

## Abstracts

### **Juan Vitulli, Reglas para el piélago, sonda para lo insondable y camino para lo inaccesible. Martín de Velasco y su *Arte de sermones***

According to historical accounts of the period, preaching in the Baroque world was meant to be a spectacular event carried out in a theatrical space. Music and stage props were used in order to reinforce the message of the sermon. It was a feast for the senses, with the audience surrounded by sculptures, paintings, and artistic stained glass depicting scenes from the Bible, while the scent of the incense combined with other sensorial stimuli were deployed to create a multilayered spectacle. At the center of this display of lights and shadows, of sounds and meanings, of perfumes and images, was the figure of the baroque preacher. In this essay, I study the connection between preaching and theatricality in the colonial Latin-American world. To that end, I analyze the treatise on Christian oratory entitled *Arte de sermones para saber hacerlos y predicarlos* (1677) written by Martín de Velasco, a Franciscan Creole born in Santa Fe de Bogotá. In the first part of the essay, I describe how Velasco creates his own figure of a lettered Creole through scenes that use a belligerent rhetoric. In the second part, I analyze Section XI of *Arte*, dedicated entirely to explain the role of the *actio* in the pulpit. In both instances, I found that Velasco's text echoes a larger discussion about the circulation and production of knowledge in the complex colonial Latin-American world.

### **Jorge Luis Yangali Vargas, El teatro escolar colonial al servicio teopolítico del imperio en *El amar su propia muerte* de Espinosa Medrano**

One of the most important aims of the viceregal literate community was to contribute to the theological construction and installation of the Virgin Mary in the imagination of the American population. As we see in *El amar su propia muerte*, dramatist Espinosa Medrano put his pen at the service of this purpose, employing the discursive genres of his time. My analysis of this comedic text focuses on two characters: Barac and Jael. The latter, the so-called Doctor Sublime, brings together recognizable and identifiable Marian codes common to peninsular and creole subjects as well as to the Cuzco indigenous population. With a certain amount of dramatic license, *El amar su propia muerte* reproduces the biblical story and at the same time highlights the active role and ingenuity of Jael by casting her as the Virgin in the resolution of local conflicts.

### **Octavio Rivera Krakowska, Apuntes sobre algunos de los recursos de la representación teatral de la *Comedia de San Francisco de Borja* de Matías de Bocanegra**

In November 1640, at the Colegio de San Pedro y San Pablo in Mexico City, the Society of Jesus offered the newly arrived viceroy of New Spain, the Marqués de Villena, a performance of the *Comedia de San Francisco de Borja*, written by Matías de Bocanegra. Bocanegra based this piece on the biography of the saint written by Ribadeneyra, particularly the section in which the latter discusses Borja's path to holiness. This study focuses on some of the peculiarities regarding the use of scenic resources in the staging of the work. For example, the school's Senior Studies patio was set up with planks for both seating and the stage, while the back wall of the stage was decorated with a "brush arch" with three doors: a triumphal arch. I underscore the onstage presence of the "brush arch" and how it contributes to the understanding of the physical and dramatic space of the work, to the development of the action,

and to the laudatory purpose of the piece. The actors were all male students around fourteen years old, a detail worthy of consideration in a play that includes female characters and characters that age considerably between the first and third acts. The information provided in this study forms part of a general effort to enrich our knowledge of Jesuit theatrical production in seventeenth-century New Spain.

**Stephanie Kirk, Relics, Jesuit Masculinity, and the Performance of Martyrdom in *Triumpho de los Sanctos***

In this article I analyze the sixteenth-century New Spanish Jesuit play *Triumpho de los Sanctos*, written and performed at the Colegio Máximo de San Pedro y San Pablo in Mexico City as the centerpiece of an eight-day festival to welcome the arrival of a shipment of holy relics from Rome. The play focuses on four early Christian martyrs —saints Pedro, Doroteo, Gorgonio, and Juan—, whose bones were among those sent by Pope Gregory XIII to the New World. The choice the anonymous Jesuit authors made to foreground these four lives among all the saints, virgins, and other holy personages whose relics made it to New Spain is not coincidental. The recently arrived Society of Jesus believed the promotion of martyrdom would assist them in their desire to save the native souls of New Spain. The depiction of the four ancient martyrs as embodying the masculine ideals of holy courage and exemplary virtue allowed the Society to promote a blueprint for the conduct of those whom they would send out to be missionaries in this hostile new landscape. In relating the circumstances of the four saints' death in a dramatic work, moreover, the Jesuits allowed the audience to connect the recently arrived holy fragments of bone to the flesh and blood men whose suffering they believed would bring glory to God.

**Caroline Egan, Variations on Martyrdom by José de Anchieta**

In the course of his missionary work in Brazil in the latter half of the sixteenth century, the Jesuit José de Anchieta (1534-1597) authored multiple reports, lyric compositions, and dramatic spectacles about the lives and deaths of martyrs. Martyrdom thus became a consistent theme across his broad and variegated corpus—something in itself unsurprising, given the long history of martyrdom as an important religious subject for artistic portrayal, as well as the new avenues for martyrdom that confessional strife and missionary zeal opened up in the early modern period. And yet, there is no single kind of martyrdom typified in Anchieta's works. In this essay, I propose a comparative analysis of some of Anchieta's martyrological pieces as a way to highlight the different functions he assigns to classical and modern martyrs. We notice, for example, that the deaths of early Christians like Saint Laurence and Saint Ursula, already celebrated figures in medieval and early modern sources, are practically glossed over so as to focus instead on the saints' roles in the context of the nascent missions in Brazil, where they are treated as figures of inspiration and protection. In contrast, the misadventures of contemporary candidates for martyrdom, such as Pero Correia, João de Sousa, and Inácio de Azevedo, are rendered in much more careful detail. Especially when it comes to the last words and gestures of his fellow Jesuits, Anchieta writes with the sweeping eye of the chronicler, the mythmaker, and of course, the prospective martyrologist. Through strategic variation, Anchieta makes the martyr a nexus between the early history of Christendom and its recasting in the New World.

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**Catalina Andrango-Walker, Música y performance como estrategias de conversión en el Virreinato del Perú**

Lettered men, who arrived to the Andean region as missionaries, soldiers, and historians, wrote abundantly about the natives' ceremonies and their remarkable ability to sing and to play musical instruments. Music and performance soon became a standard part of religious conversion as well as a means of reaffirming Spanish power at public events such as the arrival of new officials, the births and deaths of members of the royal family, and the canonization of Catholic saints. This article focuses on the use of such strategies to promote Christianity in two works. The first is the evangelization manual *Symbolo Catholico Indiano* (Lima 1598) written by Franciscan friar Luis Jerónimo de Oré. The canticles in particular were represented with European liturgical music and lyrics in Quechua and used as a pedagogical tool to replace the violent methods by which the Spaniards had tried to impose their Catholic faith on the natives. This mix of Andean and European elements is also a common denominator in the missional opera, *San Ignacio de Loyola*, composed in the 18th century in the Jesuit missions of Paraguay and taken later to the Chiquitos region of present-day Bolivia. *San Ignacio* narrates the exemplary lives of the founding fathers of the order, Saint Ignatius of Loyola and Saint Francis Xavier, centering on the protagonists' love of God, their fight against evil, and their mission to spread throughout the world the word of God. Although *Symbolo* and *San Ignacio* belong to different genres and were produced more than a century apart, both works show the effective use of performance and music in Catholic conversion to teach and delight at the same time. They also demonstrate how Franciscans and Jesuits promoted their religious orders within the colonial system, while at the same time showcasing the talents of the native inhabitants.



## Remembering George (1934–2010)

Those who had the privilege of knowing, studying, or working with George Woodyard may find it difficult to believe that ten years have gone by since he passed on November 7, 2010. For many of us that seems like yesterday. Maybe that is due to lingering denial, our inability to accept that he is gone. Or perhaps it's due to the fact that his memory is still so present in our minds and his influence so keenly felt, for example, in what you now hold in your hand —the *Latin American Theatre Review*. Let the present issue be a reminder that it was George who set the stage 54 years ago, when he founded the journal and awakened the passion for Latin American theatre that keeps us reading *LATR* today.

The LATT conference/festival, scheduled for this past April and cancelled due to COVID-19, would have been the place to pay homage to George, raise a glass in his memory, and to share personal recollections. Since we were unable to do that, let us take this moment to remember George and all the knowledge, inspiration, and guidance that he brought to us and to our field. On the running list of what he called “Lessons for a Lifetime,” there is one in particular that stands out: “Live your life so that at the end, whenever that comes, people will remember you charitably for your selflessness and your kindness.” May George’s graciousness, generosity, and humbleness continue to serve us as a model during these tenuous and troubling times and those that may yet lie ahead.

Here’s to you, George!