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Ferrer Valls, Teresa, ed. *Diccionario biográfico de actores del teatro clásico español (DICAT)*. Kassel (Germany): Edition Reichenberger, 2008. CD-ROM + accompanying book, 48 pp. ISBN: 978-3-937734-62-0.

The research team led by Teresa Ferrer at the University of Valencia has presented Hispanists with an extraordinary new tool with which

to explore the complex social landscape of the Spanish theater from circa 1540 to the early eighteenth century. Her primary collaborators were Verónica Arenas, Josefa Badía, Mimma De Salvo, Alejandro Gadea, Alejandro García Reidy, Anna Giordano, Dolores González, Dolores Noguera, Maite Pascual, and Francisco Sáez Raposo. Arturo Silvestre designed the attractive, user-friendly platform. The names of other consultants and collaborators are listed in the accompanying booklet. Working together for fifteen years, Ferrer's team compiled and edited 4,737 biographical entries to illuminate the careers of men and woman who worked in the professional theater. In addition to actors, they include company directors (*autores*), ticket takers, wardrobe specialists and others. An appendix "La práctica escénica en imágenes," gathers images and videos that illustrate performance spaces, lighting, and stage props. Another appendix, "La fundación de la Cofradía de Nuestra Señora de la Novena," transcribes the founding document of the actors' confraternity formed in 1634.

Though the CD-ROM's design allows for intuitive navigation from entry to entry, the reader will gain important insights by beginning with the concise accompanying booklet. There, Ferrer describes the project, honors the scholars who inspired and initiated it, outlines the team's research methods, and provides suggestions for search strategies. She first pays homage to John Varey, who planted the seed for the project in an essay published in a 1988 festschrift for Simón Díaz. There, he had envisioned a reference tool that would gather data about the lives and work of theater professionals dispersed in three pivotal sources: the eighteenth-century manuscript, *Geneología, origen y noticias de los comediantes de España*, which he and Shergold had published in 1985; Pérez Pastor's *Nuevos datos para la historia del histrionismo*; and Rennert's "List of Spanish Actors and Actresses." An initial project launched at the University of Valencia by the late Amelia García-Valdecasas to combine these three sources and to correct errors expanded, under Ferrer's leadership, to the team's compilation of almost 300 documentary sources. In distilling these sources into the different entries, the editors corrected errors where reliable evidence allowed. But at many other points, reliable information was not available. Such entries record discrepancies among sources or gaps in our knowledge, in hopes of sparking further research. Their sources

include such well-known and widely available repertoires as those by Pérez Pastor and Cotarelo y Mori, but also many less accessible sources, such as the documents on theater in Málaga that Andrés Llorens published in *Gibraltar* (the journal of the Instituto de Estudios Malagüños) in the 1970s. To give an idea of the volume of material the team gathered, Ferrer estimates that a print version of this reference source would extend to a bookshelf- and budget-warping twenty-five volumes.

Her introduction also outlines the selection criteria for the lives her team traced, including a wide array of individuals for whom documents record economic remuneration for work in the theater world. The researchers started in the 1540s, when a professional theater began to take shape. For their terminus, they used the death of Calderón (1681), though they followed individuals active at that date as far as documents allowed, thereby extending their research into the early eighteenth century. Since the entries include so many kinds of theater professionals, *DICAT* provides a welcome opportunity to broaden the horizons of theater studies. As the many activities in Spain in this anniversary year of Lope's *Arte nuevo* attest, the exigencies of raising funds for conferences, research projects, and publications often necessitates an emphasis on the canonical authors and their best-known works.

Yet the dictionary's entries remind us of just how many different kinds of agents were pivotal in the formation of one of the first modern forms of mass entertainment. A sample entry attests to the complexity of the theater's social landscape at the same time that it shows how students and scholars can use the dictionary. The editors gloss Juan de Acacio's entry with a link to an enlargeable reproduction of a *cartel* advertising performances in the Corral de Doña Elvira in Seville. (This image is also found in the appendix, "La práctica escénica en imágenes.") A general summary reveals the arc of his career, after which chronological entries allow a reader to click on any single year for which the team found records of activities. Taking 1615 as an example, we see that Acacio contracted to perform twenty-four new plays in Malaga in 1616 on successive days leading up to Carnival. To staff his mobile company, Acacio hired one Isabel Tamayo as a singer. He agreed to pay her nine *reales* on performance days, four on rest days and to

provide transportation (*cabalgadura*). Taking advantage of the trip south, the Madrid-based director also contracted through an agent to perform during Corpus Christi in the Andalusian town of Lucena. Predictably, long-term work away from home required additional financing. Thus, Acacio and wife, Ana Falcón, negotiated a loan of 1000 *reales* from a scribe in Málaga, leaving as collateral, “dos corporales de Holanda con randas y puntales de seda de colores, boradados de seda y aljófar.” These activities reveal what, in retrospect, are signposts of a proto-modern economy: mass advertisement; a sizeable public willing to pay for entertainment, but demanding a constantly renovating supply of new material in exchange; women who negotiated the terms of their labor outside the home; and a private credit market in which strangers could negotiate loan payment plans.

Naturally, poets—famous and obscure—appear. In fact, one pleasure of working with *DICAT* is the chance to view Spain’s literary figures from a fresh perspective. For instance, the entry on the prodigious Jerónima de Burgos draws our attention to this actor’s 1604 exile, her numerous scandals, and occasional rifts with allies. Though some of this material is already familiar from Lope de Vega’s epistolary, *DICAT*’s compilation of different sources highlights less familiar episodes. Thus, we learn how the Council of Castile, in 1604, rejected Rodrigo de Calderón’s request—probably made at the Duke of Lerma’s behest—to rescind the actress’s sentence of exile from the court for “conducta escandalosa.” Calderón argued that she was crucial for that year’s Corpus Christi plays. Denying the request, officials opined that a woman of suspect morals should not appear in religious dramas. Yet as the editors note, subsequent years’ records show that Burgos did again act in Corpus Christi performances. Clearly, the passion for theater trumped the zeal for morals in the court of Philip III. The entry also contextualizes Luis de Góngora’s satirical sonnet to Burgos and her husband (“A Valdés, autor de farsa, y su mujer”), which mocks her expanding girth and alleged infidelities. Clicking on the “Bibliography” button here, a reader finds citations of well-known considerations of this difficult sonnet by Donald McGrady and Biruté Ciplijauskaitė. But it also references a more recent study in *Diablotexto*, the journal of the University of Valencia’s Departamento de Filología Española, on

Burgos and her husband by two of the *DICAT* collaborators, Alejandro Gadea and Mimma DeSalvo. This is just one of many instances where one sees how this project has already nurtured important new research.

Quevedo likewise appears in several entries, including the one for María de Córdoba. This popular actress gained the nickname *La Gran Sultana* after the Duke of Osuna gave her some sumptuous treasures from the orient. Quevedo paid homage to this diva with the *romance jocoso*, "A María de Córdoba, Farsanta insigne." The editors also cite documents that record evidence that Córdoba and her husband hosted *tertulias* of poets and nobles in their home on Madrid's Calle León. From another angle, Córdoba's entry attests to the increased social mobility and economic independence of women. For instance, data culled from Cotarelo and Sánchez Arjona record how the actor had married her husband against her parents' wishes and thus lacked a dowry. Documentation on Córdoba's career also draws our attention to a lesser known poet. Specifically, the editors record how María de Córdoba was one of seven women—three of whom were actors—to whom the poet Juan de Moncayo y Gurrea attributed the laudatory poems that preface his 1652 collection of *Rimas* published in Zaragoza. Here again, we see how the dictionary signals avenues for new research. After all, Moncayo y Gurrea's appropriation of female subjectivities to position himself as a published poet in the mid-seventeenth century prompts intriguing questions about identity, intellectual property, and literary careers.

In terms of the dictionary's value as a teaching tool, the bank of images, "La práctica escénica en imágenes," will help students conceptualize the diverse public and private spaces where performances occurred. A few examples suggest the richness of this collection. Videos recreate the experience of entering a *corral de comedias*, which the team reprints with permission from M. Canseco and J. M. Ruano. A German engraving from the Museo de Historia de Madrid depicts the 1623 entrance of Charles Stuart; among the revels and ceremonies depicted in the streets, the artist recorded a play performance unfolding on a *tablado* erected for the occasion. Glimpses of the transatlantic resonance of Spanish theater also emerge. Thus, a *cartel* the team located in Bolivia's national archive advertises a performance of a "new *comedia*" by Lope in Potosí. As the editors note,

the work in question was, in fact, by Juan Bautista de Villegas. As such, the *cartel* attests to how key aspects of Spain's theater culture—including misattribution of plays to Lope in order to sell more tickets—found a fertile ground in Spanish America. Another bank of images shows lighting fixtures and cite apposite scenes from plays. For instance, an image of a *candil* appears alongside an *acotación* from *La dama duende* that calls for one. Likewise, the editors gloss an image of a *barril de truenos* with an *acotación* from *El cerco de Numancia*.

In short, whether viewed as a teaching tool, as a prompt for further research or as a compendium that gathers and recontextualizes the erudition of previous generations for our digital age, *DICAT* promises to enhance our understanding of early modern theater's diverse social and physical contexts. Beyond scholars of early modern Spanish literature and theater history, those interested in the cultural history of labor in general and women's work in particular will also find many points of interest. Its price is comparable to other reference works, such as hardcover editions of the Maria Moliner dictionary or the 2003 Gredos *Historia del teatro español*. For scholars of Spain's theater or social history based in North America or graduate students preparing dissertations, *DICAT* will be a particularly good value, as its entries gather information that would otherwise require significant research time in Spanish libraries and archives.

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Laguna, Ana María G. *Cervantes and the Pictorial Imagination: A Study of the Power of Images and Images of Power in Works by Cervantes*. Lewisburg, PA: Bucknell UP, 2009. HB. 176 pp. ISBN: 978-0-8387-5727-7.

When I was a student it seemed like only art historians took artworks seriously and for everyone else they were merely or only illustrations. Today, in contrast, the artwork is placed front and center in the new interpretive endeavor known as visual culture studies. The new titles appearing from different presses are rapidly reshaping our understanding of the artwork's role in culture. As an art historian, I