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Review of *Tirso De Molina: His Originality Then and Now*, edited by Henry W. Sullivan and Raúl Galoppe

Maria Cristina Quintero

Bryn Mawr College, mquinter@brynmawr.edu

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dramatize transgression of these norms in order to suggest the instability of roles and categories. The plots present “injustices found in gender inequities and subjugation.” The first two include the familiar figure of the cross-dressed woman, with the second even including that rare sight of a cross-dressed nobleman, while the third, by Zayas, has as protagonist a female Don Juan. The heroines take matters into their own hands and show the lack of difference in their capability to carry out the actions of both gender roles.

That Feliciano Enríquez de Guzmán’s object of creating a new kind of writing is a goal shared also by the twentieth-century French theorists Cixous and Irigaray is brought out in “Locales of Dramaturgy: *Tragicomedia, los jardines y campos sabeos* (Enríquez).” This aim is despite her stated rejection of Lope’s innovations in the *comedia nueva*. Soufas describes the paradoxical nature of the concept of novelty by referring to Maravall’s discussion of it, and then outlines how Enríquez carries out her own version of playwriting.

In the brief conclusion, the author lists several other women dramatists of the seventeenth century whom she has not considered, primarily because of lack of access to the works. She does accomplish her purpose of returning voice to those whom she does include. This book, along with its companion anthology of the plays analyzed here, *Women’s Acts: Plays by Women Dramatists of Spain’s Golden Age*, begins to retrieve the silenced voices of these writers. It is a must for every serious collection on Golden Age literature.

ANITA K. STOLL

Cleveland State University

Tirso de Molina: His Originality Then and Now. Ed. Henry W. Sullivan and Raúl Galoppe. Ottawa Hispanic Studies, 20. Ottawa: Dovehouse Canada, 1996. 225 pages.

The thematic principle informing this collection of essays is the question of originality. The editors are aware of the unfashionable resonance of this word, and yet they assert in the introduction that “originality is probably the last and most stable Romantic criterion of value to survive into contemporary times” (9). While readers may not agree with this statement, this collection of essays contributes meaningfully to the Tirsian bibliography. That so many of the essays take into account the performative dimension of Tirso’s plays is particularly praiseworthy.

Ruano de la Haza’s careful reconstruction of Tirso’s stagecraft, for example, and his consideration of the visual aspects of the plays provide a corrective to studies that have presented the *comedia* as a primarily aural

phenomenon. In her article of *El vergonzoso in palacio*, Dawn L. Smith also brings into focus the performative code with a discussion of acting styles in the seventeenth century. William Blue offers a brief but fascinating comparison between the spatial contrivances of Tirso's plays (trap doors, connecting doors, etc.) and the actual urban space of Madrid. The conception of both theatrical and urban space is related to the problems of fashioning identity, particularly for the women in Tirso's plays. The essay by Hegstrom Oakey deals with the problems of lighting, specifically the staging of night scenes in performances that took place during the day. She convincingly argues that Tirso utilizes this awkward staging situation to great effect in order to underscore the themes of duplicity and confusion, and to provide an ironic counterpoint to the typically happy ending of the *comedia*. Catherine Larson offers a review of a modern staging of *Marta la piadosa* by the UNAM Centro Universitario de Teatro. Establishing some interesting parallels between the contemporary audience of El Chamizal and the audiences in the Golden Age *corrales*, Larson's article reminds us that rarefied academic preoccupations, such as the concern with the "faithfulness" of a performance to the original play, often have nothing to do with how effective a play is on stage before a popular audience.

Other articles in the anthology elucidate the great psychological complexity of Tirso's plays. For example, L. Carl Johnson studies the tentative nature of identity and characterization in *Don Gil de las Calzas Verdes*. The article by Matthew Stroud applies psychoanalysis to the notion of sainthood in Tirso's little-known *Santa Juana*. Henry Sullivan, the most talented Lacanian critic of the *comedia*, introduces the reader to the remarkable *Habladme en entrando*. His article and Stroud's not only demonstrate the usefulness of a psychoanalytical approach to the *comedia*, but also add new titles to the Tirsiian canon. The learned essay by the late Louise Fotherhill Payne examines the trilogy of plays on the Pizarro family and provides a corrective to what she believes is a facile (ab)use of new historicism in *comedia* criticism.

This 1996 anthology is based on papers given at a conference on Tirso held in 1990, and some of the essays betray their origin as conference papers. Often the brevity of the articles leaves the reader wishing for more detail and in-depth analysis. Ideas that might have worked well in a short talk don't fare as well under the scrutiny invited by an article in print. For example, Lee Stoutz's otherwise solid study of the carnivalesque aspects of *El vergonzoso in palacio*, starts with the dubious premise that "el vergonzoso" should be read as "lo vergonzoso" because Tirso was well acquainted with Portuguese, where "o" can mean both "el" and "lo." In the case of the exhaustive article by James Parr on the authorship of the *Burlador de Sevilla*, the time lag between the date of the conference, the publication of the collection, and the present reading makes the article seem dated. I suspect very few people

continue to be preoccupied (if they ever were) with the authorship of *El burlador*, erudite allusions to postmodern theories on the death of the author notwithstanding.

Sullivan and Galoppe's anthology does not convince us so much of Tirso's originality as of the excellence and diversity of the Golden Age *comedia* in general. After all, many plays by other authors share the characteristics claimed for Tirso: the inventiveness of plot, the self-conscious engagement with theatrical conventions, even the psychological density of the characters. This is not to detract from Tirso's brilliance, and the editors of this collection are to be congratulated for providing essays that deepen our understanding of and admiration for the dramatist.

MARÍA CRISTINA QUINTERO

Bryn Mawr College

Spain and its Literature. Essays in Memory of E. Allison Peers. Ed.

Ann L. Mackenzie. Liverpool: Liverpool UP/Modern Humanities Research Association, 1997. 379 pages.

E. Allison Peers left an enduring legacy. A pioneer of modern British Hispanism, Peers (1891–1952) campaigned tirelessly for the study of Hispanic literatures in Great Britain, he did much spade-work in then neglected areas like Spanish mysticism and the Romantic writers, and he founded the *Bulletin of Hispanic Studies*. His conclusions have largely been left behind, as has his more diffuse and prolix form of scholarship, but Peers is still to be reckoned with. Geoffrey Ribbans (19–33) notes that Peers' interests were broad-ranging, and his energy apparently boundless (see H. B. Hall's bibliography 35–45). Astonishingly, as "Bruce Truscot" Peers also wrote about "Redbrick University" (Ribbans' "Reappraisal" and Mackenzie's "Introduction" provide helpful details).

Most articles in this volume adhere largely to either a philological or formalist approach, offering useful information or interpretations (and sometimes both). Appropriately, some are devoted to key figures in the construction of Hispanism and modern Spanish literary history (Tomás Antonio Sánchez; Juan Antonio Pellicer) or to the recuperation of forgotten or neglected texts. Peers would also have appreciated the comparative turn of several articles. Space does not permit me to dwell long on any one article, but I will briefly review the contents of the volume.

P. E. Russell discusses the medieval Castilian translation of Vegetius, *Epitoma de rei militaris*, pointing out that this now neglected textbook on military organization and science was very popular in the fifteenth century, having been adapted to a different social structure and military