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The Association for Hispanic Classical Theater, Inc.

Newsletter: December 2024

Cordial greetings from the President and Board of Directors of the Association for Hispanic Classical Theater! This issue of the newsletter includes information concerning the recent AHCT Symposium, news from the board meeting and information regarding conferences and events of interest to Spanish Golden Age enthusiasts.

AHCT Symposium 2024: The Global Scene: Adaptation, Transformation and Relevance of Early Modern Theater/ La Escena global: adaptación, transformación y vigencia del teatro del siglo de oro (Los Angeles, Sept 12-14)

The "La Escena Global: Adaptation, Transformation, and Relevance of Early Modern Theater" conference, co-organized by AHCT and Asociación internacional de Teatro del siglo de oro (AITENSO) in collaboration with LA Escena (Diversifying the Classics, UCLA) brought together scholars, directors, and performers to explore the adaptation and ongoing relevance of Golden Age theater, offering a rich combination of academic panels, roundtable discussions, and live performances.

The conference invited as plenary speakers the reputed scholars Frederick A. de Armas, and Susan Paun de García, and covered a wide range of topics, including how Golden Age comedias are being adapted for contemporary audiences, with particular attention to bilingual productions in English and Spanish. One of the key focuses was the challenge of translating and reinterpreting classical works in ways that engage modern sensibilities while remaining faithful to the original texts. The event also featured discussions on the feminist reimagining of the life and works of Sor Juana Inés de la Cruz, which provided new insights into the representation of women in early modern theater and its relevance to today's gender discourses.

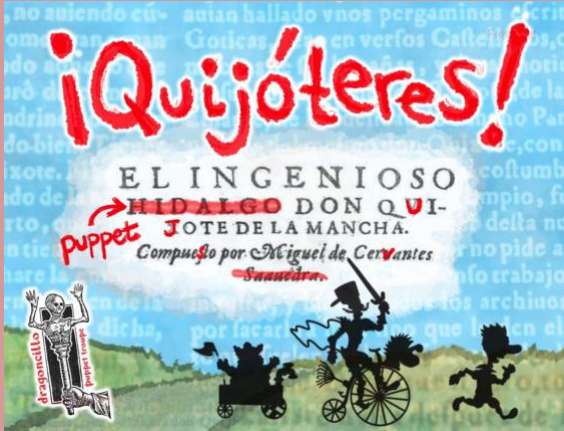
Several sessions were dedicated to exploring the interdisciplinary nature of Golden Age theater, examining how topics like gender, performance, religion, and social issues are intertwined in these works. Several performances, part of the LA Festival, enriched the conference, and emphasized the cultural significance of Golden Age theater for the border regions of the United States and Mexico, particularly highlighting the rich history and shared heritage of El Paso and Ciudad Juárez.

In addition to the performances, there were numerous panels on how to bring Golden Age theater to younger and more diverse audiences, focusing on creative design, production strategies, and the potential for bilingual theater to bridge cultural divides.

The conference demonstrated once more how Golden Age theater continues to resonate through contemporary adaptations, cultural reinterpretations, and performances that engage with both historical and modern themes.



2024 AHCT Founders' Prizes Winners:



The Walker Reid Comedia Production Prize: *¡Quijóteres!* by Dragoncillo Puppet Troupe

Dragoncillo's creative and witty adaptation of Cervantes' *Don Quixote* for shadow puppetry has been awarded the 2024 Walker Reid Comedia Production Prize. This 45-minute show is a delightful experience for children, adults, and scholars alike, with audiences praising it as "a laugh-out-loud, constantly funny production." *¡Quijóteres!* features five actors skillfully manipulating more than 50 shadow puppets, and has toured extensively across the United States, performing in schools, universities, and festivals. Credits include five AHCT members: Jason Yancey, Esther Fernández, Jonathan Wade, Jared White, and Alejandra Juno Rodríguez Villar.

The Vern Williamsen Comedia Book Prize

Is awarded every three years to the outstanding scholarly book published by a current member of the Association during the previous three years. This year the awarded book has been *To Embody the Marvelous. The Making of Illusions in Early Modern Spain*, (Vanderbilt University Press, 2021). From jointed, wood-carved figures of Christ, saintly marionettes that performed hagiographical dramas, experimental puppets and automata in Cervantes' *Don Quixote*, and the mechanical sets around which playwright Calderón de la Barca devised secular magic shows to deconstruct superstitions, these historical and fictional artifacts reenvisioned religious, artistic, and social notions that led early modern society to critically wrestle with enchantment and disenchantment. This book delves into the craftsmanship behind the art of wonder, that is, the mechanisms of creating illusions in 16th and 17th century Spain. To this end, we take the puppet, understood in its broadest sense as an articulated object and a manipulated agent, to explore, on a religious, artistic, and social level, the duality between enchantment and disenchantment that defined the transition into modernity and the Spanish Baroque.



The David Gitlitz Comedia Prize in Pedagogy and Mentorship: Winner: Alejandra Juno Rodríguez Villar (Hanover College)



This year's Gitlitz prize is awarded to Alejandra Juno Rodríguez Villar, whose nomination was supported by three different letters written by former students, all of whom cited her decisive influence on their academic and personal development, as well as for the passion for Hispanic Classical Theater that she brings to her students. The evaluators noted the broad range of students influenced by her, as well as her dedication to young AHCT scholars. Rodríguez Villar is the artistic director of two TV movies on Cervantes' interludes: *La Cueva de Salamanca* and *La guarda cuidadosa*.

2025 Prizes:

Each year, the AHCT awards two Founders' Prizes to celebrate distinguished achievements or service, each in honor of a founding member of the organization. Nominations are now encouraged for two awards to be given in 2025: the Franklin Smith Comedia Translation Prize and the Matthew Stroud Comedia Article Prize. Deadline for Submissions: 15 December 2024

1. **The Franklin Smith Comedia Translation Prize** is awarded to an outstanding translation into English for performance of a Golden Age play. This prize is intended to encourage the continued translation of the great corpus of comedias and other works of Hispanic classical theater for an English-speaking audience. The prize, which consists of a certificate and recognition on the AHCT website and conference program, will be presented to the winning author at the association's annual symposium. Nominations are limited to translations published or performed between 2022-2024. To enter a translation into the competition, translations in digital form (preferred) may be submitted by sending the relevant media or URL and a letter identifying the work to rbayliss@ku.edu. Hard copy submissions may be sent by translators or publishers may be mailed to AHCT Translation Prize, Attn: Robert Bayliss, Department of Spanish & Portuguese, University of Kansas, 2650 Wescoe Hall, Lawrence, KS 66045. Please confirm the nominee's membership in the AHCT with your submission; membership may be established at the time of submission. Entries may be sent at any time but must be received by 15 December of 2025 to be considered for the current award cycle. Publishers may enter more than one title, but no work may be entered in more than one AHCT competition. Shipping labels or enclosures should indicate the names of the prizes for which the translations are competing. For further information, contact Robert Bayliss at rbayliss@ku.edu.

2. **The Matthew Stroud Comedia Article Prize** is awarded to the outstanding scholarly article or book chapter published by a current member of the association during the current award cycle, with preference given to articles emphasizing the performance of Hispanic classical theater. The prize, which consists of a certificate and recognition on the AHCT website and conference program, will be presented to the winning author at the association's annual symposium every third year. Nominations for the 2025 prize are limited to articles published between 2022-2024. To enter an article into the competition, authors or publishers should send a digital copy and confirmation of the author's membership in the AHCT to Robert Bayliss at rbayliss@ku.edu. Hard copies may be sent to AHCT Article Prize, Attn: Robert Bayliss, Department of Spanish & Portuguese University of Kansas 2650 Wescoe Hall Lawrence, KS 66045. Membership may be established at the time of submission. Entries may be sent at any time but must be received by 15 December of 2024 to be considered for the current award cycle. Publishers may enter more than one title, but no work may be entered in more than one AHCT competition. For further information, contact Robert Bayliss at rbayliss@ku.edu.

Upcoming CFPs for Conferences and Publications:

Comedia Performance

CALL FOR PAPERS: SPECIAL ISSUE /
CONVOCATORIA PARA ENVÍO DE PROPUESTAS
NÚMERO ESPECIAL

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Classics at the Border:

The Siglo de Oro Drama Festival at the Chamizal (El Paso, Texas)

*

Clásicos en la frontera:
El Festival de teatro del Siglo de Oro del Chamizal (El Paso, Texas)

*

Coordinators: Esther Fernández (Institute for Research in the Humanities, University of Wisconsin-Madison) and Alejandra Juno Rodríguez Villar (Hanover College)

Special Issue Description: This special issue seeks to honor and document the rich history of the Siglo de Oro Drama Festival, held at the Chamizal National Memorial in El Paso, Texas. From 1976 to 2020, El Paso became the permanent home of Spain's Golden Age theater, hosting the longest-running Hispanic classical theater event. Founded by Franklin Smith, the first superintendent of the Chamizal National Memorial, the festival served as a cultural hub where theater companies from Spain, the United States, Latin America, and beyond gathered annually, fostering a vibrant community dedicated to Hispanic classical theater.

Now, after a few years of inactivity, it is time to reflect on the festival's legacy and celebrate its enduring cultural impact. We invite scholars and theater professionals to contribute to this special issue, broadening the understanding of what this festival has meant for the U.S., the border region, Latin America, and the broader sphere of Spanish theatrical culture.

Topics of Interest: We welcome proposals for papers in English or Spanish on a wide range of topics related to the **Chamizal Festival**, including but not limited to:

- The role of the Association for Hispanic Classical Theater (AHCT) and the festival over the years
- The Chamizal Festival as a cultural bridge between Spain, the U.S., and Mexico
- The festival's influence on the communities of El Paso and Ciudad Juárez
- The festival's impact on the relationship between the U.S. and Spain in the realm of theater
- Analysis of specific performances at the Chamizal Festival
- The impact of specific directors, cultural leaders, and academics that have contributed to the shaping of the festival
- The festival's relationship with academia, education, community engagement
- Challenges and achievements in the festival's organization, particularly its engagement with the local community
- The legacy the Chamizal Festival
- The role of multiculturalism and diversity in the Chamizal Festival
- The role of translation and adaptation of plays performed at the festival over the years
- The representation of female voices throughout the history of the festival
- The Chamizal Festival within the history of other theater festivals in Spain, the U.S., and/or around the world
- Reimagining the Chamizal Festival for today's audiences

Important Dates:

- **Proposal submission deadline:** November 30, 2024
- **Confirmation of accepted proposals:** December 7, 2024
- **Article submission deadline:** June 1, 2025
- **Final drafts due:** September 15, 2025

Submission Guidelines: Please submit a proposal in English or Spanish of 300-500 words, along with a brief curriculum vitae, by **November 30, 2024**. Proposals and questions should be emailed to both coordinators at the following addresses:

- estherfernandez075@gmail.com
- rodriguezvillar@hanover.edu

Important Note: Authors of accepted proposals will be invited to submit articles (5,000-6,000 words) following the *Comedia Performance* guidelines (MLA 9th edition). **Please, keep in mind that all articles will be peer-reviewed and acceptance is not guaranteed.**

Comedia Performance:

2024 Issue Contents.

De amistades, en la amistad
Enrique García Santo-Tomás

OBITUARIES
Henry Wells Sullivan (1942–2023)
Raúl Galoppe

Aurelio González (1947–2022)
Lillian von der Walde Moheno

PERFORMANCE ARTICLES
“Honoring the Memory of Donald R. Larson (1935–2022)”
Susan Paun de García

READING FOR PERFORMANCE
“El dramaturgo es quien construye el personaje: el duque de Gloucester de Shakespeare y el de Ferrara de Lope”
Isaac Benabu

“Metanoia y conversión en El Castigo sin venganza y en La vida es sueño”

Manuel Delgado Morales

“El conde Alarcos: Honor, Excess, and the King”
A. Robert Lauer

“What Price Salvation?: Visual Signifiers in Calderón’s El gran mercado del mundo”
Barbara Mujica

WOMEN TROUBLE
“Valor, agravio, y mujeres al borde”
Bruce R. Burningham

“Women’s Agency in El burlador de Sevilla: Xavier Albertí’s Mise en Scène (2022) in the Wake of #MeToo”
Susan L. Fischer

“Staging Gender Norms, Sexual Harassment and

Assault, and the Mujer Varonil”
Valerie Hegstrom

“Dog Eat Dog: Staging Female Rivalry in David Johnston’s Translation of Lope’s The Dog in the Manger”
Sharon D. Voros

MUSIC AND PERFORMANCE
“The King on Stage: Philip IV and the Projection of Power in Lope de Vega’s Opera La selva sin amor”
Chad M. Gasta

“Mira de Amescua’s Voces del Cielo Speak, Vélez de Guevara’s Sing Dramatic Ballads—Critical Notes”
C. George Peale

“Contextualizing Extant Music for Song-texts in Selected Plays by Lope de Vega”
J. Yuri Porras



TRANSLATING AND REWRITING SOURCES
“No Laughing Matter: Translating the Ludic Imagination in Lope de Vega”
David Johnston

“A ninguno imitó; nació para maestro, y no discípulo: Calderón’s Early Debt to Lope de Vega and Others”
Jonathan Thacker

“Authorship and Aesthetic Experience in

the Comedia: The Genesis of Calderón's A secreto agravio, secreta venganza" Robert M. Johnston

"Texto y tempestad: la furia del mar y la imitación poética en la épica y la novela de la España altomoderna" Elizabeth B. Davis

PEDAGOGIES

"Decir a voces esto: Una adaptación digital de El conde Partinuplés" María Ángeles Fernández Cifuentes

"Children's Theater Production Workshop: Diversifying the Classics and LA Librería" Sofía Yazpik; Amed Galo Lopez

"Fortune and Misfortune on the Stage: Ângela de Azevedo's Marian Comedia in the Classroom and Beyond" Persephone Hernandez-Vogt

INTERVIEWS

"Recuperar la intrahistoria de los clásicos: Entrevista a Alberto Conejero" Esther Fernández

"Fuenteovejuna, todos a una: Un proyecto de

teatro popular. Entrevista a José Carlos Cuevas y Pedro Hofhuis, directores, y Carmen Chávez, actriz. Fuente Ovejuna, Andalucía, 19 de agosto de 2022" Victoria Jane Rasbridge

"Cómo estudiar todo lo que no nos enseñaron: Una conversación sobre la serie Juana Inés con Monika Revilla" Margaret E. Boyle

"Hijas de Felipe y Podcast como Performance: Nos interesa de esta época por nuestro momento presente" Margaret E. Boyle

"Hacia una interpretación de Amicus Nebrija (2022): diálogo monologado con Denis Rafter" Susan L. Fischer

PERFORMANCE REVIEW

"El muerto disimulado by Ângela de Azevedo. Directed by Laura Garmo and Nacho León. Teatro a bocajarro. Casa Palacio de los Villarreal. July 12, 2022" Valerie Hegstrom

"Fuente Ovejuna (1612), by Lope de Vega.

Translated by Adrian Mitchell. Directed by Flordelino Lagundino. Theatre for a New Audience, Polonsky Shakespeare Center, Brooklyn, NY. April 30–May 28, 2023" Claudia Mesa Higuera

"Los empeños de una casa, de Sor Juana Inés de la Cruz. EFE TRES Teatro and Teatro de los Sótanos, Corner Stage, University of Alberta, April 19, 2023, and Elder Jerry Wood Atrium, Allard Hall, MacEwan University, April 20, 2023" Erin Alice Cowling; Amanda Fuenmayor

CHRONICLES

"Exprimiendo el jugo de los clásicos iberoamericanos: XXII Festival Iberoamericano del Siglo de Oro en Alcalá de Henares" Aroa Algaba Granero

"Lope, sin fin, todo lo vence en la decimoséptima edición del Festival Olmedo Clásico" Adrián Velasco Sainz

BOOK REVIEWS

"Norton Roy and Jonathan Thacker, eds. A

Companion to Calderón de la Barca" Alessandra Criscuolo

"William Manson and C. George Peale, eds. Los hijos de la Barbuda. Estudio introductorio de Javier Irigoyen-García" Alejandro García-Reidy

"Eric Calderwood. On Earth or in Poems: The Many Lives of Al-Andalus" Rob Bayliss

"Esther Fernández and Adrienne L. Martín, eds. Drawing the Curtain: Cervantes's Theatrical Revelations" Aaron M. Kahn

"Simon Kroll. Sonido y afecto en Calderón. Un estudio de las asonancias" A. Robert Lauer

"Sara Sánchez Hernández. Juan del

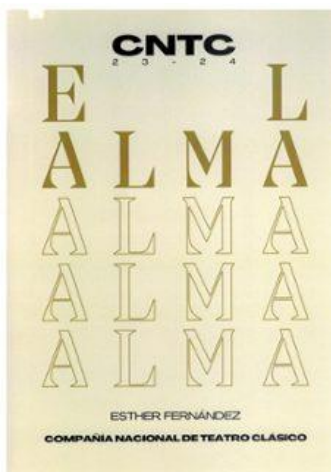
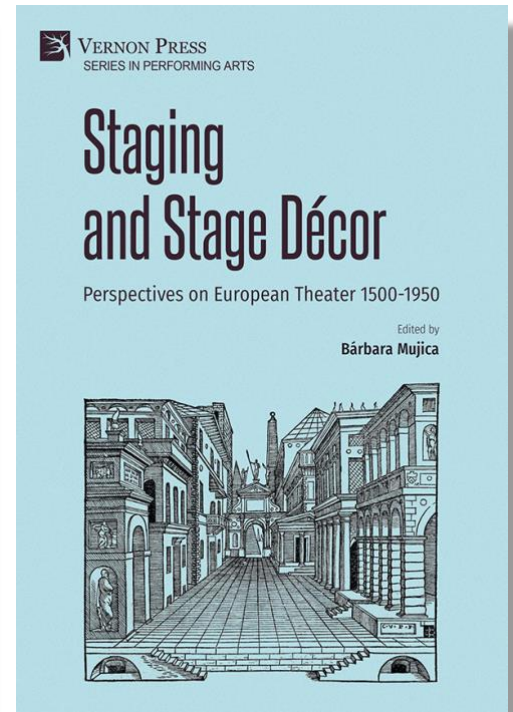
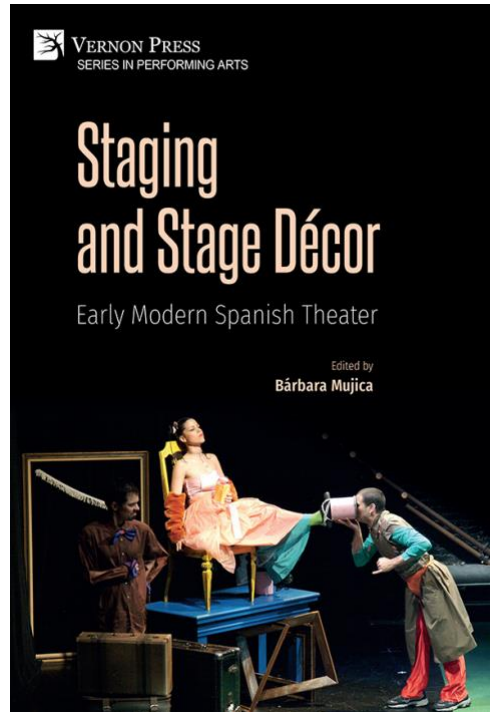


Encina a escena. Análisis de la teatralidad de las piezas dramáticas del Cancionero" Roser López Cruz

New Publications by Members:

Books:

Bárbara Mujica has edited two books on Staging and Stage Décor. *Staging and Stage Décor: Early Modern Spanish Theater*. Vernon Press: Málaga, Spain. 2022. And *Staging and Stage Décor: Perspectives on European Theater 1500-1950*. Vernon Press: Málaga, Spain. 2023. Two wonderful additions to understand European Theater. Among the contributors, AHCT members Esther Fernández, Susan Paun de García, Emily C. Tobey, Valerie Hegstrom, Sharon Voros, and Anna-Lisa Halling.

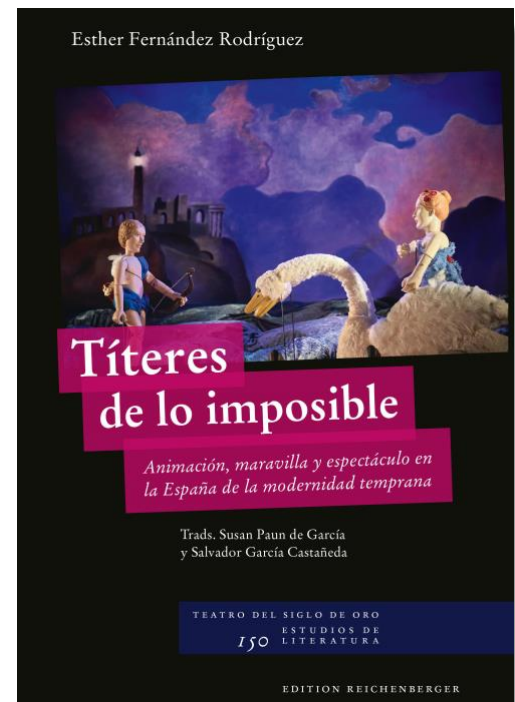


El alma. Compañía Nacional de Teatro Clásico. Instituto Nacional de las Artes Escénicas y de la Música (INAEM).

Esther Fernández has published two monographs, *Títeres de lo imposible. Animación, maravilla y espectáculo en la España de la modernidad temprana*. [Trans. from *To Embody the Marvelous* by Susan Paun de García and Salvador García]

and *El alma*, commissioned by the Compañía Nacional de

Teatro Clásico (CNTC) presented at the Ateneo in Madrid, this past May. Starting with philosophy and ending with poetry, this book aims to chart a journey through the spirit, the body, and matter—elements and forces that have engaged in a dialogue with the soul, opening pathways from which to glimpse the almighty essence of our great known-unknown, who left her mark on that grand artistic and spiritual dance that was our Baroque.





contemporary hispanic and lusophone cultures

**the currency of
cultural patrimony**
the spanish golden age

robert bayliss

Robert Bayliss has published the monograph *The Currency of Cultural Patrimony: The Spanish Golden Age*. In which he explores how the narrative of the Spanish Golden Age, which has evolved over four centuries, remains central to Spanish cultural identity. The book examines how artists, intellectuals, and institutions have shaped this narrative, focusing on the institutionalization, mediation, and commercialization of key literary works like *Don Quixote*, *Fuenteovejuna*, and *Las mocedades del Cid*. By analyzing the changing interpretations of these works over time, the book highlights their significance in both contemporary Spanish culture and global Hispanic Studies. It also addresses the tension between popular and academic perspectives on Spain's literary classics, providing new insights into longstanding questions in the field.

Kerry Wilks and Ian M. Borden have edited a volume with translations of one-act plays from the Golden Age Spain, *The Entremés for Performance*. This bilingual anthology brings together a collection of Spanish *entremeses*, the comic interludes that were performed between the acts of a *comedia*. Penned by authors such as Lope de Rueda, Cervantes, Calderón, Quevedo, Juan del Encina, Vélez de Guevara, Quiñones de Benavente, Jerónimo de Cáncer, Rodríguez de Villavicencio, Bernardo de Quirós, Moreto, or Mariana Cabañas, many of these plays appear here for the first time in English. Translated for performability, these plays create a



ARIS & PHILLIPS HISPANIC CLASSICS

**THE ENTREMÉS FOR
PERFORMANCE**

Translations of One-Act Plays from
Golden Age Spain

EDITED BY

Kerry K. Wilks and Ian M. Borden

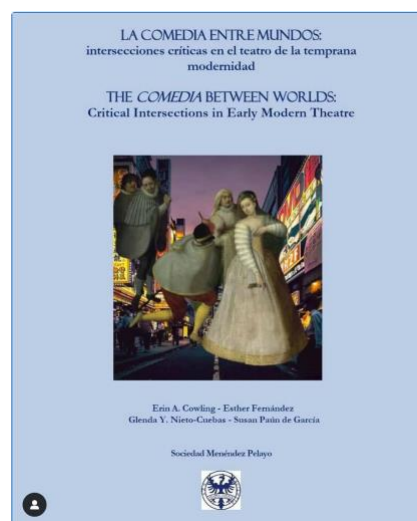
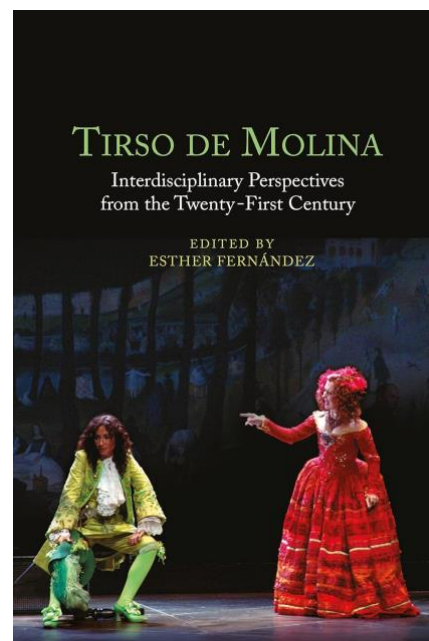
panoramic view of one-act plays from Spain's classical theater period. The work includes translations of AHCT member such as Susan Paun de García, Harley Erdman, Jason Yancey, Kathleen Costales, Anthony Grubbs, David Pasto, Erin Alice Cowling, Glenda Nieto-Cuebas, and Yuri Porras. The book contains iconic *entremeses* such as *La tierra de Jauja*, *La ropavejera*, *Los putos*, *El capeador*, *Los Gurruminos*, o el *Entremés famoso de las brujas*, and also a section with pedagogical materials. created by Ben

Gunter, Susan Paun de García, and
Kerry K. Wilks



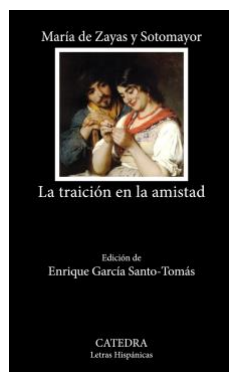
Esther Fernández has edited the first comprehensive volume in English dedicated to the study of Tirso de Molina and his works. [Tirso de Molina Interdisciplinary Perspectives from the Twenty-First Century](#).

Drawing from a multidisciplinary critical framework, this volume contextualizes Tirso's plays and prose within the broader social, historical, literary, and cultural landscapes of his time. Published in the prestigious Tamesis Collection, Series A: Monographs 405, this book marks a significant contribution to Golden Age scholarship. We are proud to note that several members of the AHCT have contributed to this volume, bringing their scholarly expertise to enrich the work. The following AHCT members have written chapters for this important publication: Judith G. Caballero, Erin Alice Cowling, Harley Erdman, Emmy Herland, Harrison Meadows, Glenda Y. Nieto-Cuebas, Gladys Robalino, Emily Tobey, Robert Turner III, Alejandra Juno Rodríguez Villar, and Christopher Weimer.



Our colleagues Erin E. Cowling, Esther Fernández, Glenda Y. Nieto-Cuebas, and Susan Paun de García edited in 2024 [La comedia entre mundos: Intersecciones críticas en el teatro de la temprana modernidad](#) published by the Sociedad Menéndez y Pelayo. argues that the comedia remains a vibrant and evolving genre, with profound artistic and sociocultural impact both in 17th-century Spain and beyond. The essays in this collection delve into how the comedia not only reflected the grandeur and crises of its time but also continues to reinvent itself, addressing modern concerns and maintaining its relevance in today's globalized world. Besides our colleagues Mina García Soormally, Emy Herland, Robert L. Turner III, and J. Yuri Porras, the members of the TLab and also members of the AHCT, Ben Gunter, Susan Paun de García, Anthony Grubbs, Kathleen Costales, Alejandra Juno Rodríguez Villar, and Kerry Wilks also contributed to the volume with a collaborative article titled: "Calderón Onstage in Spanish Florida: Context, Text, and Reconstruction".

Enrique García Santo-Tomás, the editor of María de Zayas' the enduring relevance of Zayas's work

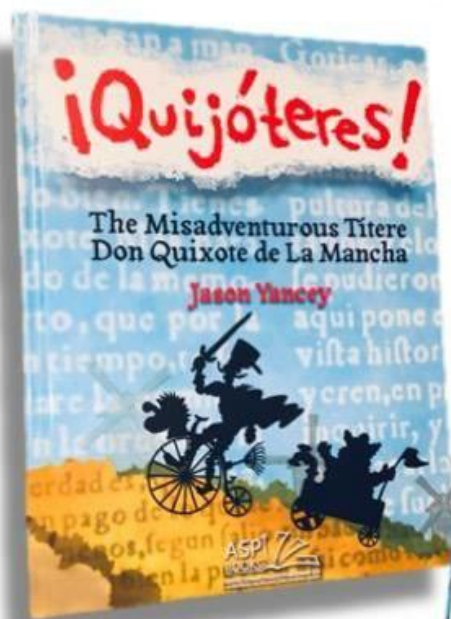


of *Comedia Performance*, has published a [La traición en la amistad](#), underscoring in today's literary and cultural studies.

Jason Yancey, the artistic director of the [Dragoncillo Puppet Troupe](#), keeps surprising us, this time with a delightful new [book](#) about Dragoncillo's show, "¡Quijóteres!". This captivating work, available in both English and Spanish, is filled with vibrant illustrations and narrated as a shadow puppet performance. It tells a story that's part hero on a quest (Quijote), part puppet show (títeres), and all fun. The book also features an informative Glossary that explores

historical, cultural, and linguistic references, along with insights into Don Quixote and Miguel de Cervantes Saavedra, making it a rich and engaging read. The language is both entertaining and memorable, making it an excellent resource for those learning Spanish or English. Even better, the book includes a step-by-step guide for creating your own shadow puppets. As the author says: "If you like crazy, silly, and funny books and Don Quixote you will love this book."

Early bird special for AHCT!



Hardcover: \$22 (plus \$5 shipping)

Paperback: \$12 (plus \$5 shipping)

You've seen the award-winning play, now own the book! Featuring puppeteer Miguel de Cervantes and a peek backstage during his unusual shadow puppet performance.

For a limited time, AHCT members have early access to purchase their copies at a **20% discount** off the cover price.

To place your order, send an email to Dragoncillo: LosDragoncillos@gmail.com



Articles/Book Chapters:

Besides the articles mentioned in the previous sections, here are other works by our members:

Bruce R. Burningham adds three more articles to his scholar record: "[Casting Castaño: Sor Juana and Gender Performativity on Stage](#)," *Teatro: Revista de Estudios Escénicos / A Journal of Theater Studies*. [Special issue: *Theatre's Method from Early Modern to (Post) Modern: Reader, Director, Actor, Spectator/Critic*, guest-edited by Susan L. Fischer and Grace M. Burton.] 37 (2024): 103-25; and "American Sueño." *The Comedia Between Worlds/La comedia entre mundos*. Ed. Esther Fernández, Erin Cowling, Glenda Nieto-Cuebas, and Susan Paun de García. Santander, Spain: Sociedad Menéndez Pelayo, 2023. 241-58.

AHCT members Bruce R. Burningham, Bárbara Mujica, and Esther Fernández have contributed to the special issue of *Teatr@ Revista de Estudios Culturales*, titled [Theatre's Method from Early Modern to \(Post\) Modern: Reader, Director, Actor, Spectator/Critic](#). The volume has had as special editors Susan L. Fisher and Grace M. Burton. The articles featured are, in order: "Casting Castaño: Sor Juana and Gender Performativity on Stage", "La verdadera Sara Montiel: An Interview with Israel Rolón-Barada", and "Helena Pimenta and the Creation of a Postmodern Poetics around the Classics."

Bárbara Mujica has written two articles for her mentioned edited volumens with "Staging Female Melancholia: Calderón's *No hay burlas con el amor*." In *Staging and Stage Décor: Early Modern Spanish Theater*. Ed. Bárbara Mujica. Vernon Press: Málaga, Spain. 2022. 171-188., and "On the Versatility of the Spanish *Corral*." In *Staging and Stage Décor: Perspectives on European Theater 1500-1950*. Ed. Bárbara Mujica. Vernon Press: Málaga, Spain. 2023. 29-48. To that work she has added this other article: "What Price Salvation?: Visual Signifiers in Calderón's *El gran mercado del mundo*." *Comedia Performance*. (2023).

Bonnie Gasior has published the article ["Lope's *Los guanches de Tenerife y conquista de Gran Canaria*: An Ecocritical Reading."](#) *Decentering the Anthropocene: Spanish Ecocritical Texts and the Non-Human*, Eds. Maryanne Leone and Shanna Lino. U of Toronto P [Toronto Iberic Series, October 2023.] pp. 33-55.

Valerie Hegstrom, our president-elect, has published the article ["A Conjunction of Stars and a Nun's Horoscope: Sor Francisca de Santa Teresa's 'Coloquio para representar en la profesión de Sor Ángela María de San José.'"](#) In *Early Modern Women: An Interdisciplinary Journal* 18.2 (2024): 1-32.

Our colleague A. Robert Lauer has had a busy year. In 2024 he has published the following articles: ["Estructura métrica, modelo actancial y género literario de *El sitio de Bredá de Pedro Calderón de la Barca: un encomio a la paz*."](#) *Anuario Calderoniano*, vol. 17, 2024, pp. 167-198. "El semejante a sí mismo de Juan Ruiz de Alarcón y la creación de la nación barroca." *Un caballero para Olmedo: Homenaje a Germán Vega García-Luengos*, edited by Gema Cienfuegos Antelo, Pedro Conde Parrado, Javier J. González Martínez, Raquel Gutiérrez Sebastián, Borja Rodríguez Gutiérrez, and Héctor Urzáiz Tortajada, Valladolid: Ediciones Universidad de Valladolid, 2024, vol. 2, pp. 585-594. 2 vols. "Feminine Ingenuity and Equity in Early Modern Spain: The *Romancero* Tradition, Lope de Vega's *In Love but Discreet*, and María de Zayas' *Aminta Deceived and Honor's Revenge*." *Comunități umane, modernizare și identitate românească, Conferința anuală a Institutului de Cercetări Socio-Umane din Craiova "C. S. Nicolaescu-Plopșor", 20-21 octombrie 2022*, edited by Anca Ceașescu, Ileana Cioarec, Georgeta Ghionea. Târgoviște (Romania): Cetatea de Scaun, 2023, pp. 304-318. It appeared in 2024. "Don Quijote en la Unión Soviética: la adaptación dramática de Mijaíl Bulgákov." *La recepción de Cervantes: huellas, recreaciones y reescrituras (siglos XVII-XXI) / La réception de Cervantes: traces, créations et réécritures XVIIe-XXIe siècles*, edited by Emmanuel Marigno and Carlos Mata Induráin, New York: IDEA, 2024, pp. 185-202. Colección "Batihoja» 95 del Instituto de Estudios Auriseculares (IDEA). ["El conde Alarcos: Honor, Excess, and the King."](#) *Comedia Performance*, vol. 21, no. 1, April 2024, pp. 47-61,

Veronica Ryjik delves into cinematic adaptations of the *comedia*: "The Valencian Widow on the "Small Screen": Negotiating the Russian Lopean Canon in the Late Twentieth Century" in [*Daring Adaptations, Creative Failures and Experimental Performances in Iberian Theatre*](#). Ed. by María Chouza-Calo, Esther Fernández, and Jonathan Thacker. Liverpool University Press, pp.189-20.

One article written by Alejandra Juno Rodríguez Villar in 2023: ["Para que se represente esta comedia aparente que hace el humano sentido": Representar la comedia hoy para que no se olvide el ayer.](#) *Acotaciones*, Vol. 1 Núm. 50 (2023) and two articles in 2022: ["La guarda cuidadosa: la incongruencia que nos hace reír y llorar."](#) *E-Humanista/Cervantes*, 9/10, pp. 201-209. and ["A Neuroscientific and Cognitive Literary Approach to the Treatment of Time in Calderón's *Autos sacramentales*."](#) *Frontiers on Neuroscience*. Volume 16.

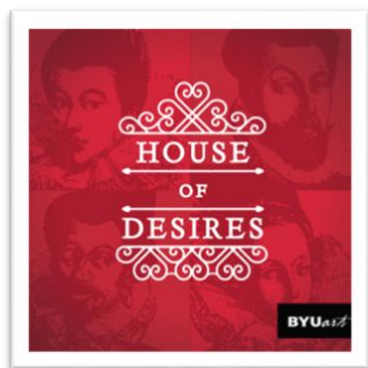
Translations:

Donald E. Larson and Susan Paun de García present a new bilingual critical edition of Lope de Vega's *La discreta enamorada* / *The Cleverest Girl in Madrid*. This edition, translated into English by Don Larson, includes editorial notes and an introduction co-authored by Larson and Paun de García. (Liverpool University Press 2024, first published in 2022) this work offers an English adaptation alongside the original Spanish text, enriched with detailed annotations that illuminate historical, cultural, and literary contexts. The Spanish text is further clarified with explanations of challenging words and passages.

A comprehensive introduction precedes the play, exploring themes such as the conventions of comedy, the *comedia de capa y espada* (cloak-and-dagger comedies), and its urban variations, while also providing insight into the political, social, and economic milieu of early 17th-century Madrid.



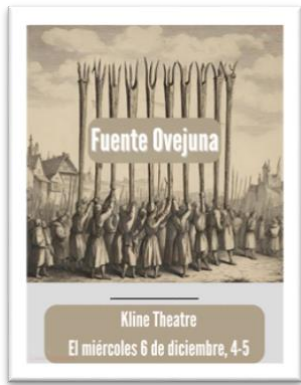
Performances



In March 2024, BYU held a performance of a new, critically acclaimed adaptation of *House of Desires*. After the matinee, the audience could attend a scholarly conversation with Dr. Valerie Hegstrom, expert in Spanish Golden Age theatre, feminist writers, and Sor Juana.

The Cave of Salamanca is the new TV movie directed by our secretary, Alejandra Juno Rodríguez Villar, in collaboration with Communication Professor Elizabeth Winters, who managed the cinematography. The film, which premiered in October 2023, and is presented in Cervantes' original Spanish, features performances by students from Hanover College, and it among other things, it aims to be resource for professors to bring the text to life from the pages.





At Gettysburg College, Christopher Oechler's students staged adaptations of *Fuente Ovejuna* and *El burlador de Sevilla* as part of their final project in his page-to-stage course in fall 2023. They worked closely with the theatre department and in the maker space to design costuming and props. The resulting performances, in which Laurencio was bullied by the mean Comendadora and the Burlador de la Universidad learned that cheating never pays, were a hit when performed for children from Spanish-speaking families in the

community.

In February 2023, students, professors, and an engaged audience attended a performance of *Life is a Dream* at Northern Illinois University, directed by Associate Professor of Theatre and Dance, Stanton Davis. The production was primarily in English, with additional segments in Spanish, Polish, and Russian. **AHCT** members Bruce R. Burningham, Kathleen Costales, Alejandra Juno Rodríguez Villar, and Kerry Wilks participated in pre- and post-performance discussions, offering the audience valuable insights into Calderón's immortal text.



John Beusterien has translated into English and participated in the organization of the performances of the production *Los mirones* (*The Gawkers*) by Salas Barbadillo, at the Texas Tech University (2023), with direction and adaptation by Bill Gelber, Professor of Theater, TTU and also in Almagro and London (2022). Victoria Jane Resbridge published a review about the last two performances. *Comedia Performance Review* 20: 161-68.

El secreto del cigarral, a Comedia play co-written by AHCT member Diego Batista Rey, premiered on October 17, 2020, at La Universidad de La Laguna in Spain. This production, performed by the Reymala Theater Company, blends the lively spirit of Spain's Siglo de Oro with Commedia dell'Arte, bringing classical theatrical traditions to modern audiences. Diego Batista Rey's dramaturgical work contributed significantly to the play's contemporary appeal, while staying true to the richness of classical Spanish theater. Promo videos [here](#) and [here](#), and reviews of the play, [here](#).



Digital Humanities:



Szilvia Szmuk-Tanenbaum keeps increasing the presence of the Comedia online with her excellent work. This year she has launched a new website:

www.sueltasparatext.org, a virtual exhibition of comedias sueltas which focuses on how the printers advertised and marketed their publications.

She has also added 2 new resource pages and an essay to her ongoing website

www.comediassueltasusa.org, where her

role is to be the editor of a virtual volume of collected essays, besides writing most of the entries in Glossary and Miscellany. This website is a survey of US academic and research libraries that have comedias sueltas in their holdings. There are some 105 libraries that have this distinction and to date the website have uploaded collections from 85 of them. Comedias Seltas USA is a wonderful resource, and a tool for further research that will help greatly advance the study of *comedia*.

In the works

- Dakin Matthews finished his rhyming verse translation of Calderón's Coriolanus play *Las armas de la hermosura* in 2022—which he has entitled *Coriolanus: The Weapons of Beauty*, and that will appear published by LinguaText next year. He is also working on his translation of Lope's *El mayordomo de la Duquesa de Amalfi*, which he expects to finish by the end of the year.
- The Translation Lab is working on a translation of the first Spanish play performed in Florida that historians can specify by name - Calderón's *Amigo, amante y leal* (1789). The three performances that occurred in St. Augustine are well-documented, with the purpose of celebrating the coronation of Carlos IV. Theater with a Mission (TWAM) plans to stage the play to commemorate the anniversary of the American Revolution in British East Florida (aiming for 2027). The Lab is basing their translation on a 1774 prompter's copy from the 1789 production. Upon completion, TWAM plans to take the translation, likely reducing it, and adding a metatheatrical frame with 21st-century language that will allow for a fun and educational dialogue with both the text and Florida's history. The TLab is integrated by Ian Borden, Kathleen Costales, Anthony Grubbs, Ben Gunther, Susan Paun de García, and Alejandra Juno Rodríguez Villar.



The Comedia in the World:

- Last summer, the 47th edition of the Festival Internacional de Almagro took place, reaffirming its status as the world's leading festival dedicated to the *comedia*. This year marked the second with Irene Pardo as director, who has brought her extensive experience in cultural management to the festival. Pardo's approach emphasizes a continuous process of cultural mediation, where events are interconnected to create a cohesive experience that respects tradition while embracing modern interpretations. She has been instrumental in expanding the festival's scope, offering a blend of tradition and innovation.

The festival featured over 50 performances across multiple venues, including works from both Spanish and international companies, allowing audiences to experience diverse theatrical expressions. Noteworthy activities included the Almagro OFF, supporting emerging directors, and Barroco Infantil, aimed at younger audiences. The festival also hosted Almagro 360°, an immersive experience that combined theatre with workshops on gastronomy, architecture, and local crafts.

Additionally, a symposium on *comedia* adaptations was organized by Rafael González Cañal (UCLM), which drew the participation of AHCT members Esther Fernández, Glenda Y. Nieto-Cuebas, and Alejandra Juno Rodríguez Villar. Fernández and Rodríguez Villar are working on an article for *Comedia Performance* to highlight the festival's impact and the significance of these events (Stay tuned!). The symposium, along with the entire festival, underscores Irene Pardo's vision of a vibrant, living connection between the past and present of Spanish theatre, fostering a space where tradition and contemporary voices engage in dialogue.

This edition of the festival was a testament to her dedication to maintaining the cultural richness of Spain's Golden Age theatre while creating opportunities for new interpretations and broader engagement.



The unforgettable nights at the Festival of Almagro

- This year, the Compañía Nacional de Teatro Clásico (CNTC) collaborated with Cheek by Jowl to bring *La vida es sueño* (*Life is a Dream*) to the renowned Barbican Theatre in London. Performed in Spanish with English surtitles, this production allowed English-speaking audiences to experience Calderón's classic play in its original language while providing accessibility through translations. The show received enthusiastic reviews, highlighting the strength of CNTC's commitment to sharing the rich heritage of Spain's *comedia* with global audiences. This international partnership reflects CNTC's ongoing efforts to bring the Golden Age classics beyond Spain, fostering a deeper appreciation for Spanish theatre worldwide.
- The Compañía Nacional de Teatro Clásico (CNTC) has announced that the application period for the position of Artistic Director is now open until October 17th, following the departure of Lluís Homar. This transition marks a new chapter for the CNTC, as they seek a visionary leader to continue promoting the legacy of Spanish classical theatre both within Spain and internationally. Interested candidates are encouraged to apply and bring their vision to one of the most prestigious classical theatre institutions in the world. We are eagerly awaiting the announcement of the new director of the CNTC.
- [Berkeley is hiring](#) an Assistant/ Associate/Full Professor of Early Modern Spanish Literature and Culture – Department of Spanish and Portuguese. You still have until October 20th.
- This may not be strictly *comedia*, but if you can, don't miss a nearby performance of *Don Juan Tenorio* by Zorrilla this coming November 1st!"



Other Events of Interest:

Call for Papers: Special Issue of the International Journal of Iberian Studies

After the last ITPN (Iberian Theater and Performance Network) conference celebrated last June, in which several papers about *comedia* were presented, the organizers, David Rodríguez-Solas, Anton Pujol and Alejandra Juno Rodríguez Villar invite submissions for a special issue of the *International Journal of Iberian Studies*, inspired by the themes of the ITPN 2024 London conference, *Performing Without Limits*. This issue will explore various aspects of Spanish theatre, focusing on the boundaries of representation and how theatre and performance have expanded what can be written and staged. We welcome articles that take a transhistorical approach, from Early Modern theatre to contemporary dramaturgy, with a specific focus on the Iberian Peninsula.

Submission Details:

- Articles must be written in **English**.
- **Proposal Deadline:** December 2, 2024.
- **Notification of Acceptance:** December 15, 2024.
- **Final Article Submission:** April 4, 2025.
- **Peer Review Period:** April-June 2025.
- **Publication Date:** Early 2026.

All selected articles will undergo a peer-review process and must adhere to the journal's guidelines regarding length and style. We encourage prospective authors to review these guidelines to ensure their submissions align with the standards of the *International Journal of Iberian Studies*. Please send your proposals and any inquiries to **itpn24@gmail.com**. We look forward to your contributions and the opportunity to enrich this discussion on Spanish theatre.

AHCT Reminders:

Benefits of AHCT Membership: Becoming a member of the AHCT connects you to a vibrant and dynamic community of scholars passionate about Spanish *comedia*. Our members are involved in innovative projects—from theatrical performances and new forms of expression to cutting-edge Digital Humanities initiatives that make the *comedia* accessible to audiences worldwide. Plus, you'll have the opportunity to enjoy incredible theatrical shows! Join us and be part of this exciting and engaging community.

You can renew your membership easily on the AHCT webpage at <http://www.wordpress.comedias.org/ahct-membership-inquiry/>. Members of AHCT whose dues are up to date may borrow or stream videos from the archive of performances of Golden Age plays, receive the Association's annual journal, *Comedia Performance*, and access the semiannual AHCT Newsletter. To update your member profile, please access your file via your username and password, and update your record at <http://ahct.echapters.com/>. If your email address has changed, re-subscribe to the listserv at: http://mail.comedias.org/mailman/listinfo/comedias_comedias.org



This newsletter was prepared and submitted by Alejandra Juno Rodriguez Villar, Secretary of the Association for Hispanic Classical Theater in October 2024. Any corrections, questions, or notes for future news, please direct your correspondence to rodriguezvillar@hanover.edu.



Museo Nacional del Teatro, Almagro.