

Enrique Octavo Henry VIII (Calderón, 1627)

La comedia y la corona A Spanish Play of Power

SATURDAY, APRIL 7, 2018 ∞∞∞ UCLA ROYCE HALL 314

10:00 Welcoming remarks:
Massimo Ciavolella (UCLA), CMRS Director and
 Professor of Italian
Susana Hernández Araico (Emerita, California State
 Polytechnic University, Pomona), Symposium
 Organizer

SESSION I: **Jesús Torrecillas** (UCLA), Chair

10:15 **Fausta Antonucci** (Università degli Studi Roma Tre)
 “Métrica y estructura dramática de *La cisma de Inglaterra*”

10:45 **Juan Manuel Escudero** (Universidad de Navarra /
 Universidad de la Rioja)
 “*La cisma de Ingalaterra*: Calderón, Rivadeneyra y la
 Historia como argumento dramático”

11:15 **Lillian Von der Walde** (Universidad Autónoma
 Metropolitana, Iztapalapa)
 “Tratamiento estilístico de la pasión amorosa en *La cisma
 de Ingalaterra* de Calderón de la Barca”

11:45 Discussion

12:15 Lunch Break

SESSION II: **Efraín Kristal** (UCLA), Chair

1:45 **Miguel Zugasti** (Universidad de Navarra)
 “Ruedan coronas: dos reyes despóticos en Lope y Ruiz de
 Alarcón”

2:05 **Marta Albalá Pelegrín** (California State Polytechnic
 University, Pomona)
 “*Causa Anglica*: On Early Plays, Pasquinades and Social
 Discontent”

2:25 **Javier Patiño Loira** (UCLA)
 “Queens and Royal Favorites: Privanza and Access to the
 King in Calderón’s *La cisma de Inglaterra*”

2:45 Discussion

3:15 Break

SESSION III: **Susana Hernández Araico** (Emerita, California State
 Polytechnic University, Pomona), Chair

3:45 Scenes from the play “Enrique Octavo y Catalina de
 Aragón” by actors under the direction of
Margarita Galbán, Artistic Director of the
 Bilingual Foundation of the Arts

4:00 Panel Discussion with **Margarita Galbán** (BFA), **Barbara
 Fuchs** (UCLA), and **Michael Hackett** (UCLA)

4:45 Closing remarks

5:00 Reception

The Bilingual Foundation of the Arts is staging one of Calderón's most profound tragedies April 13-22, in Los Angeles. This tragedy dramatizes the psychological downfall of Henry VIII (Enrique Octavo) whose sensual passion makes him vulnerable to the shrewd manipulation of his ambitious minister Wolsey (Volsco) and the seductive and no less ambitious Anne Boleyn (Ana Bolena). Both induce the monarch to break up his marriage with Catherine of Aragon—daughter of the “Reyes Católicos” Isabelle and Ferdinand of Spain and the aunt of the reigning Spanish king and Holy Roman Emperor Charles V. Since the divorce will contribute further to the rift in the Christian unity of Europe already begun by Luther, the play is titled in archaic Spanish *La cisma de Ingalaterra*, or *The English Schism*. It focuses, however, not on religious issues but on the perversion and abuse of power against which Calderón aims to warn his own king, Philip IV and his prime minister, the Count-Duke of Olivares. The play illustrates how a ruler's unchecked passions lead to not only psychological but also political upheaval and tragic deaths. The title for the adapted play, *Enrique Octavo y Catalina de Aragón*, resonates more effectively with today's public.

This Calderonian tragedy lends itself to interesting comparisons with Shakespeare's Henry VIII and allows students the great opportunity to view a highly artistic reworking of a familiar plot from a totally different cultural perspective—that is, from the Spanish point of view. The characters of Henry VIII, Wolsey, Anne Boleyn, Catherine of Aragon and her daughter Mary, are powerful examples of human frailties whose devious or sincere, but thoughtless, interactions mesmerize the audience with the increasingly complicated tension that leads to tragedy. These sixteenth-century English characters on the stage reflect their counterparts offstage in the Spanish court almost one hundred years later and point to today's rulers who blindly abuse power for their own personal gain. Indeed, the Spanish play remains a classic due to its perennial relevance. Students thus learn about history, as they are entertained with one of the highest forms of dramatic art by one of Spain's most accomplished playwrights, Calderón de la Barca.

Organized by Susana Hernández Araico and sponsored by the UCLA Center for Medieval and Renaissance Studies and the Asociación Internacional de Teatro Español y Novohispano de los Siglos de Oro (AITENSO).

Funding for this symposium is provided by the Endowment for the UCLA Center for Medieval & Renaissance Studies.

No fee. Limited seating. Advance registration requested on the CMRS website's event page.

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UCLA Center for Medieval & Renaissance Studies

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Saturday, April 7, 2018

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