

Spanish Golden Age

Theater Symposium



March 4-6, 2004

El Paso, Texas

Association for Hispanic Classical Theater

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Wednesday, March 3

9:00-12:00 AHCT Officers Meeting
Chair, Donald T. Dietz
Las Cruces

1:30-5:00 AHCT Board Meeting
Chair, Donald T. Dietz
Las Cruces

8:00 **Chamizal National Memorial Theater**
Tirso de Molina, *El castigo del penseque*
Universidad de Puerto Rico, Río Piedras
Dean Zayas, Director

Thursday, March 4

Session I (Salon D)

Chair: Sharon Voros (United States Naval Academy)

9:00-9:30

Barbara Mujica (Georgetown University)

Imagining Sanctity: Teresa de Ávila as Lope Saw Her
and as She Saw Herself

9:30-10:00

María Castro de Moux (United States Naval Academy)

La limpieza de sangre en *Las órdenes militares* de Calderón

10:00-10:30

Robert Bayliss (Miami University)

"De todo hay en la *Comedia*": Discursive Cross-Fertilization
and decorum in *El caballero de Olmedo*

Session II (Salon C)

Chair: Matthew D. Stroud (Trinity University)

9:30-10:00

Christina H. Lee (San José State University)

La función del coro en una representación coreana de
La vida es sueño

10:00-10:30

F. William Forbes (University of New Hampshire)

La monja alférez: Two Versions of Comedia

Session III (Salon C)

Chair: Donald R. Larson (The Ohio State University)

10:45-11:15

William R. Blue (The Pennsylvania State University)

The Road as Place / Space in Five *Comedias*

Thursday, March 4

11:15-11:45

Judith García-Quismondo (The Ohio State University)

Visiones espaciales de la Sevilla del Siglo de Oro

11:45-12:15

Bruce R. Burningham (University of Southern California)

Architecture, Performance, and the Economics of "Corraling"
Actors

Session IV (Salon D)

Chair: Mindy Stivers Badía (Indiana University Southeast)

10:45-11:15

Baltasar Fra-Molinero (Bates College)

Alchemy and Race in the *Comedia*: Rodrigo Pacheco's
El negro del Serafín

11:15-11:45

Martha Maus (Villanova University)

Parado en el semáforo: Esperando la luz en Velásquez
y Calderón

11:45-12:15

Francisco Sáez (Vanderbilt University)

El cuerpo grotesco de Juan Rana como recurso cómico
entremesil

12:15-1:30 Lunch

Thursday, March 4

Session V (Salon C)

1:30-3:00 Round Table on Performance: Rojas Zorrilla's
Abre el ojo at El Chamizal.

Organizer and Chair: Angel Sánchez (Arizona State University)

Participants :

Isaac Benabu (The Hebrew University of Jerusalem)

Susan Fisher (Bucknell University)

José Luis Ibáñez (Universidad Nacional Autónoma
de México)

Barbara Mujica (Georgetown University)

Session VI (Salon D)

Chair: Chair: Robert M. Johnston (Northern Arizona University)

1:30-2:00

María José Delgado (Capital University)

Amores apasionados y prohibidos: Hacia una conciencia
dialéctica humanista en *El príncipe viñador* y *La montañesa de
Asturias* de Luis Vélez de Guevara

2:00-2:30

Raúl A. Galoppe (Montclair State University)

El revés del pretendiente: Hacia una configuración del deseo en
una comedia tirsiana de difícil clasificación

2:30-3:00

David J. Hildner (University of Wisconsin-Madison)

"Sombra soy de mi hermana": operación del deseo mimético
en *Quien calla otorga* de Tirso

Thursday, March 4

Session VII (Salon C)

3:15-4:45 Plenary Session: Reading, Studying,
Translating, Taping, Publishing,
Digitizing, and Performing the *Comedia*:
The AHCT Turns Twenty

Organizer and Chair: Matthew D. Stroud (Trinity University)

Participants: Donald T. Dietz (President, AHCT)
The Association for Hispanic Classical Theater:
From Conception to the Present with an Eye on
Performance

Sharon Voros (United States Naval Academy)
Live Performance and *Comedia* Scholarship

Matthew D. Stroud (Trinity University)
Rendering *Comedias* as Zeros and Ones:
The Challenges and Benefits of Electronic
Texts

Susan Paun de García (Denison University)
Lost in Translation: The *Comedia* in English

5:00-6:00 Reception (Hospitality Suites 429 / 429A)
Reception in Honor of the 20th Anniversary
of the Association for Hispanic Classical
Theater

8:00 Chamizal National Memorial Theater
Tirso de Molina, *El castigo del penseque*
Universidad de Puerto Rico, Río Piedras
Dean Zayas, Director

Friday, March 5

Session VIII (Pancho Villa)

9:00-10:30 Roundtable: From Page to Stage: Performances of
María de Zayas's *La traición en la amistad*

Organizer and Chair: Amy Williamsen (University of Arizona)

Participants: Sharon Voros (United States Naval Academy)
Valerie Hegstrom (Brigham Young University)
Constance Wilkins (Miami University)

Session IX (Kohlberg)

Chair: Isaac Benabu (The Hebrew University of Jerusalem)

9:00-9:30

Ruth Alonso (The Pennsylvania State University)

La interpretación como mirada introspectiva y creadora de
identidad en la tragicomedia de Lope de Vega *Lo fingido
verdadero*: un viaje al interior del individuo, el mundo y
el arte

9:30-10:00

Anthony J. Grubbs (Indiana University)

The dramatization of the *Arte nuevo*: Revisiting *Lo fingido
verdadero*

10:00-10:30

Maryica Ortiz Lottman (University of North Carolina at
Charlotte)

Staging Elías in the Wilderness in Tirso's *La mujer que manda
en casa*

Friday, March 5

Session X (Angus)

Chair: F. William Forbes (University of New Hampshire)

9:00-9:30

Amanda Meixell (Susquehanna University)

Merlín, the Royal Legitimizer of the House of Austria? Ironic
Prophecy in Lope's *La imperial de Otón*

9:30-10:00

Lucas A. Marchante-Aragón (College of William and Mary)
Valladolid 1605: The Theater of Memory in a Court Spectacle
Performance

10:00-10:30

Ezra S. Engling (Texas A & M International University)

Moorish Representation in Calderón's *La puente de Manioble*

Session XI (Pancho Villa)

Chair: Bonnie L. Gasiar (California State University, Long Beach)

10:45-11:15

A. Robert Lauer (The University of Oklahoma)

Comida e ideología en la comedia española de la conquista
de América

11:15-11:45

Benito Quintana (University of New Mexico)

Voices of Dissent: Unveiling the Truth in Lope de Vega's
El nuevo mundo descubierto por Cristóbal Colón and
Fernando de Zárata's *La conquista de México*

11:45-12:15

Christopher D. Gascón (S.U.N.Y. Cortland)

Intertext and Context in Xosé Blanco Gil's *Farsa da India*

Friday, March 5

Session XII (Kohlberg)

Chair: David Pasto (Oklahoma City University)

10:45-11:15

Charles Victor Ganelin (Miami University)

A Glove by any Other Name ... : Lope de Vega's *El guante de doña Blanca*

11:15-11:45

Laura L. Vidler (United States Military Academy)

The Proof of the Pose: The Translation of Gesture and Body Movement in an English-language Production of Alarcón's *La prueba de las promesas*

11:45-12:15

Robert M. Johnston (Northern Arizona University)

Beyond Albert Sloman: Pleasure, Distance, and Performance Constants in Lope's and Calderón's Versions of *El médico de su honra*

Session XIII (Angus)

Chair: Dale J. Pratt (Brigham Young University)

10:45-11:15

Carlos M. Andrés (California State University-Stanislaus)
Fuenteovejuna como catálogo de las virtudes aristotélicas

11:15-11:45

Jesús Correa-Sánchez (Indiana University)

"Heteroglosia," lo "carnavalesco," y el componente social en la literatura: Una lectura bakhtiniana de *Fuenteovejuna*

11:45-12:15

Jason Yancey (Brigham Young University)

Virtual Lope: Golden Age Theater as Computerless Virtual Reality

Friday, March 5

Session XIV (Charolais)

Chair: Gwyn E. Campbell (Washington and Lee University)

10:45-11:15

Aaron J. Ilika (University of Pennsylvania)

"Vida de tantos desastres": Don Juan como agente del desorden divino en *El Burlador de Sevilla y convidado de piedra*

11:15-11:45

Fernando Pezzino (Arizona State University)

La puesta en escena de *El Burlador de Sevilla*: Análisis comparativo entre el texto dramático y el texto espectacular

11:45-12:15

Robert Turner (Vanderbilt University)

Crisis de identidad: Metateatro y disfraz en *El vergonzoso en palacio*

12:15-1:30 Lunch

Session XV (Angus)

Chair: Nelson López (Fairfield University)

1:30-2:00

David Gómez Torres (University of Wisconsin-Oshkosh)
La imagen del moro en Lope de Vega: La perpetuación de un estereotipo

2:00-2:30

Constance Rose (Northeastern University)
Another Look at Muslim Culture: Spanish Victories and Defeats in North Africa

Friday, March 5

Session XV (Cont.)

2:30-3:00

Ted L. L. Bergman (Soka University of America)
From Muslim Clown to Muslim Hero: Calderón's
Humanized "Moro Gracioso"

Session XVI (Pancho Villa)

Chair: Ezra S. Engling (Texas A & M International University)

1:30-2:00

Angel Sánchez (Arizona State University)
La concepción escenográfica de Calderón en las dos versiones
de *El divino Orfeo*

2:00-2:30

John Slater (Indiana University)
Eucharistic Conjunction: Emblems, Illustrations, and Calderón's
Autos

2:30-3:00

Karen López Alonzo and Jenny Riquelme (Arizona State University)
Diferentes visiones de la puesta en escena de *El gran teatro del
mundo* (auto sacramental)

Session XVII (Kohlberg)

Chair: Christopher D. Gascón (S.U.N.Y. Cortland)

1:30-2:00

Nancy L. D'Antuono (Saint Mary's College)
Calderón's *Alcaide de sí mismo* as Scenario and Opera Libretto
in Seventeenth- and Eighteenth-Century Italy

Friday, March 5

2:00-2:30

Ellen C. Frye (William Paterson University)
El aparte en la comedia: Su función mediadora entre el actor
y el espectador

2:30-3:00

Carlos Dimeo (Universidad Pedagógica Experimental
Libertador)
Calderón de la Barca en el Siglo de Oro español (un estudio
sobre su temática y su teatro)

Session XVIII (Charolais)

Chair: Charles Victor Ganelin (Miami University)

1:30-2:00

Asima FX Saad Maura (Temple University)
Representaciones femeninas en el teatro de Ruiz de Alarcón de
la *A* a la *Z*: De amas de casa a Amazonas y zainas

2:00-2:30

Ramón Layera (Miami University)
Vigencia y relevancia de Ruiz de Alarcón en los albores del
teatro mexicano moderno

2:30-3:00

Chad M. Gasta (Iowa State University)
Juan Ruiz de Alarcón's Imagined History: Resolving Legal
Disputes in *El dueño de las estrellas*

Friday, March 5

Session XIX (Pancho Villa)

3:15-5:00 Plenary Roundtable: La puesta en escena de obras dramáticas del Siglo de Oro en Hispanoamérica

Organizer and Chair: A. Robert Lauer

Participants: Alejandro González Puche (Universidad del Valle, Cali, Colombia)

José Luis Ibáñez (Universidad Nacional Autónoma de México, México, D.F.)

Norberto Vázquez Freijo (Escuela Municipal de Arte Dramático, Buenos Aires, Argentina)

8:00 **Chamizal National Memorial Theater**
Tirso de Molina, *El vergonzoso en palacio*
Escuela Nacional de Arte Teatral del Instituto Nacional de Bellas Artes (México, D.F.)
Oscar Ulises Cancino, Director

Saturday, March 6

General Meeting (Pancho Villa)

8:30-9:30 Association for Hispanic Classical Theater
General Meeting

Chair: Donald T. Dietz, President, AHCT

Session XX (Kohlberg)

Chair: Bruce R. Burningham (University of Southern California)

9:45-10:15
David Pasto (Oklahoma City University)
The Inability of Men to Recognize their Lovers in Plays
Written by Women: *The House of Trials* by Sor Juana Inés de la Cruz and *Friendship Betrayed* by María de Zayas

10:15-10:45
M. Reina Ruiz (University of Arkansas)
De orgía y bacanal a sátira política: entreactos de la segunda parte de *Los jardines y campos sabeos* de Feliciano Enríquez de Guzmán

10:45-11:15
John Fletcher (Florida State University)
Reading Queerly, Queering Plays: Staging *Siglo* Sexuality in Political Contexts

Session XXI (Pancho Villa)

Chair: William R. Blue (The Pennsylvania State University)

9:45-10:15
Nancy Márquez (University of Notre Dame)
La ambigüedad central en *La dama boba* de Lope de Vega

Saturday, March 6

Session XXI (Cont.)

10:15-10:45

Brandan Grayson (University of Notre Dame)

Háblame de tu padre: Un análisis lacaniano de Nise de *La dama boba*

10:45-11:15

Esther Fernández (University of California, Davis)

Mirar y desear: La construcción del personaje femenino en *El Perro del hortelano* de Lope de Vega y de Pilar Miró

Session XXII (Angus)

Chair: Baltasar Fra-Molinero (Bates College)

9:45-10:15

Anayanci Murphy (Arizona State University)

La ambivalencia de la comedia hagiográfica *El rufián dichoso* de Miguel de Cervantes Saavedra

10:15-10:45

Yuri Porras (The Ohio State University)

The Musical Scenes in Moreto's *La vida de San Alejo*

10:45-11:15

Elma Dassbach (Southwest Minnesota State University)

Los doctores de la Iglesia en la dramaturgia de Lope de Vega:
El Cardenal de Belén

Saturday, March 6

Session XXIII (Pancho Villa)

11:45-1:15

Plenary Session: *Spite for Spite: A New Classic*
Chair: Donald T. Dietz (President, AHCT)

Speaker: Michael Halberstam

Michael Halberstam, Director and Cofounder of Writers' Theatre in Glencoe, Illinois, is the featured speaker at this year's AHCT symposium. Mr. Halberstam has recently directed Dakin Matthews' English translation of Moreto's *El desden con el desden*. His production, the first ever of this translation, received enthusiastic reviews in the Chicago papers. Saturday evening AHCT members will have an opportunity to see Dakin Matthews' own production of his translation.

1:30-2:30

AHCT Luncheon (Salon D Ballroom)

Round Table Discussants (each night after the performance):

Susan Paun de García (Denison University)

Dean Zayas (Universidad de Puerto Rico, Río Piedras)

The AHCT cordially invites you to its "hospitality room" (Hospitality Suites 429 / 429A) each night after returning from the Round Table.

There will be van service before and after the performances.

8:00

Chamizal National Memorial Theater
Agustín de Moreto, *Spite for Spite*
(Trans. Dakin Matthews)
The Antaeus Company (Hollywood)
Dakin Matthews, Director

AHCT Officers

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

Recipients of the Hesse Graduate Student Travel Grant Competition

2004	Esther Fernández
2003	Amy Austin
2002	Ivan Fernández Peláez
2001	Elena García Martín
2000	Julie Gagnon-Riopel
1999	Jerelyn Johnson
1998	Rogelio Miñana, Cecilia McGinnis
1997	Laura Vidler, Adabel Díaz Rivera
1996	Christopher D. Gascón
1995	Mindy Stivers Badía
1994	Pithamber Polsani
1993	Christopher Weimer

The Association for Hispanic Classical Theater wishes to express its appreciation to the Program for Cultural Cooperation Between the Spanish Ministry of Education, Culture and Sports and United States Universities, whose generosity makes possible the AHCT Franklin Smith Translation Award, given to the translator of a Spanish Golden Age play whose playscript is chosen for performance at the annual Chamizal Golden Age Theater Festival, and the Walker Reid Award, given to a theater company undertaking to perform a Golden Age play in English translation at the annual festival. This year the awards went to Dakin Matthews for his translation of *Spite for Spite* and to the Antaeus Company for its production of that play.

Acknowledgements

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

The Camino Real Staff (particularly Paula Doran and Lark Svoboda)

US Park Service

Chamizal National Memorial

M. Isabel Montes, Superintendent
Paul Roney and the Chamizal Technical Staff
Virginia Ness, Arts Director

The El Paso Convention and Visitors Bureau

The AHCT Conference Committee

Angel Sánchez, Conference Director
Donald R. Larson, Program Director
Robert M. Johnston, Secretary
Anita Stoll, Registration
Susan Paun de Garcia, Conference Webmaster
Matthew D. Stroud, AHCT Webmaster

Grad Student Papers Selection Committee

Christopher Weimer
Mindy Stivers Badía

The Hospitality Committee

Bonnie L. Gasior
Mindy Stivers Badía