



# Spanish Golden Age Theater Symposium



March 7-9, 2002

El Paso, Texas

Association for Hispanic Classical Theater



### In memoriam

Franklin G. Smith conceived and established the Siglo de Oro Festival in 1976 when he served as the Chamizal National Memorial's founding father and its first Superintendent. Frank was a dear friend of AHCT in which he served on the Board of Directors as a life-time member. Several years ago, in his honor, the Association established the Franklin G. Smith Award, which is given to translators who work with a production company in the preparation of a performance text. We will miss Frank's encouragement and wise counsel and wit.

Mary Pauline Smith was an ardent supporter of the Chamizal and especially the Siglo de Oro Festival. For many years, night after night, she could be seen seated watching the plays and remaining through very end of the *mesa redonda*. Mary Pauline was a remarkable woman who possessed a great passion for what she believed. Always encouraging, faithfully attending AHCT's banquets, she was a loyal friend who will be dearly missed.

Kenneth A. Stackhouse served on the ACHT's Board of Directors for a number of years where he chaired the Translation Committee. He translated several *comedias* into English some of which were performed on the Chamizal stage. After leaving the Board, always willing to lend a helping hand, Ken remained very active and dedicated by serving as a member of the Conference's organizing committee. In recent years, our profession came to consider him as the Siglo de Oro Festival's chronicler for his very thoughtful and colorful reviews of the Festival in the *Bulletin of the Comediantes*. We will especially remember Ken for his kindness and gentleness as a human being.

### Requiescant in pace

## Spanish Golden Age Theater Symposium March 7-9, 2002 El Paso, Texas Association for Hispanic Classical Theater

### Wednesday, March 6

- |            |   |
|------------|---|
| 9:00-12:00 | AHCT Officers Meeting<br>Chair, Donald T. Dietz<br>Boardroom  |
| 1:00-5:00  | AHCT Board Meeting<br>Chair, Donald T. Dietz<br>Boardroom   |
| 8:00       | Chamizal National Theater<br><i>El caballero de Olmedo</i><br>Theatrical School of the Arts, D.F.<br>Dir: Miguel Flores |

**Thursday, March 7**

**Session I** (Kohlberg)

Chair, Denise DiPuccio, University of North Carolina,  
Wilmington

8:30-9:00

Fathers and Daughters in Ruiz de Alarcón's *Prueba de las promesas* and Shakespeare's *Tempest*  
Constance Rose, Northeastern University, Boston

9:00-9:30

Los doctores de la Iglesia en la dramaturgia de Lope: *El divino africano*  
Elma Dassbach, Southwest State University

9:30-10:00

The Devil Couldn't Make Him Do It: Saint Pedro González in *El gran prodigio de España, y lealtad de un amigo* by Doña Joanna Theodora de Souza  
Valerie Hegstrom, Brigham Young University

10:00-10:30

The *auto sacramental* in Light of the Emblem: The Fabrication of Hypostasis in Calderón's *El gran mercado del mundo*  
Brad Nelson, Concordia University

**Session II** (Pancho Villa)

Chair, Catherine Larson, Indiana University

10:45-11:15

Reiteración amorosa en dos loas y un sainete de Juana Inés María José Delgado, Capital University

11:15-11:45

Text versus adaptation: Stage Productions of a *sainete*  
Elizabeth Combier, North Georgia College & State University

11:45-12:15

Juan Rana: génesis y esencia del personaje. Su deuda con la *commedia dell'arte*  
Francisco Saez, Vanderbilt University

**Session III** (Kohlberg)

Chair, Darci Strother, California State University, San Marcos

10:45-11:15

La comida y la comedia burlesca  
David Gómez Torres, University of Wisconsin, Oshkosh

11:15-11:45

Clothes Encounters: Revealing and Concealing the Body in Lope's *La discreta enamorada*  
Donald Larson, Ohio State University

11:45-12:15

El juez de los divorcios o el insulto en entredicho(s)  
Ascen Sáenz, Purdue University

**12:15-1:30**

**Lunch**

**Session IV** (Pancho Villa)

Chair, Mindy Badía, Indiana University Southeast

1:30-2:00

L'écriture féminine and Leonor de la Cueva's *La firmeza en la ausencia*

Barbara Mujica, Georgetown University

2:00-2:30

Performing America: Women in Tirso de Molina's *Trilogía de los Pizarros*

Gwen Stickney, Indiana University

2:30-3:00

Women Rule: El hombre afeminado en Caro's *Valor, agravio y mujer*

Kate Regan, University of Portland

**Session V** (Kohlberg)

Chair, Amy Williamsen, University of Arizona

1:30-2:00

Antón: The Servant of Two Masters in *El valiente negro en Flandes*

Nelson Lopez, Fairfield University

2:00-2:30

George Ticknor II: Early *Comedia* Studies: Tirso

William Forbes, University of New Hampshire

Break

2:45-3:15

Moorish Representation in Calderón's *El jardín de Falerina*  
Ezra S. Engling, Texas A&M International University

3:15-3:45

The Moor's Last Sigh: National Loss and Imperial Triumph in  
Lope de Vega's *El último godo*

Bruce R. Burningham, University of Southern California

**Session VI** (Kress Collection Art Museum)

Chair, Don Dietz, AHCT

3:50-4:10

La imagen de Cristo: Invención y diseño en Juan de Borgoña  
y Bartolomé Murillo

María Castro de Moux, United States Naval Academy

4:10-4:30

The New World Connection in Zurbarán's "Immaculate  
Conception"

Robert Stone, United States Naval Academy

4:30-4:50

*St. Thomas of Villanueva*, by Valdés Leal: Christian Charity as  
Theater

Baltasar Fra-Molinero, Bates College

8:00

Chamizal National Theater

*El caballero de Olmedo*

Theatrical School of the Arts, D.F.

Dir: Miguel Flores

**Friday, March 8**

**Session VII** (Kohlberg)

Chair, Kate Regan, University of Portland

9:00-9:30

Isabel la Católica: La Semíramis española de  
*La serrana de la Vera*  
María Yaquelin Caba, Princeton University

9:30-10:00

Erasing the monstrous feminine: Juan Pérez de  
Montalván's *La monja alférez*  
Bonnie L. Gasior, California State University, Long Beach

10:00-10:30

The *Décima Musa*, Courtly Love, and the Canon  
Robert Bayliss, Indiana University

**Session VIII** (Pancho Villa)

Chair, Christopher D. Gascón, SUNY Cortland

9:00-9:30

Fallas innombrables: Obediencia y poder en *El  
médico de su honra*  
Ivan Fernández Peláez, Vanderbilt University

9:30-10:00

Honor and the Fear of Penetration  
Matthew D. Stroud, Trinity University

10:00-10:30

De nuevo sobre el soldado rebelde en *La vida es sueño*  
Ysla Campbell, Universidad Autónoma, Ciudad Juárez

**Session IX** (Kohlberg)

Chair, Bruce R. Burningham, University of Southern California

10:45-11:15

Allegory in the Family: Religious Dramas of Sor Marcela de  
San Félix and Lope de Vega  
Susan M. Smith, Hampden-Sydney College

11:15-11:45

Transgressive Theatrics: Hagiography, Homoeroticism, and the  
Staging of *La serrana de la Vera*  
George Peale, Fullerton State University

11:45-12:15

(Post) Baroque Theater As "Total Experience": A Case Study  
(Cañizares's *La más amada de Cristo*)  
Susan Paun de García, Denison University

**Session X** (Pancho Villa)

Chair, Angel Sánchez, Arizona State University

10:45-11:15

*La villana de Getafe*: Another Take on Misalliance  
William R. Blue, The Pennsylvania State University

11:15-11:45

The Relationship of the Bride and the Bereaved: A Trilogy of  
Works by Gil Vicente and Lucas Fernández for Contemporary  
Performance  
Cheryl Folkins McGinniss, Ohio Wesleyan University &  
Cecilia McGinniss Kennedy, University of Dayton

11:45-12:15

Calderón y *El amor al uso*  
David Hildner, University of Wisconsin-Madison

**12:15-1:30 Lunch**

**Session XI (Kohlberg)**

Chair, David J. Pasto, Oklahoma City University

1:30-2:00

(Re)presenting the Text/(Re)presenting the Body:

*El examen de maridos*

Mindy Badía, Indiana University Southeast

2:00-2:30

Liberating the Performance from the Text: Violence  
and Ritual in Repertorio Español's *Los cabellos de Absalón*

Christopher D. Gascón, SUNY Cortland

2:30-3:00

The Shadow of Don Alonso: Staging Ghosts in the  
*Comedia*

Laura Vidler, University of California, Irvine.

**Session XII (Pancho Villa)**

Chair, Gwyn Campbell, Washington and Lee University

1:30-2:00

Máscaras: juegos de poder en las cortes europeas  
del siglo XVII

Judith García-Quismondo, Ohio State University

2:00-2:30

Philip IV, Lope de Vega, and Antonio de Mendoza: The  
Censorship of *La muerte del rey de Suecia*

Shirley B. Whitaker, UNC, Greensboro, Emerita

2:30-3:00

Pasos de armas en los orígenes del drama cortesano español

Ignacio López, Duke University

**Session XIII (Pancho Villa)**

Presiding, William R. Blue, The Pennsylvania State University

3:30-5:00

Performing Alarcón on the English-Speaking Stage

Dakin Matthews, The Antaeus Company

8:00

Chamizal National Theater

*Lazarillo*

Teatro Gayumba, Dominican Republic

**Saturday, March 9**

8:30-9:30

AHCT General Meeting (Pancho Villa)

Chair, Donald T. Dietz, President of AHCT

**Session XIV (Pancho Villa)**

Chair, Julia Domínguez, University of Arizona

9:45-10:15

Las artes y la fe en *La aurora en Copacabana* de Calderón

Ángel Sánchez, Arizona State University

10:15-10:45

The Repression of the Feminine: Black Men Do Not Like  
Black Women in the *comedia*

Baltasar Fra-Moliner, Bates College

**Session XV (Kohlberg)**

Chair, Susan Paun de García, Denison University

9:45-10:15

Prohibido fumar: Don Juan Tenorio desde el siglo XXI  
Francisco J. Martín, California State University, San Marcos

10:15-10:45

La imprudencia de don Juan: la desmitificación del tipo  
Kathleen Costales, Vanderbilt University

**Session XVI (Charolais)**

Chair, David Gómez Torres, University of Wisconsin, Oshkosh

9:45-10:15

La comedia trágica de Lope de Vega: Estudio de *El caballero de Olmedo*  
Carrie Holland, Meredith College

10:15-10:45

From a Novel to the Stage: The Transformation of Lope de Vega's *La Arcadia* into a *Comedia*  
Benjamin J. Nelson, University of Chicago

**Session XVII (Pancho Villa)**

Chair, Robert Johnston, Northern Arizona University

11:00-1:00

Escenografía contemporánea para el teatro del Siglo de Oro  
Miguel Angel Coso Marín and Juan Sanz Ballesteros  
Escenógrafos, Alcalá de Henares

**1:15-2:30 AHCT Luncheon (Dome Restaurant)**  
**Mistress of Ceremonies, Barbara Mujica, Georgetown University**

8:00

Chamizal National Theater  
*Proof of the Promise*  
Antaeus Co., Hollywood, California  
Dir: Dakin Matthews

There will be van service before and after the performances each night.

The AHCT cordially invites you to its hospitality room each night after returning from the Round Table.

**Round Table Discussants** (each night after the performance) :

Sharon Voros, US Naval Academy  
Annapolis, Maryland

Eduardo Pérez-Rasilla, Universidad Carlos III  
Madrid, Spain

**AHCT OFFICERS**

Donald T. Dietz, President  
Anita K. Stoll, First Vice President  
Susan Paun de García, Second Vice President  
Robert Johnston, Secretary  
Sharon Voros, Treasurer

**Recipients of the Hesse Graduate Student Travel Grant Competition:**

2002	Ivan Fernández Peláez
2001	Elena García Martín
2000	Julie Gagnon-Riopel
1999	Jerelyn Johnson
1998	Rogelio Miñana, Cecilia McGinnis
1997	Laura Vidler, Adabel Diaz Rivera
1996	Christopher Gascón
1995	Mindy Badía
1994	Pithamber Polsani
1993	Christopher Weimer

**Acknowledgments**

The Association for Hispanic Classical Theater, Inc. would like to acknowledge the special contributions of the following:

**The Camino Real Staff** (particularly Rachel Chávez and Sylvia R. de la Riva)

**US Park Service**

**Chamizal National Memorial**

Cordell J. Roy, Superintendent  
Paul Roney and the Chamizal Technical Staff  
Virginia Ness, Arts Director

**The El Paso Convention and Visitors Bureau**

**The AHCT Conference Committee** (Sharon Voros, chair; Denise DiPuccio; Robert Johnston; Anita Stoll; Gwyn Campbell; Vern Williamsen, AHCT Webmaster; and Susan Paun de García, Conference Program Webmaster)

**Graduate student papers selection committee** (Christopher Weimer, Barbara Mujica, & Ruth Hicks)

**The Hospitality Committee** (Mindy Badía, Bob Blue, & Angel Sánchez)

**The El Paso Museum of Art** (Amy Reed)