the reign of Felipe IV. Alongside the juxtaposition of physical and intellectual spaces, the author posits a third space "de lucha y confrontación:

together, he argues, these create "un documento excepcional de vida literaria y de literatura vivida."

In "El paisaje del tiempo y la estética de la Comedia Nueva," Juan Luis Suárez offers thoughtful material on the subject of the concept of time in the theater which are suggestive for modern directors of the *Comedia*.

In "Recepción en el palacio y decepción en la imprenta: *El premio de la hermosura* de Lope de Vega," Elizabeth R. Wright proposes a close link between Madrid theater in the early 1600s and the new face of power under the Duque de Lerma. The evident differences between the staged and printed versions show that every version of a work reflects the particular conditions guiding its interpretation.

José María Diéz Borque offers an instructive overview of the different types of performance spaces in 17th century Spain, their uses and their respective audiences.

Marc Vitse looks at the reception of Calderón's *El médico de su honra* from the beginning of the 19th century. He notes that up until the end of the 18th century, the honor dramas were considered morally unacceptable in Spain; even in the 20th century *El médico* was regularly treated as a moral anomaly and critics persisted in detaching Calderón from the period to which he belonged.

Section 5 (*Fortuna reciente de los clásicos: recuperaciones y decadencias*) focuses entirely on staging and reception. Ignacio Arellano examines the difficulty in establishing criteria for judging plays in the comic genre, arguing that the nature of the Spanish *comedia* defies standard definitions. The so-called canon is set by arbitrary choices, in English-speaking countries often by the availability of texts through anthologies. Arellano also considers the problems of staging the *Comedia* today and condemns misdirected attempts to impose serious endings on comedies such as *La dama duende*.

Felipe Pedraza Jiménez and Luciano García Lorenzo both examine aspects of staging the *Comedia* in relation to changing cultural and critical perspectives in Spain. Pedraza Jiménez looks at the popularity of *comedias* dealing specifically with 'comendadores,' noting this is often related to the increase of revolutionary fervor (eg. the success of *Fuenteovejuna* in pre-revolutionary Russia). Nevertheless, the play only became part of the regular repertory in Spain in the 1930s. Lorenzo García Lorenzo, in his study of performances of *Autos sacramentales* between 1939 and 2000, concludes that despite the generally beneficial effects of recent political changes in Spain on the staging of classical plays, the presence of *autos* in the popular theater has not increased, perhaps because of a lingering memory of its propagandistic exploitation

during the dictatorship and a tendency to see fanaticism in Calderón's religious plays. The increasing scholarly interest in the *Autos* since the 300th anniversary of Calderón's death in 1981 has yet to find a parallel in live theater. However, it is worth noting that, unlike Spain, Latin America has a long experience of staging and adapting *autos*, often with brilliant results (as visitors to the Chamizal Festival in El Paso can attest).

María Grazia Profeti reviews the reception of Golden Age theatre in Italy from the 17th century until the present, showing that, as in Spain, its fluctuating popularity reflects changes in the political and cultural climate (including a reaction to earlier Spanish domination). Translations also reflect ongoing relations between the two countries. Like García Lorenzo, Profeti expresses the hope that increasing academic attention to Spanish Golden Age theater, in her own country as elsewhere, may eventually be matched by a greater popular interest in performance, as the traditional view of Spanish classical plays as "teatro desarreglado" is displaced by the growing perception of them as teatro de la modernidad.

This is an excellent collection of essays, full of fresh ideas and lively suggestions. Extensive bibliographies provide invaluable leads to further reading.

Luis Vélez de Guevara, *El águila del agua, representación española*. Ed. William R. Manson & George Peale. Newark, Del.: Juan de la Cuesta, 2003. 292 pp.

DAWN SMITH
Trent University

Luis Vélez de Guevara was a popular and highly successful playwright in his time. Today, his plays are little known except to scholars and students and rarely seen in performance. Paradoxically, the very elements that made them popular with 17th-century audiences—colorful allusions to the contemporary scene or to the recent past—make them largely inaccessible to audiences today.

El águila del agua recalls the exploits of the legendary don Juan de Austria, illegitimate son of the Emperor Carlos V and hero of Lepanto (1571). Vélez followed Cervantes, Lope de Vega and Pérez de Montalbán in dramatizing the historic victory. Sixty years after the event, don Juan had become “un personaje ejemplar cuya caracterización sirve a un propósito propagandístico ante la decadencia de las circunstancias y políticas del momento” (24-5).

George Peale’s carefully researched introduction explores the background of the play, as well as many aspects of the palace setting. He believes Vé-

lez wrote it for an anniversary of Lepanto (most likely October 1632 or 1633), and that it was performed during the festivities inaugurating the new Buen Retiro palace. He also suggests that because of its large *reperto* (including five *barbas*), it required the services of two acting companies. Since there is no mention of the play in any existing document (except for the censor's comments at the end of the autograph *ms*, dated 1642,—indicating later approval for a public performance) these arguments remain speculative.

The play combines elements of pageant and *comedia nueva*, presenting a cast of well-known historical figures—Felipe II, don Juan de Austria, Prince Carlos—together with stock characters familiar to *corral* audiences (including three *galanes*, a *dama*, a *graciosa* and various picaresque supernumeraries). Peale notes that the description of the king and don Juan in the text closely matches contemporary portraits by Coello and Pantoja; also that don Juan's famous galley, *la Real*, figures in the elaborate staging directions (215,Cc).

Peale discusses the characteristics of mythodrama, noting that the play is curiously subtitled "representación española". He suggests that Vélez may have intended this to have been taken ironically, contrasting the decadent state of Spain's empire in the 1630's with the glorious exploits celebrated in the play. However, it seems unlikely that Vélez would risk his privileged position at Court by

overtly subverting a national legend, regardless of how we may interpret it today.

Many critics have puzzled over the mixture of serious and comic elements in the play. Peale cites, for example, the opening scene with the two *graciosos*, as well as to other “incongruencias”, such as the familiarity with which the *pícaros* address members of the nobility. Such apparent lapses in decorum are, of course, commonplace in the *comedia* and were likely accepted by the king and his courtiers as part of the festive entertainment. It is difficult to envisage this play in all the dimensions of its performance at Court, and even harder to imagine how the aristocratic audience would have responded. Generic disjunction is often found in 17th-century Spanish art and literature (for example, in Velázquez’s depiction of court jesters, particularly the ironically named “don Juan de Austria”). Is this irony as we define it today, or Vélez’s view of life in all its complexities: a reminder that *bufones* and *pícaros* are as much a part of life as kings and heroes? Peale draws our attention to the intriguing coincidence that Vélez and Velázquez were both in the service of Philip IV at this time. We may wonder how far they exchanged views on the narrow world that they were hired to memorialize and entertain.

Manson and Peale have done a fine job editing the problematic autograph *ms* and providing copious notes and other helpful material. *Comediantes* will want to continue the debate on some aspects of

the staging—both in the palace and also in the *corral*. Why, for example, did Vélez eschew the stage machinery for which he was famed, relying instead on tapestries and painted canvas, sometimes hung from “*lo más alto del teatro*” (acot. Ll). This is a familiar stage direction for the *corral*, but how might it have been achieved in the palace setting? It is not altogether clear whether Peale’s comments on the Salón de Reinos as a possible venue for the play’s performance refer to its function at the time of the inauguration of the palace when, according to Jonathan Brown, it was used as the royal box facing onto an inner courtyard, or to its later transformation into an imposing hall, magnificently decorated and hung with pictures (including Velazquez’s *La rendición de Breda*).

Finally, it is a pity that—with cost-cutting clearly in mind—the print is so small and hard to read, particularly as the righthand margins run too close to the binding. As well, reproductions of paintings are too dark for the details to be distinguishable. These quibbles aside, there is much to delight, ponder and discuss in this welcome edition of an almost forgotten play.

Vélez de Guevara, Luis. *El espejo del mundo*. Edición crítica de William R. Manson and C. George Peal. Segunda edición, corregida. Newark, DE: Juan de la Cuesta, 2002, 262 pp. \$17.95.

ROBERT M. JOHNSTON
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Selected revision and expansion of the introductory sections, along with some corrections, characterize this second edition of William R. Manson and C. George Peale's critical rendering of Vélez's play. The scope and structure of the first edition (Cal State Fullerton Press, 1997) remain largely the same: a lengthy preface describes the editors' objectives for modern editions of Vélez's plays, an essay by Maria Grazia Profeti introduces *El espejo del mundo*, the "Estudio bibliográfico y métrico" by Peale traces the genealogy and discusses the metrical structure of the play's text, after which follow an extensive bibliography and the critical edition of the play.

El espejo del mundo (pp. 141-233) depicts the rise, fall, and vindication of don Basco, *privado* of King Alonso of Portugal. As the title suggests, the play develops the metaphors of the world as stage and the stage as mirror. In the background, the

character of Alvaro de Luna, *privado* of Juan II of Castile, provides a second surface of reflection through which to see the action. In the end, Don Basco's noble qualities—prudence, good judgment, fortitude, and loyalty to his king—inspire Alfonso to kingly behavior and prevent war between Portugal and Castile. Basco's example of noble virtue overcoming the inconstancies of fortune and fame enlightens both kings and Luna as well and offers the spectator ample material for moral benefit.

Peale and Manson's "Prefacio" (pp. 17-49) assesses the publication of Vélez's *comedias* up to the present day, including reference to plays unpublished and those scattered in nineteenth-century collections of works by various playwrights. They glance also at Vélez's literary reputation and reception, and they set forth their goals for definitive modern editions of Velez's plays. Their aims include providing critical apparatus to show the "survival and evolution" of the plays since Vélez's time, rendering the texts as faithfully as possible given the existing manuscripts and published versions of the plays, and notes to make the texts accessible even to non-specialist, modern readers. They offer an extensive rationale for the editing choices they make, including explanation of the variations within Vélez's poetic style and the mitigating factors between the texts at hand and what might have been Vélez's original intention. To these ends they have regularized capitalization, spelling, abbreviations, and accentuation, but with attention to preserving

rhyme and the unique features of Vélez's style. In a section new to the second edition, they stress the quality of Vélez's *comedias* as "semiotic artifacts" destined for performance as justification for their "dynamic," as opposed to "static," rendering of his texts. By this they refer to their addition of stage directions for characters' exits and entrances and notes to signal the asides, since in performance these would necessarily be visible to spectators.

Maria Grazia Profeti's essay (pp. 49-81) provides the introduction proper to *El espejo del mundo*. Separate sections examine the play's "fondo ideológico y cultural," the genre of the *comedia de privanza*, and the themes of Fortune's mutability and the relationship between prince and adviser. Profeti links various structural features of the play to the theme of the *privado*, including the symbolism of elements such as *sol*, *luna*, and *fortuna*. She concludes that in this play Vélez uses the image of the *espejo* to give "nuevo valor a *topoi* muy trillados, dentro de un tema como el de la fortuna, sumamanete repetido en la literatura—incluso teatral—del Siglo de Oro" (75). In the last section, "El texto literario y el texto-espectáculo," Profeti considers aspects of the play's staging and suggests that the lack of a *gracioso* and the presence of a child among the *dramatis personae* indicate that Vélez may have written *El espejo* for a specific company, that of Baltasar de Pinedo.

Peale's discussion of the play's early texts, its versification, and its possible date of composition (pp. 96-120) is thorough and insightful. He provides

facsimile reproductions to illustrate questions regarding the identity of the publisher and the quality and idiosyncrasies of the first edition (1612), and he provides careful descriptions of the three other editions and the two manuscripts from the seventeenth century. He offers extensive examples of the variations between these different versions to establish their relationship and genealogy. In addition, he shows correspondence between binomial structures in the themes, the characters, the action and the metrical features of the play. He invokes these aspects, historical and biographical data, and his own application of Courtney Bruerton's approach to the chronology of Lope's plays, to suggest the date of composition of Velez's play.

Peale and Manson's bibliography (pp. 121-40) provides a sincere, also corpulent reflection of the background the editors bring to their work, including critical studies on Vélez, editions of his plays, works cited in the prefatory pages, studies on editing Golden Age theater texts, and general background on *comedia* studies and the Siglo de Oro.

The editors do not list specific changes made for the second edition, though a comparison with the first reveals some minor additions. In the preface, several added pages illustrate the editors' concept for the "dynamic" rendering of Velez's texts. In Peale's section on the text of *El espejo* the facsimile reproductions of pages of the first edition of the play are also new. In contrast, Maria Grazia Profeti's introduction to the play appears reprinted verbatim from the first edition, and the bibliography

includes perhaps only a score of new entries since 1997. The expansion of the endnotes to the play from some ten pages to more than twenty comprises the most notable feature of the second edition. These refer to an array of sources and address questions ranging from irregularities of syllabication and rhyme to the linguistic and historical background important for a satisfying reading of the play. They are informative and detailed and will be useful to most readers.

There are some oversights of detail. In at least one instance the editors' choice of stage directions seems to misrepresent the movement of characters on stage (l.1388). Some few endnotes marked in the text of the play are missing, and conversely a similar number of notes lack indication in the text. There is evidence of some tension among the editors' stated goals of providing a definitive edition of the play, making it accessible to non-specialists, and also achieving more recognition for Vélez's plays in general. Variants from different texts appear at the foot of each page, for example, while the explanatory notes are placed the end of the text. The amount and type of information in the notes also varies. In some passages, ticklish syntax and obscure metaphors or references pass without explanation, while some others receive lengthy consideration. Given the metaphor of the play's title, a more complete development of the theme of the play as mirror would have been welcome, as would some consideration of Vélez's possible sources for *El*

espejo, considering the frequency with which the theme of the *privado* appears in the *comedia*.

These minor criticisms notwithstanding, Peale and Manson have done a very credible job of refining the texts available into a single, reliable, and authoritative edition. The introductory pages are well crafted, interesting, and provide a solid context for reading the play. Undoubtedly, *comedia* scholars and non-specialists alike will choose this as the preferred version of *El espejo del mundo*, whether their goal is further analysis of the play itself or study of Vélez's work in general.

Donnell, Sidney. *Feminizing The Enemy. Imperial Spain, Transvestite Drama, and the Crisis of Masculinity*. London: Associated University Presses, 2003. Hardback. 312 pp.

MARÍA JOSÉ DELGADO
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Ya que a crítica literaria se ha enfocado principalmente en los efectos del travestismo y no específicamente en las causas y puesto que los prejuicios culturales han llevado a la lectura de la comedia como un texto definitivo sin dejarnos apreciar la brillantez, variedad y ambigüedad que nos ofrece el travestismo; el profesor Sydney Donnell en *Feminizing The Enemy*, propone presentar un modelo de lectura de la comedia travestís privilegiando este fenómeno como exploración y como interrogantes del discurso dominante dentro de la comedia. El libro, escrito en inglés, es esencialmente un análisis histórico-socio-cultural de la masculinidad y feminidad a través del minucioso estudio del teatro donde se investiga cómo el travestismo desestabilizó e intensificó ciertas tradiciones teatrales. No es que el cambio de ropa esté relacionado directamente con el sentido absoluto de la historia sino con la ansiedad

cultural sobre la identidad y clasificación del género.

El capítulo primero analiza los ideales del Renacimiento donde se impone el estado absolutista bajo los viejos moldes masculinos del hombre medieval asociando lo viril con lo heroico de la nobleza. A los enemigos del país se les consideraba inferiores equiparados a mujeres y por lo tanto se le feminizaba. La ansiedad cultural de la feminización de España en cuanto al cuerpo político fue expresada en los momentos más vulnerables del gobierno español.

Alrededor de 1500 las compañías de teatros eran pequeñas y los actores tenían que asumir distintos papeles según surgiera el caso. El cambio de ropa en las obras tempranas era lo normal. El travestismo se comprendía como la personificación de la mujer y si ésta es la representación del comportamiento esencial femenino, entonces los hombres y niños que llevaban ropa de mujer podrían promover el deseo entre el mismo sexo; por lo tanto, el estado intervino y criminalizó tal comportamiento. Por esta razón se eliminó el cambio de ropa en el hombre, pero además, las mujeres actrices atraían más en el teatro, lo que significaba mayores ingresos que en sí ayudaban a apoyar hospitales. Esta adjudicación fue más a favor de la contribución económica que miedo al peligro inmoral.

A través de la atenta y minuciosa lectura en el segundo capítulo de la comedia de Rueda, *Comedia Medora*, Donnell nos descubre que la representación se revela como subversión del género, clase y

etnia de una manera inter-activa bastante tolerante en la diversificación social. Esta comedia muestra los límites del poder hegemónico en la reexaminación de las características arbitrarias del género, clase y etnia, al igual que las consecuencias que resultan en la segregación del género a la hora de representar.

El conde loco en el capítulo tercero, anuncia el desastre de la traición interna y externa que se disparará hacia lo personal y nacional en una psicosis que reinará por siglos dentro de España. El problema no era debido a la asociación hombre-mujer, sino a la fraternidad hombre-hombre; mostrando claros signos del declive estatal español y el comportamiento errático de la iglesia contribuyendo a la crisis espiritual de España.

El capítulo cuarto analiza el gobierno absolutista y erosivo de Felipe III y IV. Principalmente durante estos años la comedia se usa con fin propagandista para apoyar un reino en decadencia debido a la falta de una política justa y a las continuas décadas de financiación bélica.

Donnell propone en el próximo capítulo que el intercambio de ropas tiene el potencial de desnaturalizar la identidad del género ya que se aparta de la noción del ser esencial. La comedia de Lope de Vega, *El paraíso de Laura* desenmascara la ideología política y desviste los ideales de género y clase a través del desorden creado por los hombres vestidos de mujer. Cuando un cuerpo se reinscribe en otra identidad su representación muestra la reproducción de una ficción sin un punto particular de origen.

Lo que aparenta el reestablecimiento de la orden real (mantener la identidad tradicional del género) se subvierte en el desorden femenino producido cuando los hombres se visten de mujer.

El último capítulo examina la dinámica en los cambios de género como se observa en la obra de Calderón, *La púrpura de la rosa*. Este análisis es vital en el estudio del Siglo de Oro porque demuestra que la masculinidad y feminidad fueron construidas como ambiguas, inestables y problemáticas categorías basadas en los abruptos cambios dentro de las normas sociales. La identidad depende de la construcción social y observamos una y otra vez que la masculinidad y feminidad consisten en la conveniente manipulación y actuación de diferentes códigos sociales. La representación de esta obra nos enseña que lo masculino o femenino en sí no tienen una esencia heredada o categoría "natural." Calderón nos revela que la identidad de género no opera en esferas exclusivamente opuestas y que simplemente es una cáscara que nos fabricamos nosotros mismos.

Feminizing The Enemy es un genial y perspicaz texto para todo investigador interesado en el estudio de la comedia travestís y su momento histórico-cultural donde se muestra cómo ciertas representaciones sobre la identidad y las relaciones sociales se desenmascaran a través de la representación del género. El análisis presentado por Donnell del travestido examina de qué manera la sociedad de los siglos pasados y ésta contemporánea llevan a cabo y establecen jerarquías en los géneros.

El siguiente capítulo nos afirma que cuando la masculinidad y feminidad se muestran como representación del ser, entonces es imposible afirmar que el sexo biológico determine la construcción en la identidad del género. Para reinscribir con éxito cierto género, otras identidades necesariamente deben ser representadas. La ambigüedad y la inestabilidad que reaparecen en la comedia travestís demuestran que la feminidad y masculinidad no operan en distintas esferas aunque la identidad de género se haya percibido erróneamente como opuestas.

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GALA Hispanic Theatre 2004 performance of *La dama duende*, by Pedro Calderón de la Barca. Directed by Hugo Medrano. From left to right: Pepa Marín, Luis Simón, Lourdes Elías, Lucrecia Basualdo, Menchu Esteban, Leslie Nez, Sandra Niño. Photo by Daniel Cima. Our thanks to GALA Hispanic Theatre for supplying this photo.