

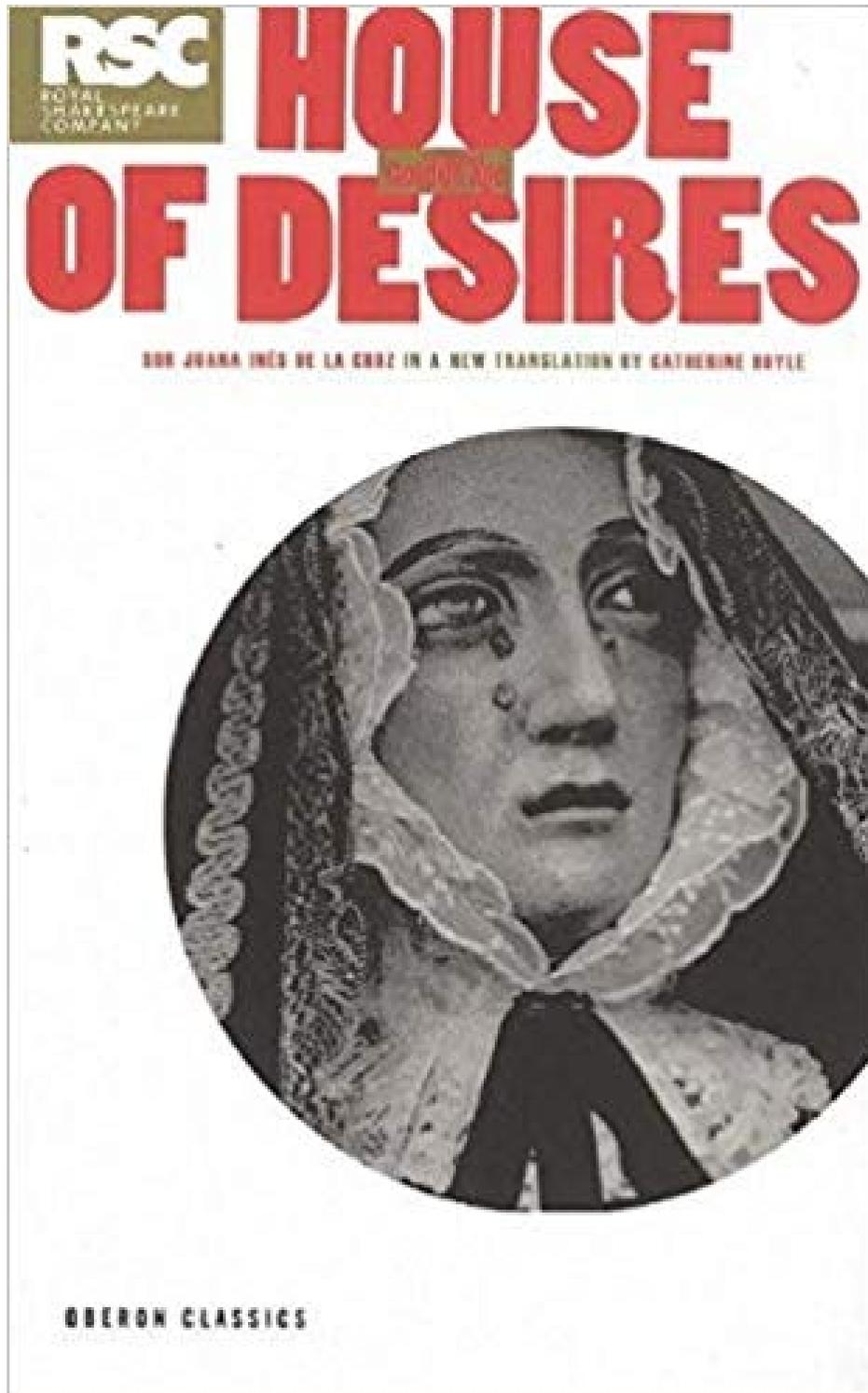
House of Desires
Dramaturgy
Packet

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Dramaturgy Guide

Catherine Allyson Broyles

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Golden Age Theatre

Beginnings of Spanish Theatre

The Golden Age of Spanish theatre took place in the sixteenth and seventeenth centuries in the midst of Renaissance Europe. Many of the European rulers, including King Ferdinand and Queen Isabella of Spain, advocated the arts; among them performance. It was from this new wave of intellectual experimentation that Juan del Encina, the first Spanish playwright, emerged. Nearly 25 years later Torres Naharro published *Propalladia*, the first document of Spanish dramatic theory (Mujica 3-4). *Auto sacramentales* emerge in 1538 as the first Corpus Christi festivals in Spain put on for viceroyalty (Ball 79).



In 1609, the playwright Lope de Vega defined *comedia* as “play” and said that a script should be laid out in three acts that introduce the dramatic problem, play out the plot, and finally resolve the problem (Mujica 7-8). This becomes the standard structure of Golden Age scripts. Spain shared with Italy and France by allowing women to perform the speaking parts onstage (Richards 9). Women were also known to direct Spanish Golden Age plays for festivals and competitions (Ball 90).

Commedia dell'arte

In 1449 the play *La Celestina* introduced the *gracioso* archetype to Spanish audiences along with character interaction among social classes and strong female leads. It was not until the late sixteenth century, however, when the traveling Italian acting troupes began to make their way into Spain and competition for audiences arose. During the 1660s the Spanish companies began adopting

commedia dell'arte in their performances. Among the archetypes introduced with this new form were the *caballero*, the honorable man usually responsible for a female ward, *galán*, the heroic lover, the *damas*, the shrewd peasant woman, and the continuation of the *gracioso*, the materialistic alter ego of the *galán* (Mujica 3, 5, 14).



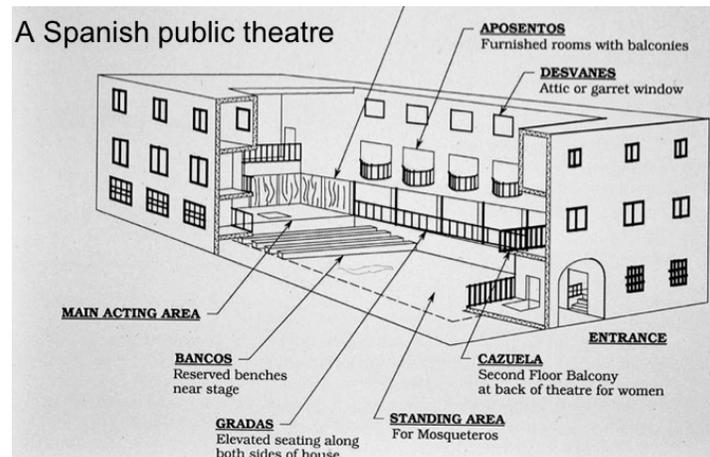
Corrales

Corrales, or commercialized theatres, were popularized in Spain by the sixteenth century. Royalty, religious leaders, and wealthy citizens attended the performances (Mujica 6). Later in the seventeenth century, Spanish theatre houses called *corrales publicos* were being built in Mexico. The actors, scripts, and styles of the plays performed in the *corrales publicos* were Spanish regardless of location (Boyle 7). The most permanent version of the *corrales* was the *corral de comedias*, a theatre space located in a house patio (Mujica 6). These theatres were known to have a charitable relationship with nearby clergymen and hospitals, and were viewed by royalty as socially important for citizens (Ball 88).



The *corral de comedias* theatres had two levels that usually stretched towards the audience. The bottom level had three doors: the outside two for actors to pass through and the middle one as a “discovery space” for shocking scenes.

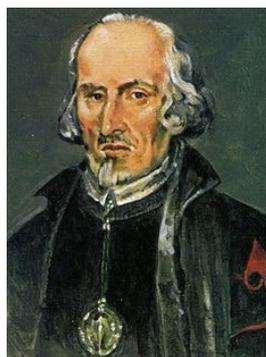
Ladders or stairs connect the levels and the second story could be used to depict any location higher than ground level. The dressing rooms were underneath and behind the stage (Mujica 6). Women entered and exited these buildings through separate doors than the men, and their seating area was known as a *cazuela*. This separation was to protect the women from potential harassers present at the play (Ball 84).



Pedro Calderón de la Barca

Life and Works

Pedro Calderón de la Barca was born into a noble family in Spain in 1600. He attended several universities and wrote his first court play in 1623. He is credited with taking Lope de Vega's stock characters and giving them more complexity and depth. His plays are filled with themes regarding free will and settings depicting chaotic worlds. Calderón is best known for his complex verse and intricate rhetoric that has challenged audiences and scholars for centuries (Mujica 13-15).



Los empeños de un acaso

The Calderonian play, *Los empeños de un acaso*, was performed in November 1679 almost three and a half years before *Los empeños de una casa* by Sor Juana Inés was put on. *Los empeños de un acaso* is one of his classic “cloak and dagger” plays of intrigue. *Los empeños de una casa* is considered more of a “petticoat and perseverance” play rather than a “cloak and dagger” because of its female protagonists (Schmidhuber 101).



Sor Juana Inés’ parody of the Calderonian play is evident even to the name, which only has one syllable of difference (Boyle 8). Both plays contain opposition between siblings and lovers (Good 34). Her play, however, is unique in that instead of the traditional rivalry among siblings, her related characters team up with one another. She both mocks and modifies the traditional Calderonian female lead. She opens the play with a female protagonists instead of the traditional male, and ends the play with every woman making a conscious choice in what they want (Pasto 22, 20). The last character onstage with the last word is Castaño: who is dressed as a woman (Good 43). She shows the men confusing the female characters’ identities and satirizes how interchangeable women can be in Calderonian drama (Pasto 25).

Spanish Honor Code

Scholars believe the Spanish value in honor derives from the Spanish Inquisition when it was of the utmost importance to be pure in Spanish, as opposed to Israeli or Muslim, blood (Taylor, S. 3-4). The importance of honor could be seen in Golden Age Spanish society through mandatory communal taxes, service in the

militia, and an honorable life dedicated to the municipality (Richards 33). Confessor's manuals and the jurisprudence from the time lay out strict guidelines for citizens in regards to honor. In theatre particularly, "honor plays" were common and depicted the usually female criminal sexuality and the violent response to such a dishonor (Taylor, S. 5, 2-3).



It was not unusual for very ritualized duels to break out among citizens over even the most mundane issues. One could be defending their own honor or even the honor of their family members or property. Violence erupted from casual competitions among males especially. The law did come into effect, but it was more of a means to justice rather than an inhibitor of angry citizens. Toledo appointed the local government and enforced justice for surrounding provinces (Taylor, S. 8-9, 110-111, 68, 13).

Spanish Honor Code and Women

Because of their dangerously perceived sexuality, women were advised to stay enclosed when at all possible and be accompanied by male relatives when traveling from place to place. If a woman did commit a sexual impurity, she could bring shame upon not only herself, but her parent's honor and her family line. Her body did not even belong to herself; it first belonged to her father and then later to her husband (Taylor, S. 158, 161).



When the term “whore” was used in arguments or duels, it did not always refer to an unchaste woman. Her crime could be as simple as theft of another woman and she could still be accused of being a whore. Another insult to note is “dirty pig”, which comments on one’s Jewish lineage and accuses you of not being of pure Spanish blood. Women could bring their own duels amongst each other and followed the same rituals and guidelines as men did. If necessary, they could also team up with other women in these disagreements and create feuds (Taylor, S. 166, 38, 168, 171).

Women in Spain

Guardianship

Until they married or became of age, children were subject to their father’s authority. After a father’s death, the guardian was legally chosen from his will; if there was no will available, the husband’s wife was usually the first choice for guardian. It was illegal for a woman to remarry while in a position of guardianship. Once in this position, however, a woman could waive a particular law to make herself legally a man so that she could conduct business with other men. This was especially important when arranging the marriage of a ward. Arranging marriages were serious business affairs crucial to maintaining the family line (Coolidge, 22, 26-30, 31, 102).



Role in Society

Amongst nobility, daughters were seen as bearers of wealth and potentially title through marriage. Guardians strived to pair their daughters with wealthy Christian men of pure Spanish blood of the same rank or higher than theirs. If a particular marriage with a daughter did not work out, guardians commonly filled the position with another daughter or niece in the family and maintained the union with the other noble family (Coolidge 95, 100). Members protected this family asset by guarding the young woman from abduction or seduction. Although cloistered, education was important for a girl's economic future as a wife and potential guardian (Richards 25). Lower-class purebred girls were educated in housekeeping and prayer while upper-class girls learned some business and how to run a household (Coolidge 57).



As they grew older, women's social lives were centered around houses and homes (Taylor, S. 176). Noble women were usually in a separate section of the house, known as the *estrado*, from the men. They also ate separately, and when together, the men stayed in an elevated position while women ate from the floor.

Contact with other men within the house was very limited, but the more honorable and wealthy women could sometimes accept male guests into the home if awaiting her husband's arrival (McKendrick 28).

Sor Juana Inés de la Cruz

Our author was born a bastard child in San Miguel Nepantla, New Spain christened as Juana Inés de Asbaje y Ramírez de Santillana (Piepke 1). Even as a child she was a lover of knowledge; she learned to read at three years old, would cut her hair as punishment for not learning enough in her elementary years, and asked her mother permission to disguise herself as a boy in order to attend university at six years old (Boyle 10). Juana Inés left her home as a child and was presented to the royalty of Mexico City at 16 years old and, favored by the vicereine, flourished in the court (Piepke 1).



Talk of her intellect began to spread, and later that year she was put to the test against forty male scholars. She was reported to demolish all of their questions and pass the test with flying colors (Boyle 10). Having no desire for marriage, she joined the Convent of the Discalced Carmelites in 1667; their regulations, however, were too strict for her and she left the convent within a year. In 1668 she entered the Order of Saint Jerome where she changed her name to Sor Juana Inés de la Cruz. Her literature was distinguished by its complex language and modern references. She is most well known for her poetry; most of which exalts the women in her life and sometimes rebuking men (Piepke 1). Of the many documents she wrote, all of her plays were to be presented to the court (Good 33); including *Los*

empeños de una casa, which she never had the opportunity to watch as a nun (Pasto 12).

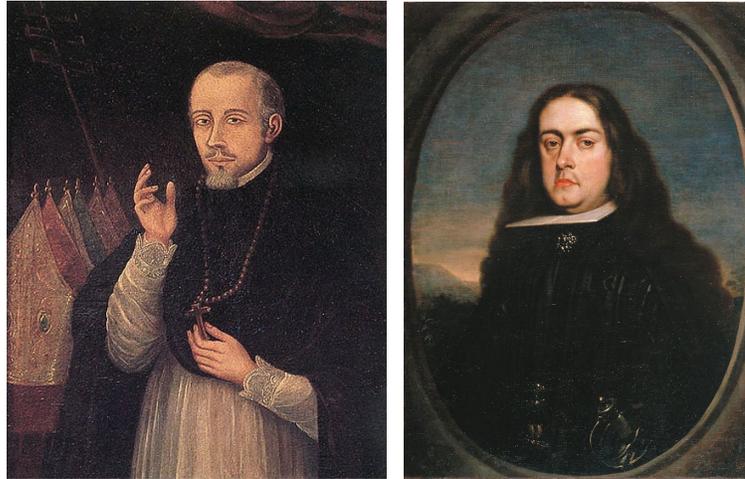


In 1650, the Bishop of Puebla published her challenge of Antonio de Vieya's sermon without her knowledge. Three months later, she retaliated with "Response of the Poetess to the Most Illustrious Sor Filotea" defending a woman's right to knowledge. Many scholars believe that this retaliation and the punishment thereof is what later led Sor Juana Inés to give up her extensive library, renew her vows of faith, and sign her reaffirmation in her blood. The convent was struck with plague two years later, and she died on April 17, 1695 (Boyle 11). The Counts of Paredes, the second viceregal couple in court during her life and avid patrons of her work, took her writings back to Spain and published them there (Pasto 5).

House of Desires

Context

Los empeños de una casa, (or *House of Desires* for our purposes,) was first performed in Mexico City in 1683 celebrating the arrival of the new archbishop, Aguiar y Seijas (Violanti 1-2). He did not attend due to his hatred for dramatic performance and women. It was this archbishop who enabled strict rules such as forbidding pets and visitors in convents and compared the nuns inside to prostitutes. Though he was not present, the Count and Countess of Paredes were, and the play is fraught with praises for all three figures. (Taylor, C. 199)



Structure

The total performance is composed of an opening *loa*, three acts divided into four scenes each, three *canciones* or songs, two *sainetes*, and a final *sarao* (Schmidhuber 102). The *loa* introduces the audiences to four characters: Merit, Diligence, Fortune and Chance. These characters debate the question “Which is the greatest of joys?”, a parallel to the debate in the song-within-a play in the second act of *House of Desires* where the characters answer the question “Which is the greatest of love’s sorrows?” The closing *sarao* is titled “Masquerade of the Four Nations: Spanish, Africans, Italians, Mexican” and presents the four nations in context of the Old World versus the New World (Boyle 7).

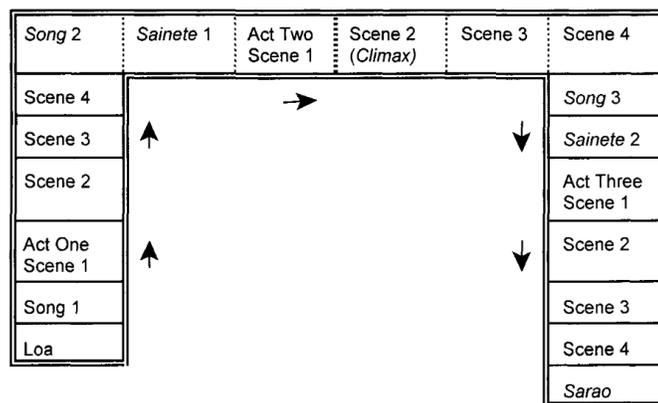


Figure 6. The Structure of the Festival of *The Trials of a Noble House*

The first *sainete* follows a similar model and features the characters Love, Respect, Deference, and Hope who argue “Who best deserves womens’ disdain?”

The second *sainete* is a skit in which a bored audience boos a parody of *La Celestina* offstage. The playwright, who resembles a famous playwright of the time, tries to defend himself and his work but is heckled offstage by the audience (Pasto 8). The *sainete* closes with praises for the viceregal couple (Schmidhuber 116). This practice was common and superfluous in courtly plays where royalty were expected to attend (Pasto 9).

The *cançiones* are based off of poems written by Sor Juana Inés in honor of the vicereine. The first song, “Divine Phoenix Allow,” describes the Countess de Paredes as “divine Lysi.” The second *cançión*, “Most Beautiful Mary,” flatters the vicereine. Both songs were performed by a female singer to represent courtly love in contrast to romantic love. “Tender, Adored Adonis,” the third song, praises Jose, the firstborn son of the viceregal pair. This song compares the boy to a tree and celestial planets (Schmidhuber 106, 109, 114).

House of Desires is filled with long asides, monologues, and repetitive ideas that Sor Juana Inés crafts in order to make the audience aware that they are viewing a play and the artistry of the playwright. Some scholars argue that this device can be comedic by reminding audiences members of the fact they are watching fiction and drawing them back out of the world long enough for them to remain objective. One must remember that as a nun, Sor Juana Inés was required to take a vow of seclusion and never had the opportunity to view a play. Her exposure to drama was through the reading of scripts and reviews of the performances, so what she is writing is based on how she perceives a play would have been put on (Pasto 13-14, 16).

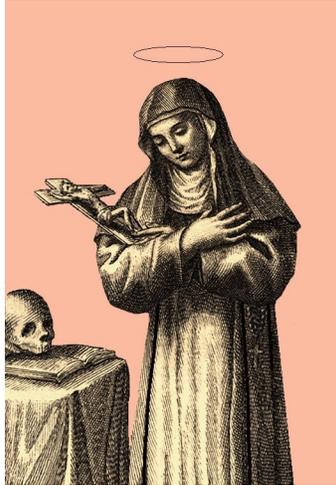
Saints

History

The saint characters performing in our version of the play-within-a-play are parodies of Saint Hyacintha of Mariscotti, Saint Bona of Pisa, and Saint Elizabeth of Portugal. These particular saints were all revered women who encountered love at some point of their life and found a sort of sorrow in their encounter.

Saint Hyacintha of Mariscotti was originally born as Clarice and grew up to be a very frivolous and worldly young woman. She received her education at the St. Bernardine at Viterbo convent and decided at twenty years old that she was to

marry the Marquess Cassizucchi. He rejected her, however, in favor of her sister. In her grief, she joined the convent and changed her name to Hyacintha. Even in the convent she lived with the best materials and luxuries. She eventually confessed her faults and traded her frivolities for a humble and self-punishing lifestyle. Her continued life was such a miracle that she was canonized (Hyacintha 591-92).



Saint Bona was such a holy child that she was permitted into the Canons Regular of St. Augustine at a young age. After receiving a vision from God, she decided to make pilgrimage to Israel. On her way back from the first pilgrimage, she was attacked and sexually violated by robbers. Following this incident, she lived in seclusion in Pisa and only left to make pilgrimages to Santiago de Compostela and visit Peter's tomb. She is rumored to have loved Saint Peter (St. Bona 655).



Saint Elizabeth of Portugal was the niece of Elizabeth of Hungary and in 1282, she married King Denis. Throughout his constant affairs and unfaithfulness

to her, Elizabeth raised his children from other lovers and was known to be a mediator between the king and his son, Alfonso. She committed her life to serving Portugal's poor population and often stopped impending wars between Aragon and Castile. Her husband died in 1325 and she entered the convent of the Franciscan Third Order. On her way to make peace between her son and nephew of Castile, she died on the street (St. Elizabeth 282-83).



Symbols

Saint Hyacintha of Mariscotti is the patron saint of unrequited love and disappointed relationships. She is often seen holding a crucifix or bible. Saint Bona of Pisa is the patron saint of flight attendants and pilgrims. She is usually holding a scallop shell and wearing a flower crown. Saint Elizabeth of Portugal is the patron saint of separated marriages and against adultery. She is usually wearing a widow's veil and is sometimes holding an olive branch.

Terms

Pronunciations

Arellano

aa r eh y AA n oh

Castaño	k aa st aa Ny oh
Castro	k ae st r oh
Doña Ana	d oh Ny ah ah n ah
Doña Raiña	d oh Ny ah r ay Ny ah
Olmedo	oh l m eh d oh
Santa Paula	s ae n t ah p ow l ah
Santa Tecla	s ae n t ah t eh k l ah

References

Madrid and Toledo are cities in Spain. Don Diego is a relative of Leonor. Clytie was a water nymph and daughter of Oceanus and Tethys in Greek mythology; she loved Helios in vain. A basilisk is a Medieval reptile who can kill its foes with one look. Etna and Vesuvius are active volcanoes located in Italy. Tarquinius was the legendary seventh and final king of Rome. Saint Tecla was a Catholic saint who belonged to the early Christian Church. A Calderonian twist is a final twist from punishment to pardon at the end of one of his plays. Helen and Paris were lovers in the Iliad. Jacob and Esau were the sons of Isaac in the Bible; Esau's hands were hairy while Jacob's were smooth.

Phrases and Definitions

“Sleep of the just”	peaceful sleep and no worries
“Play the gooseberry”	act as a third wheel
“Is that Double Dutch to you?”	“is this a game to you?”
“A hand at hand for me”	a proposal awaiting me
Consummate	showing a high degree of skill and flair; complete or perfect
Cloistered	kept away from the outside world; sheltered
Temerity	excessive confidence or boldness; audacity
Wanton	(especially of a woman) sexually immodest or promiscuous
Fete	honor or entertain someone lavishly
Tacit	understood or implied without being stated
Slattern	a dirty, untidy woman
Reticent	disposed to be silent or not to speak freely; reserved
In aeternum	forever

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House of Desires

Dramaturgy

Presentation



1

Golden Age Theatre



Beginnings of Spanish Theatre

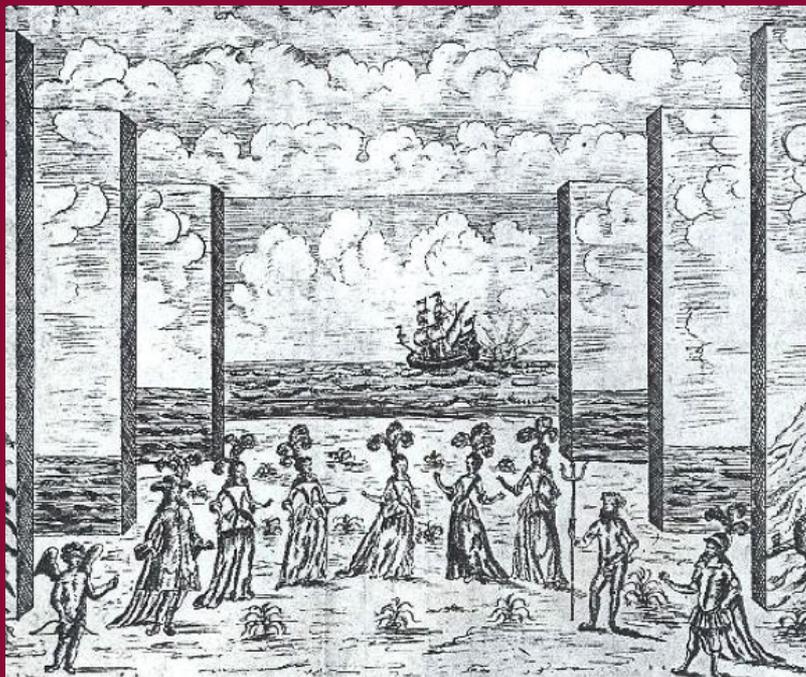


- Spanish Inquisition: purity of Spanish (non Jewish/Islamic) blood -
- King Ferdinand and Queen Isabella promoted the arts
- First great Spanish playwright in 1492
- *Autos Sacramentales*: Corpus Christi festivals staged for Viceroyalty

Beginnings of Spanish Theatre



- *Propalladia* was first dramatic theory in Spanish in 1517
- Lope de Vega defined *comedia* as “play”: dramatic problem, plot, resolved dilemma (3 acts)
- Women allowed speaking parts and directing roles in theatre



Commedia dell'arte



- *La Celestina* introduced the *gracioso*, interaction among social classes, and “strong female characters”
- In late 1600s, Spanish and Italian troupes competed for audiences; integrated *commedia dell'arte*

Portrait



Commedia dell'arte cont.



<i>Caballero</i>	Honorable, protecting a woman in their care	Doña Raina
Galán	Heroic, brave, in love	Don Carlos
<i>Dama</i>	Shrewd peasant woman	Celia
<i>Gracioso</i>	Can be <i>galán's</i> servant, alter ego, materialistic	Castaño

Corrales



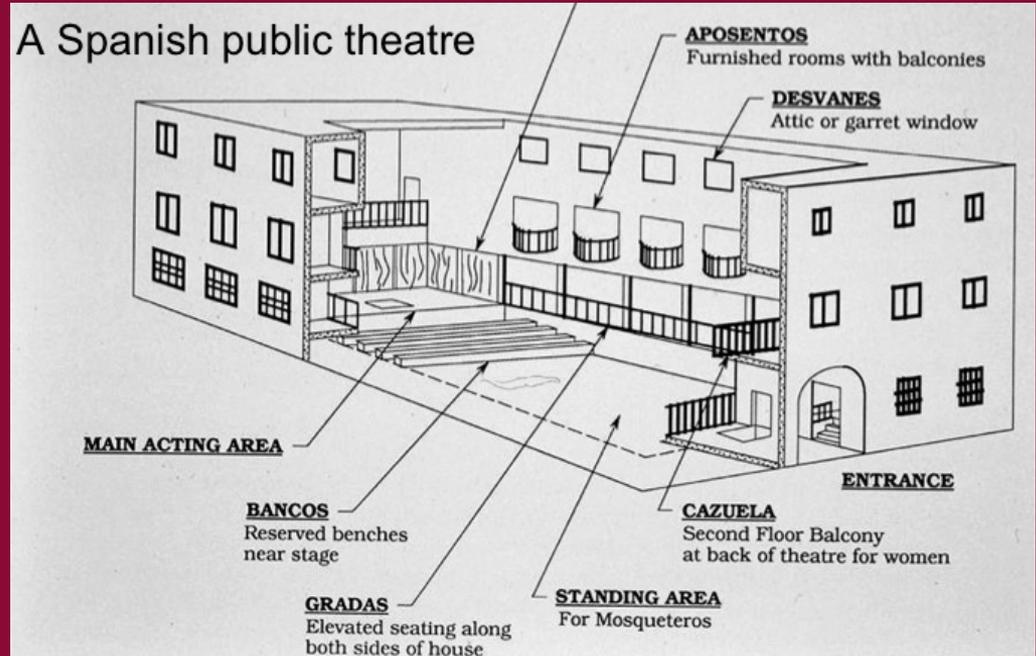
- *Corral de comedias*: patio theatres
- Royalty, clergy, and elite citizens attended



Corrales cont.



- 2 levels
- 3 doors on lower level (sides were entrances, center “discovery space”)
- Ladder or stairs to second level
- Dressing rooms below and behind

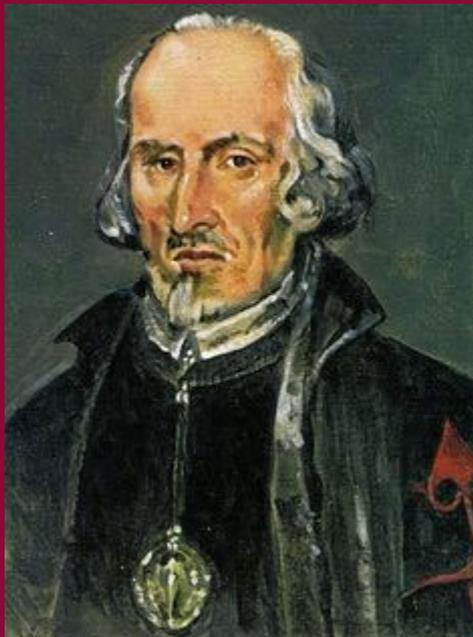


4

Pedro Calderón de la Barca



Portrait



Life and Works



- From a noble family
- Attended universities and became a playwright in 1623
- Gave Lope's characters depth
- Themes of free will and a chaotic world
- Complex verse and intricate rhetoric

Los empeños de un acaso



- Performed November 1679, 3 ½ years before *House of Desires*
- “Cloak and dagger” (intrigue)
- “Petticoat and perseverance” (female protagonist)
- One syllable off: *los empeños de una casa*
- Opening scene female instead of male





- Opposition between siblings and lovers
- Siblings as team instead of rivals
- Resists traditional dramatic solution
- Women=interchangeable
- Castaño is last onstage, dressed as a woman, and has the last word
- Who decided what they wanted? Who was left empty handed?

3

Spanish Honor Code





*You are in danger, honor . . . there
is not an hour for you which is not
critical; in your tomb you live:
since woman gives you breath in
her you are treading always in
your grave
- CALDERÓN*



Spanish Honor Code



- Mandatory taxes, service in militia, and an honorable life obligated in a municipality
- In honor plays, cornerstone was sexuality of (related woman) and response to dishonor was violence
- Advice from confessor's manuals and jurisprudence

Spanish Honor Code cont.



- Ritualistic duels common over mundane issues
- Honor included family members and property
- Casual competitions among males often erupted into violence
- End goal of the law was justice
- Toledo: appointed local government and enforced justice



Spanish Honor Code and Women



- Women advised to stay enclosed and be accompanied by male relatives
- Shame could be brought upon herself and sexual impurity could ruin her parent's honor
- Body belonged to father and then husband
- Whore: female thief
- Women could begin feuds/duels with other women



4

Women in Spain



Guardianship



- Children subject to paternal authority
- Wife usually first choice of guardian after husband's death; appointed in father's will
- Illegal to remarry while a guardian
- Could waive a law to make them legally male and conduct business with other men
- Arranging marriage crucial to family line



Role in Society



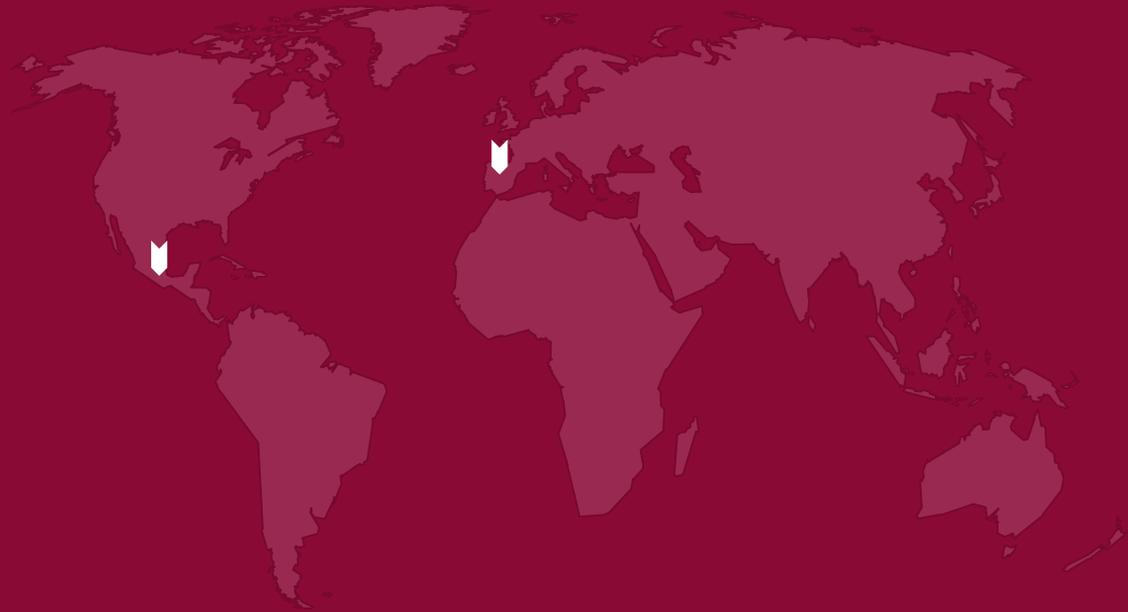
- Daughters were bearers of wealth/title
- Nobility married to purebred, upper -class Christians
- Family guarded her against abduction/seduction
- Education important for economic future
- Lower -class women more suited for servanthood or convents
- Women's social lives "revolved around" houses/homes
- *Estrado*: female quarters
- More noble=more freedom



5

Sor Juana Inés de la Cruz





- Juana Inés never saw her plays performed or rehearsed
- She never left Mexico
- She never married or was in any recorded romance



- Born a bastard in San Miguel Nepantla, New Spain as Juana Inés de Asbaje y Ramírez de Santillana
- Learned to read at 3
- Cut her hair as punishment for not learning enough
- Asked mother to be disguised as a boy to attend university at 6
- Presented to royal court at 16, favored by the vicereine



Life cont.



- Put to test against 40 scholars later that year and demolished all of their questions
- Had no wish to marry, entered the Convent of the Discalced Carmelites in 1667 (too severe)
- Joined the Order of Saint Jerome
- 1669 changed name to Sor Juana Inés de la Cruz
- Wrote poetry praising women and court plays; language and references distinguished her literature

Life cont.



- In 1650, Bishop of Puebla published her challenge of Antonio de Vieya's sermon
- She retaliated with "Response of the Poetess to the Most Illustrious Sor Filotea" defending a woman's right to knowledge
- Gave up her library, renewed her vows, signed in blood
- Died of plague in the convent on April 17, 1695 helping her diseased sisters
- Work published by Countess of Paredes

6

House of Desires



Context



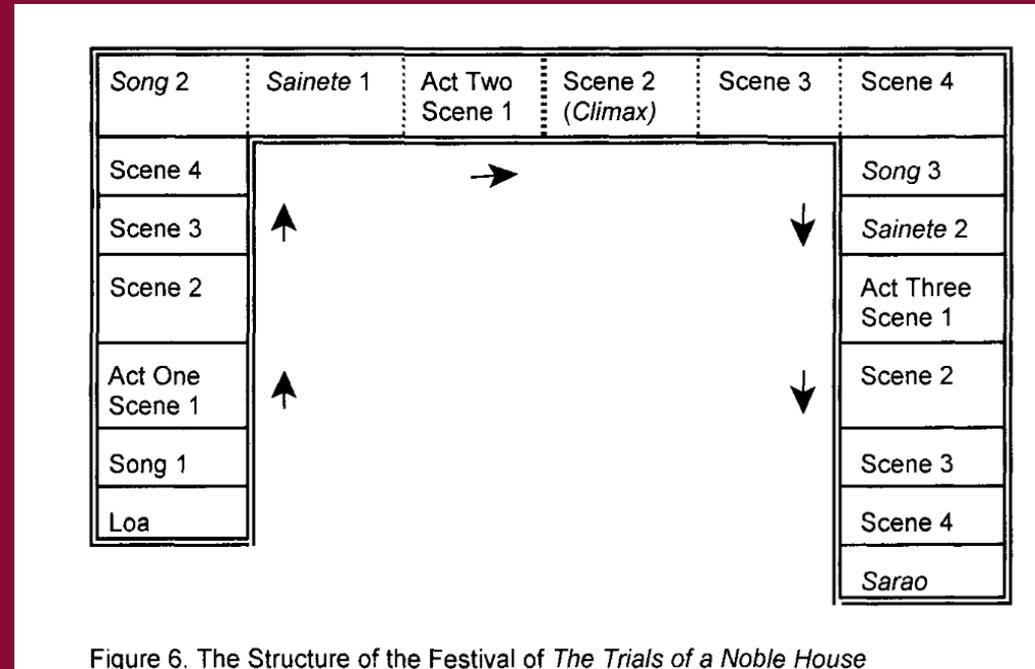
- Performed in Mexico City in 1683
- *Festeja* festival of celebration
- Celebrated the arrival of new archbishop Aguiar y Seijas
- He did not attend; hated drama and women



Structure



- Opening *loa*, 3 acts (4 scenes each), 3 *canciones* (songs), 2 *sainetes*, and a final *sarao*



Loa and Sarao



Loa

- “Merit, Diligence, Fortune, and Chance”
- “Which is the greatest of joys?”
- Includes acclamation for archbishop

Sarao

- “Masquerade of the Four Nations: Spanish, Africans, Italians, Mexican”
- Old vs. New World

Sainetes



First Sainete

- “Love, Respect, Deference, Courtesy and Hope”
- “Who best deserves womens’ disdain?”

Second Sainete

- Bored audience boos a parody of *La Celestina*
- Playwright tries to defend him self but is heckled offstage
- Praises viceregal couple (very common practice)

Canciones



First Canción

- “Divine Phoenix, Allow . . . ‘
- Describes the Countess de Paredes as “divine Lysi”
- Female singer

Second Canción

- “Most Beautiful Mary . . .”
- Flatters the Countess de Paredes
- Female singer

Third Canción

- “Tender, Adored Adonis . . .”
- For Jose, first son of Counts de Paredes and Marquises de la Laguna
- Compares him to a tree and celestial planets



Content



- Long asides and repetition of ideas/situations make audience aware of playwright and art
- Comedy in knowing you are watching fiction
- Vow of seclusion

Leonor



- Many believe Leonor's character is biographical of Juana Inés

From a very young age
I was inclined to studying
with such burning fervour,
with such extreme diligence
that long and difficult tasks
were conquered with consummate ease.
In time my learning
attracted such intense admiration
that what was hard-earned knowledge
came to be revered as genius.
My celebrity spread far and wide,
and my looks and grace
lent weight to every word I spoke.
And so, the public came to worship and adore me,
a deity they themselves had created.

Thank You! On to Names...



Allyson Broyles

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Spanish Honor Code

Cities in Spain had required payment of taxes, service in militia, and an honorable life obligated in a municipality. Honor included family members and property. Honor plays showed the response to dishonor was violence. Ritualistic duels over mundane issues were common. Casual competitions among males often erupted into violence; the end goal of the law was justice.

Lope de Vega was a great Spanish playwright, and Pedro Calderón de la Barca made Lope's characters depth. He made the "cloak and dagger," or intrigue style, popular. *House of Desires* is a "petticoat and perseverance" play, or an intrigue play with a female protagonist. Women were allowed speaking parts and directing roles in theatre. Spanish theatres, or *corrales*, had two levels designed like an outdoor home.



Mexico: New Spain

When Spain colonized Mexico, New Spain tried to hold on to the motherland's ideals in a new setting. Exact replication of rule, religion, and art was impossible when faced with issues that arose from colonizing a new, inhabited land. The separation is made clear when considering our playwright never left Mexico, saw her plays performed or rehearsed, or was in any recorded romance.



Sor
Juana
Inés de la
Cruz
1648-



She was presented to royal court at 16 and favored by the vicereine. She joined the Order of Saint Jerome in 1669 and changed her name to Sor Juana Inés de la Cruz. Her most famous work defended a woman's right to knowledge. She died of plague in the convent on April 17, 1695 helping her diseased sisters. Her work was published by Countess of Paredes



Daughters were bearers of wealth and title. Nobility married purebred, upper-class Christians. A woman's family guarded her against abduction and seduction. A girl's education was important for her economic future. Lower-class women were more suited for servanthood or convents. Women's social lives revolved around houses and homes. Women even had separate quarters from the men in the house.

Women & Honor

Women were advised to stay enclosed and be accompanied by male relatives. Shame could be brought upon herself and sexual impurity could ruin her parent's honor. A woman's body belonged to her father, and then her husband. A wife was usually first choice of guardian after a husband's death and her job of arranging the child's marriage was crucial to the family line. Women could begin feuds/duels with other women.









Spanish Golden Age Theatre

Lope de Vega was a great Spanish playwright, and Pedro Calderin de la Barca gave Lope's characters depth. He made the "cloak and dagger," or intrigue style, popular. *Fuente de Ovina* is a "petulant and perseverance" play, or an intrigue play with a female protagonist. Women were allowed speaking parts and directing roles in theatres. Spanish theatres, or corrales, had two levels designed like an outdoor house.

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Sor Juana Inés de la Cruz
1648-1695

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Women in the Home

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Spanish Golden Age Theatre

Lope de Vega was a great Spanish playwright, and Pedro Calderón de la Barca gave Spain's dramatic strength. He made the "Vida and Jagger" or "stronger" into a powerful force of nature. In a "personal and prescriptive" play, an intelligent play with a social perspective. He also allowed speaking parts and allowing parts to be written. Spanish theatre, or comedia, had five levels designed for an entire town.

Spanish Honor Code

Children in Spain had required payment of the honorarium. He obligated in a man's quality. It and property. Honor plays showed the stage. Honorific death over honorable losses were among many other essential basic traditions in Spanish culture.

Mexico

When Spain in 1519, the first Spanish to land in Mexico, they found a new world. It was a mix of religion, art, and of early modern Spain. It included land, which eventually became Mexico, now has a rich history.



Sor Juana Inés de la Cruz
1648-1695

She was a prominent female poet, scholar, and philosopher. She was a member of the Order of Saint Catherine. She was a member of the Order of Saint Catherine. She was a member of the Order of Saint Catherine. She was a member of the Order of Saint Catherine.

Women & Honor

Women were often in the spotlight and were often in the spotlight. They were often in the spotlight and were often in the spotlight. They were often in the spotlight and were often in the spotlight.







Dramaturgy Program Notes for *House of Desires*

House of Desires, or its original Spanish title, *Los empeños de la casa*, is a parody of the Spanish Golden Age play *Los empeños de un acaso* by the infamous playwright Pedro Calderón de la Barca. It is unique in that it was written by Sor Juana Inés de la Cruz, a fierce woman and a cloistered nun who never had the opportunity to see a play performed. Although limited in her ability of expression within the confines of a religious and misogynistic society, her poems, plays, and letters were far ahead of their time and are still of interest to modern day scholars. Written only three years after its predecessor, *House of Desires* both mirrored the escapades of honor in Calderón's play while enhancing the role of the female characters in her own version.

Honor is a particularly important theme of this play and the driving force of many of the character's actions within. The possession of pure, noble blood outweighed any other virtue in Golden Age Spanish society, and an affront to one's honor could evoke a challenge, a duel, or death. A woman's reputation had to be particularly protected by her relatives because women were seen as the property of her parents and later on, her husband. Any unfaithfulness or impropriety on a woman's part could sully the honor and reputation of her family and ruin their noble bloodline.

It was not uncommon for the mother of a child to take responsibility for the heir's affairs after the death of a noble father. This woman had the ultimate power to conduct business with other men and arrange the finances until the child successfully married in a favorable arrangement. If a noble had a daughter, she was an asset to create a union with another noble (hopefully wealthier) family line. As women grew older and settled into their marriages, most of their lives revolved around the household and raising honorable, prospective pawns of marriage. Noble women were often separated even from the men of their own houses as they continued to protect their honor, even after marriage.

Sor Juana Inés de la Cruz's journey to the convent had humble beginnings; she was born to unmarried parents in a small village but rose

to an elevated position in the viceregal court of Spanish colonized Mexico. Because of her illegitimate birth, Sor Juana was unable to marry into noble society, and this, paired with her insatiable desire for knowledge, prompted her to dedicate her life to the Lord and the pursuit of wisdom in the San Jerónimo Convent in Mexico City. Many scholars consider her most significant piece of literature to be the "Response of the Poetess to the Most Illustrious Sor Filotea"; a letter in which she challenges the sermon of a male clergy member and defends a woman's right to knowledge and interpretation. She died in the convent in 1695.

We have no record of Sor Juana being in a relationship with another person, and she lived her entire life in Mexico, the majority of which was spent cloistered in a convent. As a nun, she could pen plays and read scripts, but never had the opportunity to watch one performed. Our interpretation of this script is based on her separation physically and emotionally from matters of love, Spanish nobility, and live performances. Like her own life, this production is loosely based on the culture of the Golden Age of Spain, but is strongly flavored with apparent modern twists. Another element of our production is the concept that the play functions like a game between the men and the women of the household. The contrasting colors and board-game-like appearance of the stage serve to remind the audience that love is a game to be won. . . But perhaps the greatest tribute to Sor Juana in our version of the play is the inclusion of a court performance by nuns; a performance tradition that Sor Juana would have participated in, and one that was not unlike the circumstances of the original production of this play, which was performed for high-ranking members of the Catholic church as well as noble and royal patrons.

We believe Sor Juana intended to write a play where the female characters ultimately "win" at the game of love. She was a powerful voice for the rights of women in her life, and her characters are no exception. All of the female characters in our production either get what they want from love (and honor) or decide to control the outcome of their future.

They evade the traditional values of purity and subservience, by taking control of their desires and "cheating the system." We hope you enjoy our tribute to one of the great unsung voices of classical theatre.

Statements From the Dramaturg:

Dramaturgy, as I have experienced it, is the research of a script within its historical and cultural context that is transformed into a final production assembled by actors, designers, producers, and many other players. My job as the dramaturg was to collect information relevant to the playwright, the play itself, and the director's vision, and translate this information to the actors and designers to enhance their understanding, experience, and final artistic work.

The Process

My assignment in this process began with reading through the performance translation of our play by Catherine Boyle, recording any phrases, references, or terms that may seem out of place in modern society or challenging for actors to understand, and reading other English translations of the play. Then I was to research the playwright, Sor Juana Inés de la Cruz, research Pedro Calderón de la Barca, the circumstances and setup of the original performance, the background of Spanish Golden Age theatre, the role of women in Spanish and New Spanish society, and the importance of honor in Spanish society.

The director, Melissa Porterfield, made the artistic decision to change the characters Don Rodrigo, Hernando, and Don Diego into female characters. She also, due to a casting conflict, changed the song in the middle of the script into a play-within-a-play. As an tribute to the playwright, she cast the "players" of this scene as nuns based on legendary Catholic saints who began their speeches with lines from poetry of the playwright and incorporated these characters into the transitions between scenes in the show. My research then extended into the validity of female guardians in Spain during the sixteenth and seventeenth centuries, and the historical backgrounds of the selected saints. I also transplanted Sor Juana's lines of poetry into the updated script, aided the director in cutting lines from the original script, assisted in the casting process, and attended rehearsals intermittently to give the director performance notes.

The products of my research included a presentation to the cast and designers at the beginning of the rehearsal process, an attached guide for each cast member outlining the presentation in greater detail, two pages of program notes that would be distributed before each performance informing the audience about the context of the show, and three lobby display posters depicting the sum of my research and the historical components integrated into the conceptual designs of the set and costume pieces.

Challenges of the Project

From the beginning of this project, the director's decision to alter characters and the script created an unprecedented version of the play. The relationship between Leoñor and her parent radically changed once we switched the parent character from a father into a mother. This broadened my research from the historical relationship between parents and children within a family unit to the role of a woman as a widowed mother, her rights, privileges, and powers, and the way in which she could conduct herself in a patriarchal society. Although much reading was involved to find this information, I was lucky enough to find a source that delved into the subject with great depth and substantiated our decision given the circumstances of arranging a marriage for Leoñor.

The original cast list included more actors than the final cut, and two of those actors were the saint characters we introduced to the script. I originally sought out volumes of a Catholic encyclopedia in our university library and dug for information on all figures. Some of the saints are more legendary than historical in nature, and to find facts about their actual lives, I had to refer to secondary, less biased resources. Because we wanted to match each saint to the characteristics of their monologue regarding love and the greatest of its sorrows, I was especially interested in the love lives, (and lack thereof,) of these figures. Soon after I had gathered this information, however, two actors dropped out of the production, and my research was paired down to three of the five original saints. The lines were consolidated among the remaining few, and the pairing of real life attributes to the lines was lost.

It was helpful that my director was very specific about the information that she wanted me to perform research on. However, two topics in particular were difficult to locate and, though I eventually found enough information to factually present to the cast, I do wish I was able to provide them with more insightful information. I struggled to find accurate sources describing the separation of women within their households, also known as the *estrada*, and the archbishop Aguiar y Seijas' particular disdain for women and theatre. I was able to read portions of what looked to be a detailed book in order to track factual information about the *estrada*. When it came to archbishop Seijas, I had one sentence from a textbook regarding his discrimination and ultimately had to turn to an entry about Sor Juana that alluded to the archbishop's character in an autobiographical television show and how the character related to his actual person.

Pre-Production

When I first met with the director, she had done her own preliminary research about the playwright and the circumstances surrounding the original performance or the script. She shared her base knowledge with me, and I took notes on everything that she wanted to know more about in order to keep the play relevant, accurate, educational, and interesting. I had not yet received the script, but I was immediately engaged with her concept and began reading more about the playwright and the time period in general.

Although I began research on the play the summer before the semester it was performed, the director had already chosen the script, the translation, and formed her concept. She did, however, take the time to explain to me that she believed this play is relevant to modern audiences, especially in light of the recent #MeToo movement, and that we could present it in a way that is comedic to our local audience. The particular English translation she chose is easy to follow along with, and the playwright graciously allowed us to make copies of the script without paying any royalties. This translation made my research easier because I

understood the turns of phrase and modern references that had been changed from the original Spanish version.

Because this script was originally written in a festival format with several smaller plays and songs in between acts, I wanted the cast to know that the play alone is not how it was originally intended to be performed. The inclusion of interludes in the original format gave the director the inspiration to include the nun characters in silly skits before, after, and in-between acts. These small performances were endearing to our audience, who laughed out loud and cheered on the nun characters every time they came onstage. After my presentation to the cast, the show's designers also gave conceptual costume and set design presentations. Once I viewed their inspirations and references for their concepts, I was able to lead my research, and eventually my final lobby display, in the direction in which they were going. I was excited collaborate with the designers in sharing original Spanish theatre design and costume design with our audience.

Textual Analysis

I have experience with textual analysis as I have taken both Production Concepts and Play Analysis classes during my time at university. In the Play Analysis class in particular, our class used David Ball's *Backwards & Forwards* book to analyze and evaluate scripts. Although this method does not work in every situation, I did find it particularly helpful with Shakespeare scripts such as *King Lear*. The action of our play is very straightforward, although much information is presented through asides, monologues, or comments from other characters. We had to be careful in which lines we cut as not to omit any important expositional information.

My process is usually to read through the text once, pick a stance or perspective I would like to further explore, and go back and highlight lines that relate to my new outlook. For every topic I am interested in, I use a different color of highlight. Later, after I have divided the information by source, I know which topics a particular source has covered based on how many colors of highlight are included. In the rehearsal process, my method helped because if an actor had a

question that I knew related to a particular subject, I could easily locate the information by scanning for a color.

During my first read through of the play, I went slowly and noted anything that I did not understand. After looking up these terms and references, I read the play again with a broader mindset and took note of anything that may seem vaguely confusing to someone else. These proves helpful during the first cast read through when an actor stumbled over words and I already had the list of trouble terms at hand to assist them. I did most of my research using scholarly online databases, but I did utilize the library for information on the Catholic saints and also to check out the Spanish and other English translations of the play from other libraries. I had trouble locating the correct resources at first and the reference librarians were vital in pointing me in the right direction.

Production Research

At the first rehearsal, I gave my presentation to the cast. The presentation was a condensed version of my Research Guide and included photos for reference. Members of the cast, designers, stage managers, and the director were present. The next rehearsal I attended was the cats read through, and I was encouraged to aide actors through words, terms, or phrases they did not understand while also interjecting when they came across an unfamiliar reference. At the next two read through I attended, I was kept on hand to quickly internet search information that an actor or the director was simply curious about to further improve their understanding of the plot. I kept all of this information in a personal notebook and later included my performance notes of a technical rehearsal. During meetings, I was asked to produce two different translations of the play. I provided the original Spanish translation and *The House of Trials* by David Pasto, which turned out to be an essential resource in my research.

After my research guide was distributed among the cast, there were a few members who commented on how interesting and accommodating they found the guide to be. A few, however, did not read the guide and made mistakes in their read throughs and rehearsal performances that could have been remedied with

information from the guide. My research was especially helpful when it came to understand the social classes and responsibilities of Spanish society, the importance of honor and the protection of women, the absolute separation of women from men, the inability of women to be the master of their fates, the stock characters Spanish Golden Age theatre and their characteristics, the importance of chastity and marriage, and the size of Toledo in comparison to the city of Madrid. The greatest moments in the read throughs were when an actor misunderstood an innuendo and I had the opportunity to point out a comedic moment that could be made clear to an audience through gesture and enunciation.

I only attended a handful of rehearsals at different points of time throughout the rehearsal process. The chance I was given to take a break from the lines, blocking, and jokes gave me a better insight to the overall improvement of the cast and the performance as a whole. I was able to give the director notes about scenes she had seen a hundred times and never from an outsider's perspective. I found that my separation from the cast made me less familiar with the actors and more familiar with the text. Every time I was reintroduced to the process, they knew they could trust me to be objective and backed up by the facts.

This particular play is special because it was written by a woman in a time where such things were relatively new, if not frowned upon. She is challenging her contemporaries by mimicking their writing and character structure but then enhancing it by changing the perspective to that of the woman's experience. Without subtlety, she uses the name of one of Calderón's plays, changes it by one syllable, and then addresses his style by name in the third act. Upon a feminist analysis of the script, we discovered that every woman featured in the play makes a decision and achieves something that she desires by the end; the most politically important man, however, is left with his efforts amounting to nothing. Part of our concept was to dress the male and female characters onstage in contrasting colors to portray the underlying battle of the sexes happening in the script.

In order to keep our local audience engaged in the action, we knew that we must make cuts to the script. Because she had never seen a play performed, the playwright used literary devices in her script for description, leaving us with long asides and monologues to attend to. We went through the process of reading line by line and excluding any extraneous or seemingly unnecessary information from

our script. After several correspondences and edits between the director and myself, we had finally pared down the script enough to add our new portion in the middle and still do well on time.

Audience Engagement

The lobby display was particularly challenging to create because I needed to condense all of my information into short snippets with large visuals. This was impossible to do on just one poster board, so for my research display I included two posters. The third space allocated to me was a display case of cork board on which I thumbtacked my conceptual information and connected relating components with bits of string. We only had the display case for a couple of days before opening night, so I needed to print, cut, and arrange those items in a short amount of time. I wanted to include all of my research, including the updated additions after the gender swap, but the director urged me not to include information about our decision so that the audience could form their own opinions about the females we placed before them.

As production week approached, the director contacted professors from the Classical Languages department at the university who were interested in a collaboration with the show in order to showcase the Spanish heritage attached with the script. On three select performance nights, an upper level Spanish class held a pre-show festival where they presented information regarding the playwright and Spanish Golden Age theatre, served authentic hispanic dishes, hosted Mexican childhood games with prizes, and performed Spanish recitations from excerpts of the original script. I was designated to maintain communication with class, and they proved very helpful. One student provided the cast with Spanish pronunciations of proper nouns within the script so that everyone was pronouncing these words in solidarity. I also assisted the class in setting up their festival equipment each night they were accepting patrons, and I directed uninformed showgoers to the festival.

Because of our collaboration with the Classical Languages department, a new audience of Spanish faculty, students, and contributors attended our performances. It was personally satisfying to speak with the group in a festival setting beforehand and then get to gauge their reactions to the production afterwards. Many had never seen a play before, let alone one with heightened language, and the attention they paid to the details was splendid. Most viewers commented that they did not expect a classical play to be so humorous. I was invited to attend a respondent meeting after our Saturday night performance, and the respondent encouraged all contributors to give feedback. He asked about the social and political implications and relevance of our play to modern society, and I gave him an answer regarding our research and our vision for presenting our research onstage. I enjoyed sharing ideas about rape culture and the objectification of women and hearing positive feedback from members of the cast regarding my response. In the future, I would introduce myself earlier in the process and attempt to spark conversation with a fellow theatre scholar.

January 1, 2019

Letter of Recommendation

by Dr. Melissa Rynn Porterfield

It is my pleasure to recommend Catherine Allyson Broyles for KCACTF's student dramaturgy competition. Last semester, Allyson served as the dramaturg last semester for Valdosta State University's Theatre and Dance Program's *House of Desires* and was an integral part of our production from start to finish. It is not hyperbole to say that our production would not have been the same were it not for the exceptional quality of her dramaturgical analysis and research.

Allyson's work started far in advance of the production, during the summer of 2018, as I began my own preproduction work, with her in-depth analysis of Catherine Boyles's relatively new translation of Sor Juana Ines de la Cruz's classic play, most commonly translated as *The Trials of a Noble House*. My own directorial concept for the production – that love is a game to be won - arose from the play on language in the play's original title, intended by Sor Juana to both reference a more popular Spanish Golden Age play by Pedro Calderon de la Barca, and to emphasize the pawn-like role of the lovers in the play. Still, I made it clear that my choice of the play, and what I hoped to emphasize in our production, were the unusual opportunities for agency that the play offered its female characters. Allyson was quick to apply both my directorial concept and my desire to focus on its unusually able female characters to her own early analysis of the text, eagerly finding new moments in, and unexpected interpretations of, the text that helped to emphasize both of my intended ideals. Her ability to simultaneously champion my own point of view and while providing a fresh, and sharply analytical, eye to the text was an essential part of my preproduction process, and many of her insights helped me to solidify an aesthetic vocabulary for the production, which was essential to the way I communicated with the show's designers.

Once she completed a detailed analysis of the action of the play, she began her research into the life and work of Sor Juana and the historical and cultural contexts that informed the text. Allyson's work in this phase of the work was all the more impressive because she is a relatively new convert to the field of theatre. She had never taken a theatre history class and had no idea what the work of a dramaturg entailed. She threw herself into this task wholeheartedly, with a passion for research that I have rarely seen in an undergraduate. Tasked with the job of making Sor Juana's heightened language and the conventions of Spanish Golden Age Theatre easily accessible to our cast, which was comprised almost entirely of Freshman and Sophomores who had never worked on a period piece before, Allyson made certain that every word of the text could be clearly spoken and understood by her classmates. Yet despite her target audience of relatively inexperienced students, she was never satisfied with nonacademic or unauthoritative sources. Allyson was exceedingly rigorous in her research, going out of her way to make sure that she found more than one source to support even the most tangential of historical assertions. For example, it had been my intention from the beginning to change the gender of two originally male characters to female characters in our production to better serve the casting pool of our program. Allyson made it one of her missions to find historical support for having a woman as the head of a noble household, and was able to find extensive evidence of women serving in exactly the same manner as the gender-swapped characters in our own production. Likewise, it was clear from the earliest stages of play selection that we would need to adapt a scene in the play that called for a musical performance for the play's nobles to some non-musical moment. When I suggested that the lyrics of the song could be transformed into the lines of a play-within-a-play that could be performed by a troupe of nuns for the play's noble characters, Allyson was instrumental in finding ways to both support the choice in terms of the action and text of the existing script, and in finding ways to connect this choice to Sor Juana's original performance context of the play (a *celebration* for a newly installed church dignitary, performed by the Hieronymite nuns of Sor Juana's convent, that featured not only the play in question, but several accompanying *loa* and *sainetes*).

Allyson's in-depth knowledge of the characters of the play was put to use from the first day of the Fall semester, when, in the absence of a stage manager for the production, she served as my casting assistant. During the lengthy process of callbacks she provided an organized and discerning second pair eyes, and in the complex casting process that followed she served as a consistent reminder to me of what actors had gotten closest to our original interpretations of characters, of where specific actors had moments of success in achieving the heightened comedic style I was after, and of which actors were most capable of taking directorial notes in a manner that brought them closer to our vision for the characters.

Based on her wealth of dramaturgical research, she created an impressively detailed dramaturgical guide for the actors in the production, and presented the highlights of this research on the first day of rehearsals. This was an essential part of the process for the actors as it gave them not only a point of access onto the period text, but provided them with a true sense of ownership of their characters, as she presented her findings in a manner that was geared towards individual actors/characters. Because of her incredible breadth of knowledge on the text, the playwright, and the time period in question, Allyson was an invaluable asset in the rehearsal room. She was not only essential during the early table work, when actors repeatedly called upon her to provide definitions and contextual connections, but in early rehearsals geared towards developing the particular, heightened physical style needed for the production, Allyson was not only a supportive, enthusiastic audience for their developing comic chops, but was able to clearly articulate which actor choices were best able to communicate the essential crux of characters or actions of the plot.

When she re-joined us again in rehearsals during working runs of the play, she once again brought me back to my original intentions for the production, providing keen insight into where we had strayed from our initial aspirations. Despite her immense knowledge about the play and our production, she was able to switch gears and focus her efforts on making the play approachable to our audience comprised primarily of college students and the small cadre of arts supporters in our small Southwest Georgia town. Her notes to me helped to remind me of what our audiences might see (and comprehend) of our production. All of the actors grew to trust not only her body of dramaturgical knowledge, but her honest and constructive opinion of how their work would likely be received by audience members.

Finally, to aid our audiences in fully appreciating our production, she wrote carefully geared program notes and created one of the most extensive lobby displays that we have ever had here at VSU. She also worked with me and several members of our Spanish faculty and graduate students to create a series of pre-show events in coordination with Hispanic Heritage month, where our audience members were invited to play traditional Hispanic games, eat homemade Mexican food, and hear performances of monologues from the play performed in Spanish.

From start to finish, Allyson was integral to bringing this production to life. There was no aspect of this production that was not informed by her admirable research, shaped by her ability to use the tools of the dramaturg to support my directorial concept, and guided by her keen artistic sensibilities. In the future, Allyson hopes to pursue professional work as a dramaturg and literary manager, and the field will be the better for having her in its ranks.

Sincerely,

Dr. Melissa Rynn Porterfield
Valdosta State University
mrporterfield@valdosta.edu
229-219-1358

LMDA/KCACTF Student Dramaturgy Award

I received recognition as Runner-up at the 2019 Region IV Kennedy Center American College Theatre Festival.

Dramaturgy

Dramaturgy Fellowship

Awardee: Noah Ezell, *College of Charleston*

Awardee: Rebecca Weaver, *Jacksonville State University*

Runner-up: Allyson Broyles, *Valdosta State University*

House of Desires Bibliography

Ball, Rachael. "Treating the Public : Charitable Theater and Civic Health in the Early Modern Atlantic World." *Louisiana State University Press*, 2016. *EBSCOhost*. Accessed 16 September 2018.

This textbook discusses theatre and its societal functions in Spain and New Spain during the sixteenth and seventeenth centuries. The third chapter explores theatre under viceregal rule in the New World and the role of theatres in charity. It also discusses women performing in and spectating theatre.

Berens, E. M. "Myths and Legends of Ancient Greece and Rome." *e-artnow*, 2013. *EBSCOhost*. Accessed 13 December 2018.

Boyle, Catherine. *HOUSE OF DESIRES in a new translation*. Oberon Books London, 2004, pp. 7-11.

This introduction by the translator of the script introduces Juana Inés as an author and describes the original format of *House of Desires*. It gives biographical information as well as some dramatic historical context.

Carnegy, P. "Get thee to a nunnery." *The Spectator*, vol. 295, iss. 9181, 24 July 2004, pp. 42-43. *ProQuest*. Accessed 29 August 2018.

This article briefly explains Sor Juana's interaction with Calderon's plays and the play on words she utilizes for *House of Desires*. It also identifies the character Leonor as a reflection of Sor Juana, a powerful theory among scholars.

Coolidge, Grace E. "Guardianship, Gender, and the Nobility in Early Modern Spain." *Women and Gender in the Early Modern World*. Routledge, 2011. *EBSCOhost*. Accessed 29 August 2018.

This book covered the rights and practices of female guardians during the Golden age of Spain. While women were limited in their power alone, the death of a husband and the care of a ward granted a woman the power of responsibility and carrying out legal and economic marriage practices.

Good, Carl. "Baroque Desire: Sor Juana and Calderón in 'Los Empeños De Una Casa.'" *Latin American Literary Review*, vol. 27, iss. 53, 1999, pp. 28–48. *JSTOR*. Accessed 29 August 2018.

This article goes into detail about the similarities in themes between *House of Desires* and Calderón's *Los Empeños De Un Acaso*. It also points out the Sor Juana's choices to deviate from a Calderonian script and make statements about femininity and society.

"Hyacintha Mariscotti." *The Catholic Encyclopedia*, The Encyclopedia Press, vol. 7, Robert Appleton Company, 1913.

This entry describes St. Hyacintha of Mariscotti's upbringing and her radical transformation from selfish frivolity to selfless holiness. A background of rejection by a lover is also included.

Lipscomb, Kelly. "Madrid & Its Surroundings." *Hunter Publishing*, 2009. *EBSCOhost*.

Accessed 13 December 2018.

McKendrick, Melveena. "Woman and Society in the Spanish Drama of the Golden Age: A Study of the Mujer Varonil." *Cambridge University Press*, 4 July 1974.

The introduction of this book exposes the women's role and separation from men within the household.

Mujica, Barbara Louise. "A New Anthology of Early Modern Spanish Theater." *Yale University Press*, 2015, pp. 1-16. *EBSCOhost*. Accessed 29 August 2018.

This chapter describes the beginnings of Spanish Golden Age Theatre, the construction of a corral set, and the character archetypes commonly used by playwrights such as Calderón. It gives some biographical information about Calderón and his contributions to Spanish theatre.

Pasto, David. *The House of Trials*. Peter Lang Publishing, 1997.

This is another translation of *Los empeños de una casa*. The introductory chapters have a more in depth biography of Juana Inés, a description of the festival, and feminist interpretations of the play.

Piepkke, Susan L. "Sor Juana Inés De La Cruz." *Magill's Survey of World Literature, Revised Edition*, January 2009, pp. 1-5. *EBSCOhost*. Accessed 29 August 2018.

This article gives a detailed and straightforward biography of Sor Juana from childhood to death. It also compares her writing style to Calderon's.

Richards, Penny and Jessica Munns. "Gender, Power and Privilege in Early Modern Europe : 1500 - 1700." *Women And Men In History*. Routledge, 2014. *EBSCOhost*. Accessed 29 August 2018.

This book opens with the significance of gender roles onstage followed by the education and marriage practices of males and females in Europe during Sor Juana's lifetime. There is a helpful paragraph discussing the importance of honor in Spanish communities.

Schmidhuber de la Mora, Guillermo, et al. "The Three Secular Plays of Sor Juana Inés De La Cruz : A Critical Study". *The University Press of Kentucky*, 2000, pp. 99-128. *Studies in Romance Languages*. *EBSCOhost*. Accessed 29 August 2018.

This chapter explores *House of Desires* and its accompanying performances step by step and analyzes each one. It gives bulleted lists of similarities to *Los Empeños De Uno Acaso* and hints of time period from references in the second *sainete*. It includes an image and a monologue I would like to use as visuals in my presentation.

"St. Bona." *New Catholic Encyclopedia*, vol. 2, The Catholic University of America, 1967.

This entry gives a biographical account of St. Bona of Pisa's childhood, molestation as a young women, and following patronages. It also defines her patronage of travel hostesses.

“St. Elizabeth of Portugal.” *New Catholic Encyclopedia*, vol. 5, The Catholic University of America, 1967.

This entry describes St. Elizabeth of Portugal’s royal life and contributions to her country. It also addresses her unfaithful husband and the images of peace she is associated with.

Taylor, Claire. *Identity, Nation, Discourse : Latin American Women Writers and Artists*.

Cambridge Scholars Publishing, 2009. *EBSCOhost*. Accessed 23 September 2018.

Chapter 8 of this book contains an entry about the life and works Sor Juana. It especially mentions her relationship with Tomás de la Cerda and his attitudes towards women and theatre.

Taylor, Scott K. *Honor and Violence in Golden Age Spain*. Yale University Press, 2008.

EBSCOhost. Accessed 6 September 2018.

This book contributes to almost a third of my total information. It defines honor for men and women in Golden Age Spain and how citizens would react when their honor was offended. It included theological contributions on the subject, accounts from criminal records, and the role of the court in disputes. There are definitions of honor, its particular implications for women, (married or unmarried,) and even includes a statement about the role of the city of Toledo in maintaining justice. There is a line from a Calderonian play I wish to incorporate in my presentation.

Violanti, Heather. "SEEING AND NOT SEEING: HOUSE OF DESIRES IN CONTEXT." *On Her Shoulders*, New Perspectives Theatre Company, 04 September 2016, <http://onhershoulders.weebly.com/house-of-desires.html>. Accessed 02 October 2018.

This website contains dramaturgical research done on our translation of the play. The dramaturg identifies the context of the festival in which the play was performed as well as describing the first two sainetes in depth. She also identifies the power of Sor Juana's female characters in contrast to those in Calderonian works.