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## **CURRICULUM VITAE**

**Education**    B.A.    (1970), with high honors, University of Virginia  
                  M.A.    (1971), Johns Hopkins University  
                  Ph.D.    (1974), Johns Hopkins University  
                  Ph.D. thesis: “The Unifying Concept: An Approach to the Structure of Cervantes' *Comedias*” (directed by Harry Sieber and Elias L. Rivers)

### **Honors and Grants**

Phi Eta Sigma, Phi Beta Kappa, Cultura Hispánica Prize in Spanish (University of Virginia); Gilman Fellowship, The Johns Hopkins University (1970-73); Folger Shakespeare Library Dissertation Year Fellowship (1973-74); Kalamazoo College faculty development grant (1975); School of Criticism and Theory postdoctoral fellowship (1976); Eli Lilly Foundation grant (1977); Arizona State University Faculty grant-in-aid (1978, 1979, 1980, 1984, 1985, 1987); NEH summer stipend (1981); Burlington Northern Foundation Faculty Achievement Award (1985); Writing Across the Curriculum grant (1988); Arizona State University Women's Studies summer stipend (1988); NEH grant to direct Summer Institute on *Don Quixote* (1988-89); West European Studies Travel Grant, Indiana University (1990); Indiana University Summer Faculty Stipend (1991); NEH grant to direct Summer Seminar for School Teachers (1993); Newberry Library grant (1994); College of Arts and Sciences course development grant (1994); Indiana University Grant-in-aid of Research (1994); West European Studies Faculty Language Study Grant (1995); Universidad de Sevilla exchange grant (1995); Indiana University Summer Faculty Stipend (1995); FACET Teaching Award (1995); Fulbright Lecturing/Research Grant to Lisbon, Portugal (1996); Indiana University Summer Faculty Stipend (1996); Indiana University Grant-in-aid of Research (1996); Indiana University International Travel Grant (1998); National Humanities Center Academic Year Fellowship (1998-99); Vanderbilt University College of Arts and Science International Travel Grant (2001); Vanderbilt University Venture Fund Grant (2002); NEH grant to direct Summer Seminar for School Teachers (2003); Research Scholar Grant, Vanderbilt

University (2004, 2005); Sigma Delta Pi “Orden de Don Quijote” Award (2005); Jeffrey Nordhaus Award for Excellence in Undergraduate Teaching, Vanderbilt University (2006, 2012); appointment as Chancellor’s Professor of Spanish, Vanderbilt University (2007); grant from the Robert Penn Warren Center for the Humanities, Vanderbilt University (2007); College of Arts and Science Award for Excellence in Graduate Mentoring, Vanderbilt University (2007); Harry Ransom Center Research Fellowship, University of Texas-Austin (2008); Fulbright-Hays grant to Spain (2010); Research Scholar Grant, Vanderbilt University (2009, 2011, 2013, 2015); grant to codirect workshop for graduate students on *Don Quixote*, Center for Renaissance Studies, Newberry Library, Chicago (2013, 2015, 2019).

#### Academic positions:

Assistant Professor of Spanish, Kalamazoo College (1974-77)  
Assistant Professor of Spanish, Arizona State University (1977-79)  
Associate Professor of Spanish, Arizona State University (1979-86)  
Professor of Spanish, Arizona State University (1986-89)  
Professor of Spanish (1989-2000) and Comparative Literature (1992-2000), Indiana University  
Professor of Spanish and Comparative Literature, Vanderbilt University (2000-06)  
Chancellor’s Professor of Spanish and Professor of Comparative Literature, Vanderbilt University (2007-11); Director, Robert Penn Warren Center for the Humanities (2008- ); Gertrude Conaway Vanderbilt Professor of Spanish (2011- ).

## Publications

### I. Books

*The Unifying Concept: Approaches to the Structure of Cervantes' Comedias*. York, SC: Spanish Literature Publications, 1981. 185 pp.

*Aproximaciones al estudio de la literatura hispánica*. With L. Teresa Valdivieso and Carmelo Virgillo. New York: Random House, 1983. 322 pp. 2nd ed., McGraw-Hill, 1989, 386 pp. 3rd ed., 1994, 400 pp. 4th ed., 1998, 433 pp. 5th edition, 2004, 466 pp. 6th ed., 2007, 468 pp. 7th ed., 2012, 449 pp.

*The Antiheroine's Voice: Narrative Discourse and Transformations of the Picaresque*. Columbia: University of Missouri Press, 1987. 281 pp.

*Wit's End: An Adaptation of Lope de Vega's La dama boba*. New York: Peter Lang/Ibérica, 2000. 147 pp. Performed at Neely Auditorium as part of Vanderbilt University Theater 2006-2007 season (six performances in November 2006), under the direction of Jeffrey Ullom.

*El cuento: arte y análisis*. Upper Saddle River, NJ: Prentice Hall, 2003. 284 pp.

*El caballero de Olmedo* by Lope de Vega. Ed. Edward H. Friedman. Newark, DE: Juan de la Cuesta, 2004. 174 pp.

*Cervantes in the Middle: Realism and Reality in the Spanish Novel from Lazarillo de Tormes to Niebla*. Newark, DE: Juan de la Cuesta, 2006. 328 pp.

*The Little Woman. A Liberal Translation of Leandro Fernández de Moratín's El sí de las niñas*. Newark, DE: Juan de la Cuesta, 2010. 128 pp.

*Into the Mist. A Play Based on Miguel de Unamuno's Niebla*. Newark, DE: Juan de la Cuesta, 2011. 132 pp.

*El castigo sin venganza* by Lope de Vega. Ed. Edward H. Friedman. Newark, DE: Juan de la Cuesta, 2012. 194 pp.

*Crossing the Line: A Quixotic Adventure in Two Acts*. Newark, DE: Juan de la Cuesta, 2012. 126 pp.

*The Labyrinth of Love. Inspired by El laberinto de amor by Miguel de Cervantes*. Newark, DE: Juan de la Cuesta, 2013. 114 pp.

*Quixotic Haiku: Poems and Notes*. Newark, DE: Juan de la Cuesta, 2014. 170 pp.

*Trading Up: A Comedy of Manners*. Inspired by *Mudarse por mejorarse* by Juan Ruiz de Alarcón. Newark, DE: Juan de la Cuesta, 2015. 118 pp.

*Pedro the Schemer: A Work in Progress*. An Adaptation of *Pedro de Urdemalas* by Miguel de Cervantes. Newark, DE: Juan de la Cuesta, 2018. 101 pp.

*Love and Pedagogy; Or, How to Create a Genius*. An Adaptation of *Amor y pedagogía* by Miguel de Unamuno. Newark, DE: Juan de la Cuesta, forthcoming 2019.

## II. Edited essays

*"Otro cantará": Approaches to the Spanish Baroque*. *Indiana Journal of Hispanic Literatures*, Volume 1, Number 1 (Fall 1992). 263 pp. [guest editor]

*"Magical Parts": Approaches to Don Quixote*. *Indiana Journal of Hispanic Literatures*, Number 5 (Fall 1994). 333 pp. [guest editor with James A. Parr]

*IJHL* 2.2 (Spring 1994); Numbers 6-7 (Spring 1995); Number 8 (Winter 1996); Numbers 10-11 (Spring-Fall 1997) [editor]

*Brave New Words: Studies in Spanish Golden Age Literature*. Ed. with Catherine Larson.

New Orleans: University Press of the South, 1996. 279 pp.

*A Society on Stage: Essays on Spanish Golden Age Drama*. Ed. with H. J. Manzari and Donald D. Miller. New Orleans: University Press of the South, 1998. 278 pp.

*Yearbook of Comparative and General Literature*, Numbers 45-46 (1997-1998); Number 47 (1999) [general editor]

*Bulletin of the Comediantes*, Number 51-69 (1999-2017) [editor]

"Never-ending Adventure": *Studies in Medieval and Early Modern Spanish Literature in Honor of Peter N. Dunn*. Ed. with Harlan Sturm. Newark, DE: Juan de la Cuesta, 2002. 438 pp.

*Hispania*, special number on *Don Quixote* (March 2005) [guest editor, with James A. Parr]

*Vanderbilt e-Journal of Luso-Hispanic Studies*, special number on "Metafictional Crossings" (2005) [guest editor]

*Calíope*, special number on the teaching of Golden Age Spanish poetry (11.2, 2005) [guest editor]

*Bulletin of the Comediantes*, special number on Colonial Latin American Theater (58.1, 2006) [co-edited with Carlos Jáuregui]

*Miríada Hispánica*, special number on early modern Spanish literature (Number 4, 2012) [guest editor]

*Confluencia*, special number in memory of Professor Elias L. Rivers (30.3, 2015) [guest editor]

*Studies in Honor of Robert ter Horst*, ed. Eleanor ter Horst, Edward H. Friedman, and Ali Shehzad Zaidi, Fair Lawn, NJ: TSI Press, 2017.

### III. Articles

1. "Dramatic Perspective in Calderón's *El mayor monstruo los celos*," *Bulletin of the Comediantes* 26 (1974): 43-49.
2. "Conceptual Proportion in Cervantes' *El licenciado Vidriera*," *South Atlantic Bulletin* 39 (1974): 51-59.
3. "Tragedy and Tragicomedy in Ruiz de Alarcón's *El dueño de las estrellas* and *La crueldad por el honor*," *Kentucky Romance Quarterly* 22 (1975): 429-44.
4. "Dramatic Development in Cervantes: From *Los tratos de Argel* to *Los baños de*

- Argel*," *Revista de Estudios Hispánicos* 10 (1976): 31-55.
5. *La Numancia* within Structural Patterns of Sixteenth-Century Spanish Tragedy," *Neophilologus* 60 (1976): 74-89
  6. "Dramatic Structure in Cervantes and Lope: The Two *Pedro de Urdemalas* Plays," *Hispania* 60 (1977): 486-97.
  7. "Poetic Duality in Pedro Salinas' *Seguro azar*," *USF Language Quarterly* 16 (1977): 51-52, 60.
  8. "An Archetype and its Modifications: Cervantes' Dramatic Theory and Practice," *The American Hispanist* 4.28 (1978): 9-11.
  9. "Sastre's Tragic Vision: The Dialectical Process in *Ana Kleiber*, *Muerte en el barrio*, and *La cornada*," *West Virginia University Philological Papers* 25 (1979): 46-60.
  10. "Natural Imagery and Poetic Stance in the Love Sonnets of Francisco de Rioja," *Rocky Mountain Review* 33 (1979): 19-38.
  11. "The Paradox of the Art Metaphor in Bernard Malamud's 'The Pimp's Revenge,'" *Notes on Contemporary Literature* 9.2 (1979): 7-8.
  12. "The Favored Suitor in Cervantes' *La entretenida*," *The Explicator* 38.1 (1979): 14-15.
  13. "From Concept to Drama: The Other Unamuno," *Hispanófila* no. 68 (January 1980): 29-38.
  14. "Double Vision: Self and Society in *El laberinto de amor* and *La entretenida*," in *Cervantes and the Renaissance*, ed. Michael D. McGaha (Easton, Pennsylvania: Juan de la Cuesta, 1980) 157-66.
  15. "Role and Reality: The Question of Identity in Cervantes' *Comedias*," *Pacific Coast Philology* 15 (1980): 19-25.
  16. "Gerald Rosen's *The Carmen Miranda Memorial Flagpole: Variations on an Unamunian Theme*," *Notes on Contemporary Literature* 10.4 (1980): 5-6.
  17. "Cervantes' *Rinconete y Cortadillo* and the Imposition of Form: Part of the Story," *Rocky Mountain Review* 34 (1980): 205-13.
  18. "The Thorns on the Roses: A Reading of Benavente's *Rosas de otoño*," *International Journal of Women's Studies* 4 (1981): 168-72.
  19. "'Folly and a Woman': Galdós' Rhetoric of Irony in *Tristana*," *Theory and Practice of Feminist Literary Criticism*, ed. Gabriela Mora and Karen S. Van Hooft (Ypsilanti, Michigan: Bilingual Press, 1982) 201-28.
  20. "Chaos Restored: Authorial Control and Ambiguity in *Lazarillo de Tormes*," *Crítica Hispánica* 3 (1981): 59-73.

21. "Cervantes' Dramatic Anomaly: *La casa de los celos*," *Cervantes, su obra y su mundo*, ed. Manuel Criado de Val (Madrid: EDI-6, 1981) 281-89.
22. "The Other Side of the Metaphor: An Approach to *La devoción de la cruz*," *Approaches to the Theater of Calderón*, ed. Michael D. McGaha (Washington, D.C.: University Press of America, 1982) 129-41.
23. "Art and Rhetoric in Jiménez' 'Vino, primero, pura,'" *Romance Notes* 23 (1982): 77-81.
24. "Marginal Narrative: Levels of Discourse in Isaac Goldemberg's *La vida a plazos de don Jacobo Lerner*," *Chasqui* 11 (1981): 13-20. Reprinted in *Modern Jewish Studies*, Annual V (1984): 72-81.
25. "The Validity of Contradiction: Narrative Art in the *Libro de Buen Amor* and the Spanish Picaresque Novel," *Rivista di Letterature Moderne e Comparate* 35 (1982): 111-23.
26. "Losing Something: Decodification and Recodification of Wit in Quevedo's *Buscón*," *The Language of Humor, The Humor of Language*, ed. Don L. F. Nilsen (Tempe: Arizona State University, 1983) 269-71.
27. "Society's Fall: Narrative Discourse in Quevedo's *Buscón* and Amado's *Tereza Batista*," *Change and Perspective in Latin America*, ed. C. Richard Bath (El Paso: Center for Inter-American and Border Studies, The University of Texas at El Paso, 1983) 452-56.
28. "Novel Groupings: The Order of Things," *Rocky Mountain Review* 37 (1983): 237-61.
29. "*Don Quixote* and the Act of Reading," *Approaches to Teaching Don Quixote*, ed. Richard Bjornson (New York: Modern Language Association, 1984) 87-95.
30. "Toward a More Perfect Union: Art and Craft in Calderón's *Saber del mal y del bien* and *¿Cuál es mayor perfección?*," *Bulletin of the Comediantes* 35 (1983): 51-67.
31. "Girlltalk: Narrative Discourse in the Feminine Picaresque Novel and Erica Jong's *Fanny*," *Metaphors Be With You: Humor and Metaphor*, ed. Don L. F. Nilsen (Tempe: Arizona State University, 1984) 55-57.
32. "Poetic Discourse and Performance Text: Toward a Semiotics of the *Comedia*," *Journal of the Rocky Mountain Medieval and Renaissance Association* 5 (1984): 7-18. Reprinted in *Approaches to Teaching Golden Age Drama*, ed. Everett W. Hesse (York, SC: Spanish Literature Publications, 1989) 56-69.
33. "The Paradox of the Word in Sor Juana's 'En perseguirme, Mundo,'" *Revista Canadiense de Estudios Hispánicos* 9 (1985): 215-19.
34. "Man's Space, Woman's Place: Discourse and Design in *La pícaro Justina*," *LA CHISPA '85: Selected Proceedings*, ed. Gilbert Paolini (New Orleans, 1985): 115-23.

35. "Perspectivism on Stage: *Don Quijote* and the Mediated Vision of Cervantes' *Comedias*," *Ideologies and Literature Nueva época*, 2.1 (1986): 69-86. Special Number: Plays and Playhouses in Imperial Decadence.
36. "'Cherchez la femme': El lector como detective en *50 vacas gordas* de Isaac Chocrón," *Discurso Literario* 4.2 (1987): 647-56.
37. "Girl Gets Boy: A Note on the Value of Exchange in the *Comedia*," *Bulletin of the Comediantes* 39 (1987): 75-83.
38. "The Beast Within: The Rhetoric of Signification in Isaac Chocrón's *Animales feroces*," *Folio* 17 (1987): 167-83.
39. "Guillén de Castro's *Progne y Filomena*: Between the Classic and the *Comedia*," *Neophilologus* 72 (1988): 213-17.
40. "The Picaresque as Autobiography: Story and History," *Hispanic Issues II* ("Autobiography in Early Modern Spain," ed. Nicholas Spadaccini and Jenaro Talens, Minneapolis: The Prisma Institute, 1988) 119-27.
41. "Playing with Fire: The Search for Selfhood in Isaac Chocrón's *Rómpase en caso de incendio*," *Confluencia* 3.2 (1988): 27-37.
42. "*La lozana andaluza* como retrato del artista," *Letras Femeninas* 14.1-2 (1988): 52-56.
43. "Narrative Discourse in Juana Trullás's *Una mujer*: A Poetics of Alienation," *Letras Peninsulares* 1.2 (1988): 168-81.
44. "Deconstructing the Metaphor: Empty Spaces in Calderonian Drama," *South Central Review* 5.2 (1988): 35-42.
45. "The Fortunes of Irony: A Metacritical Reading of *Lazarillo de Tormes*," *Essays in Literature* 15.2 (1988): 285-93.
46. "*Romeo and Juliet* as Tragicomedy: Lope de Vega's *Castelvines y Monteses* and Francisco de Rojas Zorrilla's *Los bandos de Verona*," *Comedias del Siglo de Oro and Shakespeare*, ed. Susan L. Fischer (Lewisburg, Pennsylvania: Bucknell University Press, 1989) 82-96.
47. "The Spanish Golden Age Sonnet and the Semiotics of Poetry," *Studies in Honor of Elias Rivers*, ed. Bruno M. Damiani and Ruth El Saffar (Potomac, Maryland: Scripta Humanistica, 1989) 94-104.
48. "Signs of Nature and the Nature of Signs in the Sonnets of Sor Juana Inés de la Cruz," *Romance Languages Annual* 1 (1990): 435-39.
49. "The Writerly Edge: A Question of Structure in the *Poema de Mio Cid*," *La Corónica* 18.2 (1990): 11-20.
50. "The Novel as Revisionist History: Art as Process in Mario Szichman's *A las 20:25 la*

*señora entró en la inmortalidad* and Isaac Goldemberg's *Tiempo al tiempo*," *Modern Jewish Studies* 8.2 (1993): 24-33.

51. "Female Presence, Male Prescience: The Creation of the Subject in *La gran sultana*," *Estudios en homenaje a Enrique Ruiz-Fornells*, ed. Juan Fernández Jiménez, José J. Labrador Herraiz, and L. Teresa Valdivieso (Erie, Pennsylvania: ALDEEU, 1990) 218-25.
52. "Reading Inscribed: *Don Quixote* and the Parameters of Fiction," *On Cervantes: Essays for L. A. Murillo*, ed. James A. Parr (Newark, DE: Juan de la Cuesta, 1991) 63-84.
53. "Cervantes' *La fuerza de la sangre* and the Rhetoric of Power," *Cervantes's 'Exemplary Novels' and the Adventure of Writing*, ed. Michael Nerlich and Nicholas Spadaccini. *Hispanic Issues* (Minneapolis: The Prisma Institute, 1989) 125-56.
54. "Resisting Theory: Rhetoric and Reason in Lope de Vega's *Arte nuevo*," *Neophilologus* 75 (1991): 86-93.
55. "Voices Within: Robin Chapman's *The Duchess's Diary* and the Intertextual Conundrum of *Don Quixote*," *Romance Languages Annual* 2 (1991): 400-05.
56. "Sor Juana Inés de la Cruz's *Los empeños de una casa*: Sign as Woman," *Romance Notes* 31.3 (1991): 197-203.
57. "Effective Stylistics; or, The Pressure of the Text: Foreign Literature and the Undergraduate," *ADFL Bulletin* 23.3 (1992): 18-22.
58. "Narcissus's Echo: *La vida del buscón* and Questions of Authority," *Indiana Journal of Hispanic Literatures* 1.1 (1992): 213-60.
59. "Deference, *Différance*: The Rhetoric of Deferral in *La vida es sueño*," *The Prince in the Tower: Perceptions of "La vida es sueño"*, ed. Frederick A. de Armas (Lewiston, PA: Bucknell University Press, 1993) 41-53.
60. "Angelina Muñiz's *Tierra adentro*: (Re)creating the Subject," *Tradition and Innovation: Reflections on Latin American Jewish Writing*, ed. Robert DiAntonio and Nora Glickman (Albany: State University of New York Press, 1993) 179-92.
61. "Cervantes y la picaresca: La retórica del discurso," accepted for publication in the proceedings of the First International Conference of the Asociación de Cervantistas.
62. "Rhetoric at Work: *Celestina*, *Trotaconventos*, and the Persuasive Arts," *Fernando de Rojas and Celestina: Approaching the Fifth Centenary*, ed. Ivy A. Corfis and Joseph T. Snow (Madison, WI: Hispanic Seminary of Hispanic Studies, 1993) 359-70.
63. "Guerrillas in the Mist: Inscription and Mediation in Unamuno's *Niebla*," *Romance Languages Annual* 4 (1993): 442-45.



64. "Reading Redressed; or, The Media Circuits of *Don Quijote*," *Confluencia* 9.2 (1994): 38-51.
65. "Postmodernism and the Spanish *Comedia*: The Drama of Mediation," *Gestos* 9, no. 17 (1994): 61-78.
66. "Off the Beaten Path: Don Quixote and Narrative Exploits in the Sierra Morena," *Cervantes: Estudios en la víspera de su centenario*, ed. Kurt Reichenberger (Kassel, 1994) I, 259-77.
67. "Executing the Will: The End of the Road in *Don Quixote*," *Indiana Journal of Hispanic Literatures* 5 (1994): 105-25.
68. "Dos veces bueno": The Art of the Miniature in Mercedes Ballesteros's *Pasaron por aquí*," *Romance Languages Annual* 5 (1994): 387-91.
69. "Cómo se hace un autor': *Lazarillo de Tormes* and the Rigors of Anonymity," *Studies in Honor of Donald W. Bleznick*, ed. Delia V. Galván et al. (Newark, DE: Juan de la Cuesta, 1995) 33-48.
70. "Creative Space: Ideologies of Discourse in Góngora's *Polifemo*," *Cultural Authority in Golden Age Spain*, ed. Marina S. Brownlee and Hans Ulrich Gumbrecht (Baltimore and London: The Johns Hopkins University Press, 1995) 51-78.
71. "Sancho's Mid-section: Mind and Matter in the Sierra Morena," *Romance Languages Annual* 6 (1995): 465-71.
72. "Trials of Discourse: Narrative Space in Quevedo's *Buscón*," *The Picaresque: Tradition and Displacement*, ed. Giancarlo Maiorino (Minneapolis: University of Minnesota Press, 1996) 183-225.
73. "The Captive Audience: Liberating Thoughts on Conference Papers," *ADFL Bulletin* 27.3 (1996): 17-19.
74. "Theory in the Margin: Latin American Literature and the Jewish Subject," *The Jewish Diaspora in Latin America: New Studies on History and Literature*, ed. David Sheinin and Lois Baer Barr (New York and London: Garland Press, 1996) 21-31.
75. "Theater Semiotics and Lope de Vega's *El caballero de Olmedo*," *El arte nuevo de estudiar comedias: Literary Theory and Spanish Golden Age Drama*, ed. Barbara Simerka (Lewisburg: Bucknell University Press, 1996) 66-85.
76. "The *Comedia* and Focalization: The Case of *La vida es sueño*," *Brave New Words: Studies in Spanish Golden Age Literature*, ed. Edward H. Friedman and Catherine Larson (New Orleans: University Press of the South, 1996) 247-57.
77. Entry on Isaac Goldemberg, *Latin American Jewish Writers: A Critical Dictionary*, ed. Darrell Lockhart (New York and London: Garland, 1997) 223-27.

78. "The Spatial Politics of Moreto's *No puede ser*," *Hispanic Essays in Honor of Frank P. Casa*, ed. A. Robert Lauer and Henry Sullivan (New York: Peter Lang, 1997) 296-305.
79. "Coming to Terms with Lázaro's Prosperity: Framing Success in *Lazarillo de Tormes*," *Crítica Hispánica* 19.1-2 (1997): 41-56.
80. "Enemy Territory: The Frontiers of Gender in María de Zayas's *El traidor contra su sangre* and *Mal presagio casar lejos*," "*Ingeniosa invención*": *Essays on Golden Age Spanish Literature for Geoffrey L. Stagg in Honor of His Eighty-fifth Birthday*. Ed. Ellen M. Anderson and Amy R. Williamsen. Newark, DE: Juan de la Cuesta, 1999. 43-68.
81. "Constructing Gracián," *Rhetoric and Politics: Gracián and the New World Order*, ed. Nicholas Spadaccini and Jenaro Talens, *Hispanic Issues*, 14 (Minneapolis: University of Minnesota Press, 1997) 355-72.
82. "María de Zayas's *Estragos que causa el vicio* and the Feminist Impasse," *Romance Languages Annual* 8 (1997): 272-75.
83. "Delimitando marcos literarios: la pícaro y los problemas del género," trans. Vicente Pérez de León, *Modalidades de representación del sujeto auto/bio/gráfico femenino*, ed. Magdalena Maiz and Luis H. Peña (Nuevo León, México: UANL, 1997) 23-38.
84. "Miguel de Cervantes Saavedra (1547-1616)," *Spanish Dramatists of the Golden Age*, ed. Mary Parker (New York: Garland, 1998) 63-74.
85. "The Fortunes of Chivalry: António José da Silva's *Vida do Grande D. Quixote de La Mancha y do Gordo Sancho Pança*," *Cervantes* 17 (1997): 80-93.
86. "*La Comedia* at the Border: Francisco Manuel de Melo's *O Fidalgo Aprendiz*," *Bulletin of the Comediantes* 49.1 (1997): 5-14.
87. "Theorizing the *Comedia*: The Impact of Narratology," *A Society on Stage*, ed. Edward H. Friedman, H. J. Manzari, and Donald D. Miller (New Orleans: University Press of the South, 1998) 73-87.
88. "Readers Digest: The Critical Frames of *Don Quijote*," *Confluencia* 14.1 (1998): 3-11.
89. "Avenging the Intertext: María de Zayas's *La más infame venganza*," *Cincinnati Romance Review* 17 (1998): 27-34.
90. "Defining Solitude: Juan José Millás's *La soledad era esto*," *Romance Languages Annual* 9 (1998): 492-95.
91. "Bigas Luna's *Anguish*: An Eye on Discomfort," *Confluencia* 15.1 (1999): 73-81.
92. "Girl Trouble: Gender Gaps in Isaac Chocrón's *Toda una dama*," *Cincinnati Romance Review* 18 (1999): 61-69.
93. "The Golden Age Sonnet: Metaphor and Metonymy, with a Difference," *Calíope* 5.1

(1999): 47-58.

94. "Memories Made and Deferred in Josefina Aldecoa's *Historia de una maestra* and *Mujeres de negro*," *Letras Peninsulares* 12.2 (1999): 227-37.
95. "Prodigal Sons, Prodigious Daughters: Irony and the Picaresque," *Golden Age Studies in Memory of Daniel L. Heiple*, ed. Julián Olivares, *Calíope* 6.1-2 (2000): 123-38.
96. "Sign Language: The Semiotics of Lope de Vega's *El perro del hortelano*," *Hispanic Review* 68.1 (2000): 1-20.
97. "Insincere Flattery: Imitation and the Growth of the Novel," *Cervantes* 20.1 (2000): 99-114.
98. "Guzmán de Alfarache, *Don Quijote*, and the Subject of the Novel," *Cervantes for the 21<sup>st</sup> Century / Cervantes para el siglo XXI: Studies in Honor of Edward Dudley*, ed. Francisco LaRubia-Prado (Newark, DE: Juan de la Cuesta, 2000) 61-78.
99. Introduction, Miguel de Cervantes Saavedra, *Don Quixote*, trans. Walter Starkie (New York: Signet Classics, New American Library, 2001) 19-35.
100. "Constructing Romance: The Deceptive Idealism of María de Zayas's *El jardín engañoso*," *Zayas and Her Sisters*, 2, ed. Gwyn E. Campbell and Judith A. Whitenack (Binghamton, NY: Global Publications, Binghamton University, 2001) 45-61.
101. "*El mayor monstruo del mundo* and the Subject of Tragedy," in *American Calderón*, ed. Anne J. Cruz, *Bulletin of the Comediantes* 53.1 (2001): 129-54.
102. Entries on *el barroco*, *escuelas críticas*, and *la fuerza de la sangre*, *Diccionario de la comedia del Siglo de Oro*, ed. Frank Casa, Luciano García Lorenzo, and Germán Vega García-Luengos (Madrid: Castalia, 2002).
103. "The Rhetoric of Feminine Discourse in Calderón's *El mayor monstruo del mundo*," *Hispania* 85.1 (2002): 22-32.
104. "The Muses of the Knight: *Don Quixote* and Revisionist History," "*Never-ending Adventure*": *Studies in Medieval and Early Modern Spanish Literature in Honor of Peter N. Dunn*, ed. Edward H. Friedman and Harlan Sturm (Newark, DE: Juan de la Cuesta, 2002) 175-92.
105. "Dioses y monstruos: El espacio trágico en Lope y Calderón," *El teatro del Siglo de Oro ante los espacios de la crítica: Encuentros y revisiones*, ed. Enrique García Santo-Tomás (Madrid: Iberoamericana, 2002) 115-38.
106. "Realities and Poets: Góngora, Cervantes, and the Nature of Art," *Calíope* 8.1 (2002): 55-68.
107. "Resonancias cervantinas en *El vergonzoso en palacio*," *Ínsula*, no. 681 (September 2003): 17-20.

108. "The Comic Vision of Cervantes's *La entretenida*," *Theatralia* 5 (2003): 351-59.
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94. *Cervantes and the Turks* by Ottmar Hegyi, *Hispania*.
95. *Language, Text, Subtext: A Critique for Hispanism* by Malcolm K. Read, *Hispania*.
96. *Spanish Picaresque Fiction: A New Literary History* by Peter N. Dunn, *Revista de Estudios Hispánicos*.
97. *Through the Shattering Glass: Cervantes and the Self-Made World* by Nicholas Spadaccini and Jenaro Talens, *Modern Philology*.
98. *The Novel as Playwright: Cervantes and the Entremés nuevo* by Cory A. Reed, *Hispania*.
99. *Pastoral Themes and Forms in Cervantes's Fiction* by Dominick Finello, *Choice*.
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104. *After Poststructuralism: Interdisciplinarity and Literary Theory*, ed. Nancy Easterlin and

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106. *Pastoral Themes and Forms in Cervantes's Fiction* by Dominick Finello, *Hispania*.
107. *Don Quijote's Sally into the World of Opera* by Bárbara Esquivel-Heinemann, *Hispania*.
108. *Co(s)mic Chaos: Exploring Los trabajos de Persiles y Sigismunda* by Amy R. Williamsen, *Hispania*.
109. *Seventeenth-century Spanish Poetry* by Arthur Terry, *Calíope*.
110. *Magic Realism: Social Context and Discourse* by María-Elena Angulo, *Choice*.
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113. *A Hoax* by Leopoldo Alas, trans. Michael Nimetz, *Choice*.
114. *María de Zayas: The Dynamics of Discourse*, ed. Amy R. Williamsen and Judith A. Whitenack, *Modern Philology*.
115. *El teatro alegórico de Miguel (Daniel Leví) de Barrios* by Julia Rebolledo Lieberman, *Hispania*.
116. *La novela bizantina de la Edad de Oro* by Javier González Rovira, *Hispanófila*.
117. *Variable Cloud* by Carmen Martín Gaité, trans. Margaret Jull Costa, *Choice*.
118. *Diary of a Humiliated Man* by Félix de Azúa, trans. Julie Jones, *Choice*.
119. *Historia lastimera d'el Príncipe Erasto* by Pedro Hurtado de la Vera, ed. Anthony J. Farrell and Gregory Peter Andrachuk, *Hispania*.
120. *El encanto es la hermosura y el hechizo sin hechizo (La segunda Celestina)* by Agustín de Salazar y Torres (continuations by Juan de Vera Tassis y Villarroel and Sor Juana Inés de la Cruz), ed. Thomas Austin O'Connor, *Latin American Theatre Review*.
121. *Spanish Comedy and Historical Contexts in the 1620s* by William R. Blue, *Revista de Estudios Hispánicos*.



122. *Dramas of Distinction: Plays by Golden Age Women* by Teresa Scott Soufas, *Choice*.
123. *Miracles of Our Lady* by Gonzalo de Berceo, trans. Richard Terry Mount and Annette Grant Cash, *Choice*.
124. *The Literature of Misogyny in Medieval Spain: The Arcipreste de Talavera and the Spill* by Michael Solomon, *Choice*.
125. *The Re-Creation of History in the Fernando and Isabel Plays of Lope de Vega* by DeLys Ostlund, *Bulletin of the Comediantes*.
126. *Ideologies of History in the Spanish Golden Age* by Anthony J. Cascardi, *Comparative Literature Studies*.
127. *Contrapuntos cervantinos* by María A. Roca Mussons, *Hispanic Review*.
128. *Cervantes, Raphael and the Classics* by Frederick A. de Armas, *Choice*.
129. *Intertextual Pursuits: Literary Mediations in Modern Spanish Narrative*, ed. Jeanne P. Brownlow and John W. Kronik, *Choice*.
130. *Mimesis, Genres and Post-Colonial Discourse: Deconstructing Magical Realism* by Jean-Pierre Durix, *Choice*.
131. *The Beautiful Woman in the Theater of Lope de Vega* by Marlene K. Smith, *Hispania*.
132. *Experiencia y representación en el Siglo de Oro* by Jorge Checa Cremades, *Hispanic Review*.
133. *Don Quijote*, ed. Tom Lathrop, *Hispania*.
134. *Critical Images: The Canonization of Don Quijote through Illustrated Editions of the Eighteenth Century* by Rachel Schmidt, *Choice* and *Dieciocho*.
135. *Cervantes and His Postmodern Constituencies*, ed. Anne J. Cruz and Carroll B. Johnson, *Arizona Journal of Hispanic Cultural Studies*.
136. *Proceed with Caution, When Engaged by Minority Writing in the Americas* by Doris Sommer, *Choice*.
137. *Converting Fiction: Counter Reformational Closure in the Secular Literature of Golden Age Spain* by David H. Darst, *Hispania*.
138. *Discourses of Poverty: Social Reform and the Picaresque Novel in Early Modern Spain* by

- Anne. J. Cruz, *Choice*.
139. *El ingenio desde los presocráticos hasta Gracián* by Víctor Fernández-Corugedo, *Hispania*.
  140. *Ben Jonson and Cervantes: Tilting against Chivalric Romances* by Yumiko Yamada, *Revista de Estudios Hispánicos*.
  141. *Don Quijote* by Miguel de Cervantes, ed. Salvador J. Fajardo and James A. Parr, *Hispania*.
  142. *Myth and Identity in the Epic of Imperial Spain* by Elizabeth Davis, *Choice* and *Arizona Journal of Hispanic Cultural Studies*.
  143. *Cervantes and the Comic Mind of His Age* by Anthony Close, *Choice*.
  144. *Jiménez de Cisneros: On the Threshold of Spain's Golden Age* by Erika Rummel, *Hispania*.
  145. *The Ethics of Autobiography: Replacing the Subject in Modern Spain* by Ángel G. Loureiro, *Biography*.
  146. *El ingenioso hidalgo don Quijote de la Mancha* by Alonso Fernández de Avellaneda, ed. Luis Gómez Canseco, *Bulletin of Hispanic Studies*.
  147. *La escena imaginaria: Poética del teatro de Miguel de Cervantes* by Jesús González Maestro, *Bulletin of Hispanic Studies*.
  148. *Cervantes, the Novel, and the New World* by Diana de Armas Wilson, *Choice*.
  149. *Apuntes sobre la estructura paródica y satírica del Lazarillo de Tormes* by Stanislav Zimic, *Bulletin of Hispanic Studies*.
  150. *Practicing Places: Saint Teresa, Lazarillo, and the Early Modern City* by Mercedes Maroto Camino, *Bulletin of Hispanic Studies*.
  151. *Lazarillo de Tormes*, trans. David Rowland, intro Keith Whitlock, *Bulletin of Hispanic Studies*.
  152. *La novela picaresca española*, ed. Florencio Sevilla Arroyo, *Bulletin of Hispanic Studies*.
  153. *The Soledades, Góngora's Masque of the Imagination* by Marcia S. Collins, *Choice* and *Arizona Journal of Hispanic Cultural Studies*.
  154. *The Speaking Divine Woman: Lope de Úbeda's La Pícara Justina and Goethe's Wilhelm Meister* by Patricia Zecevic, *Bulletin of Hispanic Studies*.

155. *El mayor monstruo del mundo: Estudio textual*, by María J. Caamaño Rojo, *Bulletin of Hispanic Studies*.
156. *Postmodern Paletos: Immigration, Democracy, and Globalization in Spanish Narrative and Film, 1950-2000* by Nathan E. Richardson, *Choice*.
157. *Angles of Otherness in Post-Franco Spain: The Fiction of Cristina Fernández Cubas* by Jessica A. Folkart, *Choice*.
158. *El escenario de la imaginación: Calderón en su teatro* by Juan Luis Suárez, *Revista Canadiense de Estudios Hispánicos*.
159. *Theatralia, IV: Teatro hispánico y literatura europea*, ed. Jesús G. Maestro, *Bulletin of Hispanic Studies*.
160. *The Oxford Companion to Cervantes*, ed. Anthony J. Cascardi, *Choice* and *Bulletin of Hispanic Studies*.
161. *Los autores, el texto, los lectores en el Quijote de 1605* by María Stoopan, *Hispania*.
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164. "Lazarillo de Tormes" de Alfonso de Valdés by Rosa Navarro Durán, *Bulletin of Hispanic Studies*.
165. *Cervantes' Los trabajos de Persiles y Sigismunda: A Study of Genre* by Maria Alberta Sacchetti, *Hispania*.
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171. *Gender and Nation in the Spanish Modernist Novel* by Roberta Johnson, *Comparative Literature Studies*.

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173. *The Cervantes Encyclopedia* (2 vols.) by Howard Mancing, *Bulletin of the Comediantes*.
174. *Actividad teatral en la región de Madrid según los protocolos de Juan García de Albertos, 1634-1660: Estudio y documentos*, 2 vols., by Charles Davis and J. E. Varey, *Hispania*.
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178. "Estaba el jardín en flor": Homenaje a Stefano Arata, *Criticón* 87-89, *Bulletin of Hispanic Studies*.
179. *A Companion to the Libro de Buen Amor*, ed. Louise M. Haywood and Louise O. Vasvári, *Choice*.
180. *Don Quixote, Don Juan, and Related Subjects* by James A. Parr, *Revista de Estudios Hispánicos*.
181. *The Cambridge History of Spanish Literature*, ed. David T. Gies, *Renaissance Quarterly*.
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191. *The Positive Image of the Jew in the "Comedia"* by Andrew Herskovits, *Bulletin of Hispanic Studies*.
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197. *Quixotic Modernists, Reading Gender in Tristana, Trigo and Martínez Sierra* by Louise Ciallella, *Cervantes*.
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201. *Transnational Cervantes* by William Childers, *Cervantes*.
202. *Rhetoric and Reality in Early Modern Spain*, ed. Richard J. Pym, *Arizona Journal of Hispanic Cultural Studies*.
203. *A Companion to Golden Age Theatre* by Jonathan Thacker, *Bulletin of Hispanic Studies*.
204. *Cervantes and Modernity: Four Essays on Don Quijote* by E. C. Graf, *Bulletin of Hispanic Studies*.
205. *"No ha mucho tiempo que vivía ...": De 2005 a Don Quijote*, ed. Rafael Alarcón Sierra, *Hispania*.
206. *Consciousness and Truth in Don Quijote and Connected Essays* by Joseph V. Rikapito, *Hispania*.

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212. *The Collected Works of Gonzalo de Berceo*, trans. Jeannie K. Bartha, Annette Grant Cash, and Richard Terry Mount, *Choice*.
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222. *Góngora's Shorter Poetic Masterpieces in Translation* by Diane Chaffee-Sorace, *Choice*.
223. *Cervantes on Don Quixote* by Emilio Martínez Mata, trans. Clark Colahan, *Bulletin of Spanish Studies*.
224. *A Companion to Catalan Culture*, ed. Dominic Keown, *Choice*.

225. *An Early Modern Dialogue with Islam: Antonio de Sosa's Topography of Algiers (1612)*, ed. María Antonia Garcés and trans. Diana de Armas Wilson, *Anuario de Estudios Cervantinos*.
226. *Forms of Modernity: Don Quixote and Modern Theories of the Novel* by Rachel Schmidt, *Revista de Estudios Hispánicos* and *Choice*.
227. *The Escorial: Art and Power in the Renaissance* by Henry Kamen, *Journal of Spanish Cultural Studies*.
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231. *Cervantes, Literature, and the Discourse of Politics* by Anthony J. Cascardi, *Choice*.
232. *The Literary Kierkegaard*, ed. Erick Ziolkowski, *Anuario de Estudios Cervantinos*.
233. *The Invention of the Sequel: Expanding Prose Fiction in Early Modern Spain* by William H. Hinrichs, *Bulletin of Hispanic Studies*.
234. *Pícaro and Cortesano: Identity and Forms of Capital in Early Modern Spanish Narrative and Courtesy Literature* by Felipe E. Ruan, *Bulletin of Hispanic Studies*
235. *Law and History in Cervantes' Don Quixote* by Susan Byrne, *Cervantes* and *Choice*.
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249. *Remaking the Comedia: Spanish Classical Theater in Adaptation*, ed. Susan Paun de García and Harley Erdman, *Choice*.
250. *Narratives of the Islamic Conquest from Medieval Spain* by Geraldine Hazbun, *Choice*.
251. Miguel de Cervantes, *Comedias y tragedias*, ed. Luis Gómez Canseco et al., 2 vols., *Hispania*.
252. *MicroQuijotes 2*, ed. Juan Armando Epple, *Hispania*.
253. *El teatro de Cervantes* by Ignacio García Aguilar, Luis Gómez Canseco, and Adrián Sáez, *Cervantes*.
254. *Epics of Empire and Frontier: Alonso de Ercilla and Gaspar de Villagrà as Spanish Colonial Chroniclers* by Celia López Chávez, *Choice*.
255. *A Companion to Miguel de Unamuno*, ed. Julia Biggane and John Macklin, *Choice*.
256. Miguel de Cervantes, *Exemplary Novels*, trans. Edith Grossman, *Choice*.
257. *Cervantes, ayer y hoy*, ed. Nuria Morgado and Lía Schwartz, *Bulletin of Spanish Studies*.
258. *Don Quixote: The Re-accentuation of the World's Greatest Literary Hero*, ed. Slav Gratchev and Howard Mancing, *Choice*.



259. *In Search of the Sacred Book: Religion and the Contemporary Latin American Novel* by Aníbal González, *Choice*.
260. *Luis de Góngora and Lope de Vega: Masters of Parody* by Lindsay G. Kerr, *Hispanic Review*.

### Conference Papers / Invited Lectures

1. "The Unifying Concept in Cervantes' *Comedias*: The Theater of an Idea," South Atlantic Modern Language Association (November 1975).
2. "Elements of Unity in Cervantes' *Rinconete y Cortadillo*," Midwest Modern Language Association (November 1975).
3. "Toward Unity of Action: Theory and Practice of the Episode in Late Sixteenth-Century Spanish Drama," Modern Language Association (December 1975).
4. "Don Juan: Type versus Archetype," Modern Language Association (December 1975).
5. "Sastre's Tragic Vision: The Dialectical Process in *Muerte en el barrio*, *Ana Kleiber*, and *La cornada*," Contemporary Hispanic Theater Symposium, Bayside, New York (April 1976).
6. "Cervantes and His Public: The Task of the Audience in *La Numancia*," Michigan Academy of Arts, Sciences, and Letters (March 1977).
7. *La cornada*: A Spanish Tragedy," West Virginia University Colloquium on Modern Literature: Contemporary Theater (September 1977).
8. "An Archetype and its Modifications: Cervantes' Dramatic Theory and Practice," Modern Language Association (December 1977).
9. "Cervantes' Dramatic Conscience: Is the Play the Thing?," Arizona State University Foreign Language Symposium (March 1978).
10. "Cervantes' *Rinconete y Cortadillo* and the Imposition of Form: Part of the Story," Rocky Mountain Medieval and Renaissance Association (April 1978).
11. "The Archpriest's Heaven on Earth: The Courtship of the Nun and the Analogic Structure of the *Libro de Buen Amor*," Medieval Conference, Western Michigan University (May 1978).
12. "El macrocosmo literario de *La casa de los celos*," Primer Congreso Internacional sobre Cervantes, Madrid (July 1978).
13. "Don Miguel and Don Miguel: The Games Writers Play," Rocky Mountain Modern

Language Association (October 1978).

14. "Double Vision: Self and Society in *El laberinto de amor* and *La entretenida*," Symposium on Cervantes and the Renaissance, Claremont, California (November 1978).
15. "The Literary Universe of *Las pobrezas de Reinaldos*," Modern Language Association (December 1978).
16. "The Thorns on the Roses: A Reading of Benavente's *Rosas de otoño*," Arizona State University Foreign Language Symposium (April 1979).
17. "The Peninsular *Amphitruo*: The Plautine Adaptations of Juan de Timoneda and Luis de Camões," Rocky Mountain Medieval and Renaissance Association (April 1979).
18. "'Folly and a Woman': Galdós' Rhetoric of Irony in *Tristana*," Colloquium on Contemporary Methods of Literary Analysis: An Interdisciplinary Approach to Feminism, New York, May 1979).
19. "The Validity of Contradiction: Narrative Art in *The Book of Good Love* and the Spanish Picaresque Novel," Rocky Mountain Modern Language Association (October 1979).
20. "Role and Reality: The Question of Identity in Cervantes' *Comedias*," Philological Association of the Pacific Coast (November 1979).
21. "Intimations of Immortality: The Death and Life of Augusto Pérez," Hispanism as Humanism: An International Symposium, Albany (March 1980).
22. "*The Carmen Miranda Memorial Flagpole*: Variations on an Unamunian Theme," Arizona State University Foreign Language Symposium (April 1980).
23. "The Family of Man: The Structure of Experience in *Lazarillo de Tormes* and *La familia de Pascual Duarte*," Modern Language Association (December 1980).
24. "The Other Side of the Metaphor: An Approach to *La devoción de la cruz*," Pedro Calderón de la Barca: A Critical Reappraisal on the Tercentenary of his Death, Los Angeles (March 1981).
25. "Art and the Artist in Juan Ramón Jiménez, or I Never Met a Poet I Didn't Like," Arizona State University Foreign Language Symposium (April 1981).
26. "Niveles discursivos en la novela picaresca femenina," Asociación de Lingüística y Filología de la América Latina (August 1981).
27. "Toward a More Perfect Union: Art and Craft in Calderón's *Saber del mal y del bien* and *¿Cuál es mayor perfección?*," International Congress on Calderón, Lincoln,

- Nebraska (October 1981).
28. "Levels of Discourse in Isaac Goldemberg's *La vida a plazos de don Jacobo Lerner*," Modern Language Association (December 1981).
  29. "Society's Fall: Narrative Discourse in Quevedo's *Buscón* and Amado's *Tereza Batista*," Rocky Mountain Council on Latin American Studies (February 1981).
  30. "Losing Something: Decodification and Recodification of Wit in Francisco de Quevedo's *Buscón*," Arizona State University Conference on Linguistic Humor (April 1982).
  31. "The Taming of the Shrewd: The Perfection of Wit in Calderón's *¿Cuál es mayor perfección?*," Arizona State University Foreign Language Symposium (April 1982).
  32. "The Paradox of the Word in Three Sonnets by Sor Juana Inés de la Cruz," Rocky Mountain Modern Language Association (October 1982).
  33. "Text and Metatext: An Approach to *Don Quijote*," Modern Language Association (December 1982).
  34. "Poetic Diction and Performance Text: Toward a Semiotics of the *Comedia*," Modern Language Association (December 1982).
  35. "Girlltalk: Narrative Discourse in the Feminine Picaresque Novel and Erica Jong's *Fanny*," Arizona State University Conference on Linguistic Humor (April 1983).
  36. "Creation and Revelation in a Sonnet by Sor Juana Inés de la Cruz," Arizona State
  37. "The Picaresque and the Quixotic in Castillo Solórzano's *Teresa de Manzanares* and *El Bachiller Trapaza*," Rocky Mountain Modern Language Association (November 1983).
  38. "The Lady as Tramp: Feminine Discourse in the Picaresque Tradition," Rocky Mountain Medieval and Renaissance Association (March 1984).
  39. "*La lozana andaluza* como retrato del artista," American Association of Teachers of Spanish and Portuguese (August 1984).
  40. "Between the Classic and the *Comedia*: The Dramatic Experiments of Juan de la Cueva and Guillén de Castro," Modern Language Association (December 1984).
  41. "Man's Space, Woman's Place: Discourse and Design in *La pícaro Justina*," Louisiana Hispanic Conference (February 1985).

42. "The Nature of Picaresque Discourse," Kentucky Foreign Language Conference (April 1985).
43. "The Reader as Detective in Isaac Chocrón's *50 vacas gordas*," Rocky Mountain Modern Language Association (October 1985).
44. "Perspectivism on Stage: The Mediated Vision of Cervantes' *Comedias*," Midwest Modern Language Association (November 1985).
45. "The Novel as Revisionist History: Art as Process in Mario Szichman's *A las 20:25 la señora entró en la inmortalidad* and Isaac Goldemberg's *Tiempo al tiempo*," Modern Language Association (December 1985).
46. "Lope de Vega's *La dama boba* and the Deconstruction of Female Voices," Modern Language Association (December 1985).
47. "The Picaresque as Autobiography: Story and History," Midwest Modern Language Association (November 1986).
48. "Deconstructing the Metaphor: Empty Spaces in Calderonian Drama," Modern Language Association (December 1986).
49. "Deconstructive Discourse: (Mis)reading *Lazarillo de Tormes*," Renaissance Society of America (March 1987).
50. "*N* Readers Reading: *Don Quixote* and Theories of Aesthetic Response," Symposium on "*Don Quixote*: Text and Context" Arizona State University (March 1987).
51. "The Height of All Good Fortune and the Fortunes of *Lazarillo de Tormes*," Kentucky Foreign Language Conference (April 1987).
52. "The Spanish Golden Age Sonnet and the Semiotics of Poetry," American Association of Teachers of Spanish and Portuguese (August 1987).
53. "Art and Fact: The (Dis)course of Alonso de Contreras's *Life*," Sixteenth-Century Studies Conference (October 1987).
54. "Female Presence, Male Prescience: The Creation of the Subject in *La gran sultana*," Modern Language Association (December 1987).
55. "Telling Visions: The Boccaccian Adaptations of Lope de Vega," Modern Language Association (December 1987).
56. "Canon to the Right, Canon to the Left: The *Comedia* and Critical Discourse," Kentucky Foreign Language Conference (April 1988).

57. "Signs of Nature and the Nature of Signs in the Sonnets of Sor Juana Inés de la Cruz," American Association of Teachers of Spanish and Portuguese (August 1988).
58. "The Writerly Edge: A Question of Structure in the *Poema de Mio Cid*," Modern Language Association (December 1988).
59. "Resisting Theory: Rhetoric and Reason in Lope de Vega's *Arte nuevo*," Renaissance Society of America (March 1989).
60. "Sign as Woman in Sor Juana Inés de la Cruz's *Los empeños de una casa*," Purdue University Conference on Romance Languages (October 1989).
61. "Staging the World: *Don Quixote* and the Rhetoric of Observation," Franklin College Winter Forum, University of Georgia (March 1990).
62. "Deference, *Différance*: The Rhetoric of Deferral in *La vida es sueño*," International Conference on Calderón's *La vida es sueño*, Pennsylvania State University (April 1990).
63. "Voices of Experience: The Intertextual Conundrum of *Don Quixote*," Purdue Foreign Languages Conference (October 1990).
64. "Endgame: Questions of Closure in *Don Quixote*," Davidson College (April 1991).
65. "Foreign Literature and the Undergraduate," Association of Departments of Foreign Languages (June 1991). Invited presentation of revised version of paper, "The Pressure of the Text: Foreign Literature and the Undergraduate," Conference on Theory in the Undergraduate Literature Classroom, Loyola University, Chicago (September 1991) and as invited talk at Purdue University (October 1991).
66. "Cervantes y la picaresca: La retórica del discurso," First International Congress of the Asociación de Cervantistas," Almagro, Spain (June 1991).
67. "Creative Space: Ideologies of Discourse in Góngora's *Polifemo*," Colloquium on Cultural Authority in the Spanish Golden Age," University of Pennsylvania (October 1991). Invited presentation of revised version of paper, "Góngora's *Polifemo* and Ideologies of the Baroque," at Michigan State University (May 1992).
68. "Theory in the Margin: Latin American Literature and the Jewish Subject," Latin American Jewish Studies Association (LAJSA), University of Maryland, College Park (October 1991).
69. "Rhetoric at Work: *Celestina*, *Trotaconventos*, and the Persuasive Arts," International Conference in Commemoration of the 450th Anniversary of the Death of Fernando de

- Rojas, Purdue University (November 1991).
70. "'Mum's the Word': Authority and the Mother Tongue in Quevedo's *Buscón*," Indiana University conference on "Renaissance Displacements: The Enduring Marginality of the Picaresque" (March 1992).
  71. "Abstract Art: Ideology and Authority in Unamuno's *Niebla*," Purdue University Conference on Foreign Languages and Literatures (October 1992).
  72. "Postmodernism and the Spanish *Comedia*: The Drama of Mediation," University of California, Irvine, conference on "Postmodernity and Cultural Criticism" (February 1993).
  73. "'Dos veces bueno': The Art of the Miniature in Mercedes Ballesteros's *Pasaron por aquí*," Purdue University Conference on Foreign Languages and Literatures (October 1993).
  74. "The Baroque and the Virtues of Difference," Modern Language Association, Toronto December 1993).
  75. "Don Quixote and the Narrative Exploits of the Sierra Morena," invited lecture, University of California, Davis (May 1994).
  76. "Framing the Border: The Pícara and Questions of Genre," Asociación de Letras Femeninas, Davidson College (October 1994).
  77. "Sancho's Mid-section: Mind and Matter in the Sierra Morena," Purdue University Conference on Foreign Language and Literatures (October 1994). Modified versions of this paper presented at Northern Arizona University (February 1995), Arizona State University (February 1995), and the University of Minnesota (March 1995).
  78. "Exemplary Voices: The Parameters of Discourse in the Novels of María de Zayas," invited lecture, University of California, Davis (January 1996) and Vanderbilt University (February 1996).
  79. "The Rhetoric of Silence in Toni Morrison's *The Bluest Eye*," Fulbright lecture, Lisbon, Portugal (June 1996).
  80. "María de Zayas's *Estragos que causa el vicio* and the Feminist Impasse," Purdue Conference on Foreign Languages, Literature, and Film (October 1996).
  81. "The *Comedia* and Focalization: The Case of *La vida es sueño*," "A Society on Stage:
  82. "Theorizing the *Comedia*: Points of Departure," Modern Language Association, Washington, D.C. (December 1996).

83. "The *Comedia* and Narratology: The Case of *El médico de su honra*," invited lecture, Yale University (January 1997).
84. "Writing as a Woman: The Case of María de Zayas," invited lecture, Brigham Young University (February 1997).
85. "The Precocity of *Don Quijote*," Cervantes Symposium: A Celebration of Miguel de Cervantes (1547-1616), 450th Anniversary, Texas A&M University (March 1997).
86. "Sign Language: The Semiotics of Love in Lope de Vega's *El perro del hortelano*," Kentucky Foreign Language Conference (April 1997).
87. "Avenging the Intertext: María de Zayas's *La más infame venganza*," Cincinnati Romance Language Conference (May 1997).
88. "Defining Solitude: Juan José Millás's *La soledad era esto*," Purdue Conference on Foreign Languages, Literature, and Film (October 1997).
89. "The Golden Age Sonnet: Metaphor and Metonymy, with a Difference," Conference of the Society for Renaissance and Baroque Hispanic Poetry, University of Rochester (October 1997).
90. "Constructing Romance: The Deceptive Idealism of María de Zayas's *El jardín engañoso*," Conference on Women Writers of Later Medieval and Early Modern Spain and Colonial Latin America, University of Virginia (October 1997).
91. "The Hierarchies of Reading in *Don Quixote*," invited lecture, Humanities Center, University of Illinois, Chicago (November 1997).
92. "Góngora y el concepto de la competencia," invited lecture, Loyola University, Chicago (November 1997).
93. "Through the Looking Glass: Approaches to the *Comedia*," Modern Language Association, Toronto (December 1997).
94. "Bigas Luna's *Anguish*: An Eye on Discomfort," Kentucky Foreign Language Conference (April 1998).
95. "Girl Trouble: Gender Gaps in Isaac Chocrón's *Toda una dama*," Cincinnati Romance
96. "Teaching Foreign Literature to Undergraduates," The 16th Annual Spring Symposium, Office of the Vice Chancellor for Academic Affairs and the Office of The Vice Chancellor for Student Affairs, Indiana University, "Helping Students: What's Working at I.U." (May 1998).

97. “*Don Quixote* and the Question of Authority,” Mediterranean Studies Association, Lisbon, Portugal (May 1998).
98. “An Introduction to *Don Quixote*,” two-hour presentation, Mini-University, Indiana University (June 1998).
99. “La metonimia y el soneto del Siglo de Oro,” invited lecture, University of North Carolina, Chapel Hill (November 1999).
100. “Memories Made and Deferred in Josefina Aldecoa’s *Historia de una maestra* and *Mujeres de negro*,” Modern Language Association, San Francisco (December 1998).
101. “Cervantes, María de Zayas, and the Rhetoric of Idealism,” invited lecture, Duke University (November 1998), University of North Carolina, Chapel Hill (March 1999), and University of Chicago (May 1999).
102. “María de Zayas y el arte de narrar,” invited lecture, Meredith College (February 1999).
103. “How to Read *Don Quixote*,” invited lecture, Hampden-Sydney College (April 1999).
104. “*Don Quixote* at the Millennium,” invited lecture, Elon College (April 1999).
105. “Second Parts, Second Starts: The Narrative Dramas of Cervantes and Alemán,” invited lecture, Miami University (October 1999); Brigham Young University (February 2000); University of Pennsylvania (March 2000).
106. “Guzmán and Alemán: *los intereses creados*,” Modern Language Association, Chicago (December 1999).
107. “Insincere Flattery: Imitation and the Growth of the Novel,” keynote lecture, “An Iberian Odyssey: One Thousand Years of Peninsular Literature and Culture,” University of New Mexico (February 2000).
108. “Approaching the Text: The Place of Literature in the Spanish Curriculum,” Brigham Young University (March 2000).
109. “‘Foreign’ Literature: Redefining the Subject,” The 18th Annual Spring Symposium, Office of the Vice Chancellor for Academic Affairs and the Office of the Vice Chancellor of Student Affairs, Indiana University, “Listening to Learners: Creating Contexts for Student Success” (April 2000).
110. “Calderón’s *El mayor monstruo del mundo* and the Subject of Tragedy,” American Calderón, a symposium at the University of Illinois, Chicago (April 2000).



111. “*Don Quixote*, Part Two, and the Making of History,” Taft Lecture, Cincinnati Romance Language Conference (May 2000).
112. “The Ironies of Discourse in the Feminine Picaresque,” Modern Language Association, Washington, D.C. (December 2000).
113. “Calderonian Negotiations: The Power Plays of Early Modern Spain,” Modern Language Association, Washington, D.C. (December 2000).
114. “Proteus Unbound: The True History of Don Quixote,” keynote lecture, University of Arizona, Department of Spanish and Portuguese, Graduate Student Symposium (February 2001).
115. “The Muses of the Knight: *Don Quixote* and Revisionist History,” invited lecture, Princeton University (March 2001).
116. “Dioses y monstruos: El espacio trágico en *El caballero de Olmedo* y *El mayor monstruo del mundo*,” “Canon estético y recepción crítica en el teatro áureo,” Curso de Verano, Universidad Complutense de Madrid, El Escorial (August 2001).
117. “Realities and the Poet: Góngora and the Nature of Art,” Conference of the Society for Renaissance and Baroque Hispanic Poetry, Ohio State University (October 2001).
118. “Stretching the Truth: The Rhetoric of History in *Don Quixote*,” symposium on Spanish Golden Age literature at Oberlin College (October 2001).
119. “Innocents Punished: Gender and Fate in the Narratives of María de Zayas,” Modern Language Association, New York (December 2002).
120. “Exemplary Experiments: Cervantes, María de Zayas, and the Picaresque,” invited lecture, University of Tennessee, Knoxville (March 2003).
121. “Approaches to *Don Quixote*,” invited lecture, Iowa State University (October 2003).
122. “Books Errant: The Object(s) of *Don Quixote*,” Renaissance Society of America, New York (April 2004).
123. “*Don Quijote* y dos libros más,” Tennessee Foreign Language Association, Franklin (November 2004).
124. “Teaching Golden Age Poetry: The Old and the New,” Modern Language Association, Philadelphia (December 2004).
125. “Will Success Spoil Don Quixote?,” 400 Years of Reading *Don Quixote*, Princeton University (March 2005) and Miami University (April 2005)

126. "Cervantes's Homage to Cervantes," Annual Distinguished Lecture in Modern Languages and Literature, Trinity College, Hartford (March 2005)
127. "The Birth and Rebirth of *Don Quixote*," invited lecture, Central Connecticut State University, New Britain (March 2005)
128. "Framing Excess: The Baroque in the New Millennium," Second International Conference on the Transatlantic Baroque, University of Western Ontario, London (March 2005).
129. "To Be Continued: Reinventing Don Quixote," symposium on *Don Quixote*, Oberlin College (April 2005)
130. "'El pobre servicio de mano': *Lazarillo de Tormes*, *Don Quixote*, and the Design of the Novel," keynote speaker, *Don Quixote* across the Centuries, College of Wooster, Ohio (April 2005).
131. "Women and the Structuring Principles of *Don Quixote*," Instituto Cervantes symposium on *Don Quixote*, University of New Mexico, Albuquerque (April 2005).
132. "Mime and Reason: Unamuno Reads Cervantes," symposium on *Don Quixote*, University of Oregon, Eugene (May 2005).
133. "Cervantes, Unamuno, and the Theory of the Novel," conference on *Don Quixote*, CUNY Graduate Center and Instituto Cervantes, New York (September 2005).
134. "Quixotic Inscriptions: Unamuno's Theory of the Novel," conference on *Don Quixote*, Brigham Young University, Provo, Utah (October 2005).
135. "The Heart of *Don Quixote*," Brigham Young University Forum Assembly, Provo, Utah (October 2005).
136. "Knight Moves: Redressed for Success in *Don Quixote*," invited talk, Louisiana State University, Baton Rouge (October 2005).
137. "The Price of Fame in *Don Quixote*," invited talk, Austin Peay State University, Clarksville, Tennessee (November 2005).
138. "Reality Check: Cervantes, Unamuno, and Questions of Narrative Realism," invited talk, Middlebury College, Middlebury, VT (March 2006).
139. "Before *Don Quixote*: The Picaresque and Its Discontents," Early Modern Cultural Studies Group, Robert Penn Warren Center for the Humanities, Vanderbilt University (September 2006).

140. "Story and History in *Don Quixote* and the Early Modern Spanish Novel," Tennessee Conference of Historians, Nashville (September 2006).
141. "History on the Side: The Nature of Truth in *Don Quixote*." Symposium on *Don Quixote*, Arizona Center for Medieval and Renaissance Studies, Tempe (November 2006).
142. "Literature and Proficiency: 'Change the Task, Not the Text,'" workshop with Eric J. Kartchner, ACTFL, Nashville (November 2006).
143. "Approaches to Teaching the *Comedia*," MLA, Philadelphia (December 2006).
144. "'Llanto sobra, y valor falta': La estructura de la tragedia en *El castigo sin venganza* de Lope de Vega," "Hacia la tragedia," University of Chicago, Chicago (November 2007).
145. "Character-Building in *Don Quijote*," Cervantes Society of America, MLA, Chicago (December 2007).
146. "Contextualizing *Don Quixote*: The Novel and Its Audiences," College English Association, MLA, Chicago (December 2007).
147. "Clothes Unmake the Woman: The Idiosyncrasies of Cross-dressing in Ana Caro's *Valor, agravio y mujer*," Renaissance Society of America, Chicago (April 2008).
148. "Creative Anachronism: Inventing the Past in *Don Quijote*," symposium on Cervantes, Texas A&M University, College Station (March 2009).
149. "The High Anxiety of Influence: Caro, Zayas, and Sor Juana," plenary address, Association for Hispanic Classical Theater, El Paso (March 2009).
150. "The Human Side of Don Quixote," at the College of Wooster, at a ceremony honoring the awarding of an endowed chair to Professor John Gabriele, Wooster, OH (March 2009).
151. "Poetics at Play: *Don Quixote* and the Illusions of Theory," plenary address ninth annual Newberry Library Cervantes Symposium, Chicago (April 2009).
152. "Dancing Backwards: Writing Women on the Early Modern Spanish Stage," plenary address, Interdisciplinary Conference on History and Fiction, University of West Georgia, Carrollton (November 2009).
153. "Representing the United States," Fulbright Commission conference at the Universidad de Cantabria, Santander (March 2010).

154. "The Margin as Center in U.S. Theater," conference on "Crisis and Cultural Change," sponsored by the Departments of English Philology and Philosophy, Universidad Complutense de Madrid (March 2010).
155. "U.S. Theater and New Paradigms, 1965-1990," invited talk, program in American Studies, University of Málaga, arranged by U.S. Embassy in Spain (May 2010).
156. "*Don Quijote* y la literatura comparada" [*Don Quixote* and Comparative Literature], invited talk, program in Comparative Literature, University of Alcalá de Henares (May 2010).
157. "*Don Quixote, The Knight of the Burning Pestle, and Metafiction*," invited talk, Department of English Philology, Universidad Complutense de Madrid (May 2010).
158. "Lorraine Hansberry's *A Raisin in the Sun* and the Roots of American Drama," Madrid, Universidad Complutense (2010).
159. "Wendy Wasserstein's *The Heidi Chronicles* and New Paradigms for American Theater," Madrid, Universidad Complutense (2010).
160. "Richard Greenberg's *Take Me Out* and Identity on the American Stage," Madrid, Universidad Complutense (2010).
161. "*El sí de las niñas* y la educación del público," Madrid, Universidad Complutense (2010).
162. "The U.S. Family on Television: The Real Thing?," invited talk, Department of English Philology, Universidad Complutense de Madrid (June 2010).
163. "Estudiando (en) España," invited talk, International Education of Students (IES) Program in Spain, Madrid (June 2010).
164. "Lope de Vega's *El castigo sin venganza* and Its Critics," invited talk, University of North Carolina at Chapel Hill (October 2010).
165. "Voicing Women: The Spanish Picaresque and Its Legacy," Modern Language Association, Los Angeles (January 2011).
166. "Lope de Vega and the Framing of Tragedy," UCLA Conference on "Power and Performance in Imperial Spain," Los Angeles (February 2011).
167. "Early Modern Spanish Drama: Making and Breaking the Rules," keynote speaker, Southeast Coastal Conference on Languages and Literatures, Georgia Southern University, Statesboro (April 2011).

168. "Lost in La Mancha?: *Don Quijote*, from the Outside," 11<sup>th</sup> Annual Cervantes Symposium, Instituto Cervantes, Chicago (April 2011).
169. "Writing Women in Early Modern Spain," Group for Premodern Cultural Studies, Robert Penn Warren Center for the Humanities (February 2012).
170. "Challenges for the Humanities," talk filmed for *Ameriquests*, Vanderbilt Humanities Summit (May 2012).
171. "Assault and Flattery: Reading and Writing (in) *Don Quixote*," invited talk, University of Southern Indiana, Evansville (February 2013).
172. "*Don Quixote*: Staying Alive," invited talk, University of Notre Dame, South Bend (March 2013).
173. "Writing in *Don Quixote*: Cervantes and Company," Florida Cervantes Symposium, Orlando (April 2013).
174. "*Don Quixote*: The Never-ending Story," Chicago Cervantes Symposium, Instituto Cervantes / Newberry Library (April 2013).
175. "Approaching *Don Quixote*," invited lecture, McTyeire International House, Vanderbilt University (October 2013).
176. "Quevedo's *Buscón* and the Picaresque Tradition," invited lecture, Catholic University of America (October 2013).
177. "Approaches to Early Modern Spanish Culture," invited lecture, University of Miami (FL) (February 2014).
178. "Knight Passages: The Once and Future Don Quixote," invited lecture, Virginia Commonwealth University (April 2014).
179. "Don Quixote, Living Legend," invited lecture, Concordia University, Montreal (January 2015)
180. "Imitations of Life, Imitations of Art: Lost in Translation," Queen's University, Belfast Northern, Ireland (May 2015)
181. "Inquiring Minds in *Don Quijote*," "Curiosity and Modernity in Early Modern Spain," a workshop at Princeton University (April 2015).
182. "*Don Quixote*: Ten Years and Four Hundred Years Later," invited speaker for celebration of tenth anniversary of Hispanic Cultural Center, Austin Peay University

(April 2015).

183. “*Don Quixote*, Old and New,” keynote speaker, Twenty-second Annual Westview Writers’ Festival, Southwestern Oklahoma State University (April 2015).
184. “Micro-stories, Macro-ideas: Latin American Fiction,” invited lecture, Southwestern Oklahoma State University (April 2015).
185. “Marginal Benefits: The Narrative Matrix of *Don Quijote*,” “Don Quixote’s Ventures at Notre Dame,” conference to celebrate the 400th anniversary of Part 2 of *Don Quixote*, University of Notre Dame (April 2015).
186. “Reaching the End of *Don Quixote*,” invited lecture, University of Chicago (June 2015).
187. “*Don Quijote* y el exilio del idealism,” *Confluencia: The Conference*, University of Northern Colorado (June 2015).
188. “*Don Quixote* and the Development of the Novel,” Osher Lifelong Learning Center, Nashville, “Intellectual Sampler” (October 2015).
189. “The Humane, the Mundane, and the Future of the World,” keynote address, South Central Modern Language Association annual conference, Nashville (November 2015).
190. “*Don Quixote* and the Poetics of Reality,” *Don Quixote* Festival, Meredith College, Raleigh, NC (February 2016).
191. “*Don Quixote* and the Development of the Novel,” Vernon Malone College and Career Academy, Raleigh, NC (February 2016).
192. “Of Centers and Margins: Women in Early Modern Spanish Theater,” invited lecture, Colgate University, Hamilton, NY (March 2016).
193. “Cómo leer el Quijote en los Estados Unidos,” end of semester session for M.A. program in Spanish Philology, Universidad Complutense de Madrid (June 2016).
194. “Stagestruck: Cervantes’s Theater and the Play of Contexts,” keynote lecture, Cervantes at Play: Reflections (conference and performances), King’s College, London (October 2016).
195. “*Don Quijote* y los espacios literarios: Cervantes en el mundo,” session on Cervantes (four invited speakers), Seminario Pensamiento y Ciencia Contemporáneos, Consejo Superior de Investigaciones Científicas, Madrid (December 2016).
196. “*Don Quixote* and Its Legacy,” invited lecture, Faculty-Staff Community Reading

Group, Vanderbilt University (August 2017).

197. “*Don Quixote: Texts and Contexts*,” Don Quixote in a Day: A Symposium, Vanderbilt University (October 2017).
198. “Golden Stages: The Dialectics of Adaptation,” Association of Literary Scholars, Critics, and Writers annual conference, Vanderbilt University (November 2018).

### **Translation**

“Navacerrada, April” (“Navacerrada, abril”) by Pedro Salinas, *Paintbrush* 5.9-10 (Spring and Autumn 1978): 48.

### **Offices Held**

1. Executive Committee, Division on Sixteenth and Seventeenth Century Spanish Drama, Modern Language Association (1979-84).
2. Executive Council, Cervantes Society of America (1979-81).
3. Peninsular Spanish literature section, Rocky Mountain Modern Language Association: Secretary 1979, Chair 1980.
4. Peninsular Spanish literature section, Philological Association of the Pacific Coast: Secretary 1980, Chair, 1981.
5. Secretary, Organizing Committee, VI Congreso Internacional de la Asociación de Lingüística y Filología de la América Latina (August 1981).
6. Delegate Assembly, Division on Sixteenth and Seventeenth Century Spanish Prose and Poetry, Modern Language Association (1983-1985).
7. Editorial Board, *Rocky Mountain Review* (1981-1999).
8. Editorial Board, *Chasqui* (1982-1995).
9. Editorial Board, *Bulletin of the Comediantes* (1983-1999).
10. Editorial Board, *Cervantes* (1984- ).
11. Editorial Board, *Discurso Literario* (1984-1989).
12. Book Review Editor, *Hispania* (1984-1987).
13. Editorial Board, *Hispanic Issues* (1987- ).

14. Advisory Board, Peter Lang Monographs on Cervantes (1988-2003).
15. Advisory Board, Peter Lang Monographs on the Spanish *Comedia* (1989- ).
16. Associate Editor, Purdue University Monographs in Romance Languages (1991- ).
17. Book Review Editor, *Cervantes* (1991-2000).
18. Editor, *Indiana Journal of Hispanic Literatures* (1993-1997).
19. Advisory Board, *Confluencia* (1993- ).
20. Book Review Editor, *Yearbook of Comparative and General Literature* (1994-1997); General Editor (1997-1999).
21. Member, organizing committee, Purdue University Conference in Romance Languages (1991-2000).
22. At-large member, Executive Council, Cervantes Society of America (1993-1995).
23. Delegate Assembly, MLA, representing the Division on 16th and 17th Century Spanish Poetry and Prose (1994-1996).
24. Editorial board, *Arizona Journal of Hispanic Cultural Studies* (1996- ).
25. Vice President, Cervantes Society of America (1998-2000); President (2001-2004).
26. Board of Directors, Society for Renaissance and Baroque Hispanic Poetry (1998-2001).
27. Editor, *Bulletin of the Comediantes* (1999- ).
28. Editorial board, *Revista de Estudios Hispánicos* (2002- ).
29. Editorial board, *Hispania* (2005- ).
30. Occasional reader, *PMLA*, *Theatre Journal*, *Journal of the Rocky Mountain Medieval and Renaissance Association*, *Letras Peninsulares*, *Journal of Hispanic Philology*, *Hispanic Review*, *Papers on Language and Literature*, *Comparative Literature Studies*, *Bulletin of Hispanic Studies*, *Modern Philology*, *Letras Femeninas*, *La Corónica*, *Journal of Iberian and Latin American Research*, *Bulletin of Spanish Studies*. Reader, University of California Press, Princeton University Press, University of Missouri Press, Cornell University Press, University of Minnesota Press, Indiana University Press, Purdue University Press, Cambridge University Press, Fairleigh-Dickinson University Press, University of Illinois Press, University of Pennsylvania Press, Vanderbilt University Press,



Bucknell University Press, University of Toronto Press, Columbia University Press, Yale University Press, Pennsylvania State University Press, Random House, Prentice Hall, Wiley, Hackett Publishing, Tamesis Press; project evaluator, National Endowment for the Humanities, Israel Science Foundation; vettor, MLA Committee on Scholarly Editions; proposal evaluator, MLA Series on Approaches to Teaching, University of North Carolina Press, Bloomsbury, *International Journal of Comparative Literature and Translation Studies*, Routledge.

31. Fulbright selection committee, Lisbon, Portugal (1996). Fulbright selection committee, Senior Scholars Program (Southern Europe), Washington, D.C. (1998).
32. National Humanities Center, reader of proposals (1999, 2000, 2001, 2002, 2006, 2007, 2010, 2012). Selection committee, 2009.
33. National Endowment for the Humanities, Seminar Selection Committee (2003).
34. Katherine Singer Kovacs Prize Selection Committee, MLA (2003-2005; chair, 2005).
35. The President's Committee on the Arts and the Humanities, Coming Up Taller Awards, one of thirteen members of National Jury (spring 2005).
36. Member of selection committee, I-II Premio Internacional de Investigación Científica y Crítica "Miguel de Cervantes" (2006, 2007, 2008, 2009, 2010, 2011, 2012).
37. Vanderbilt University representative, Humanities Advocacy Day, Washington, D.C. (2008).
38. Sigma Delta Pi Order of Don Quixote review committee (2008-2009).
39. Fulbright grant selection committees (Madrid): three panels (February, March, May 2010).
40. American Association of Teachers of Spanish and Portuguese, by-laws committee (2010-2011).
41. Delegate Assembly, Modern Language Association (2011-2013).
42. Sixteenth Century Society Book Award Committee (2015, 2016, 2017).
43. Luis Murillo Prize (Best Essay), *Cervantes: Bulletin of the Cervantes Society of America* (2015, 2016, 2017, 2018).

## Courses Taught

Arizona State University:

SPA 311-312	Conversation
SPA 313-314	Conversation and Composition
SPA 325	Introduction to Hispanic Literature
SPA 425	Spanish Literature to 1700
SPA 434	Golden Age Drama
SPA 435	<i>Don Quijote</i>
SPA 545	Concepts of Literary Criticism
SPA 560	Medieval Literature
SPA 561	Golden Age Prose Fiction
SPA 591 A	Calderón
SPA 591 B	Baroque Literature
FLA/SPA 497	Experimental Form in Hispanic Narrative
FLA 420/497	Rabelais and Cervantes: A Study in Satire
ENG/FLA 591	The Antiheroine in Literature: Women in the Margins of Narrative

FLA 497                      Cervantes and Borges  
NEH Summer Institute for College Teachers on *Don Quixote*, director (1989)

Indiana University:

E103	Humanities Topics Course: Antiheroes and Antiheroines in Literature
S332	The Hispanic World II
S399	Honors Colloquium: Baroque Literature
S450	<i>Don Quijote</i>
S473	Hispanic Literature and Literary Theory
S474	Literature and Society
S495	Special Topic: Spanish Short Fiction
S512	Literary Theory and Criticism
S535	Baroque Literature
S620	Special Topic: <i>Don Quijote</i> and Narrative Theory
S695	Special Topic: <i>Don Quijote</i> and Intertextuality
S695	Special Topic: The Teaching of Literature
S721	Seminar: Cervantes and Unamuno
S761	Seminar: The Picaresque and Narrative Theory
S777	Seminar: The Exemplary Novels of Cervantes and María de Zayas
C611	<i>Don Quixote</i> and Metafiction (CMLT)
C611	Antiheroes and Antiheroines in Literature (CMLT)
C611	Quixotic Narrative in Spain and England (CMLT)

NEH Summer Seminar for School Teachers on "*Don Quixote*: The Beginning and Ends of the Novel," director (1993)

School of Continuing Studies, Indiana University:

four-week course on "The Other Side of *Don Quixote*: The Short Fiction of Miguel de Cervantes" (Meadowood Retirement Community, Fall 1995)

four-week course on "Story and History: An Introduction to *Don Quixote*" (Meadowood Retirement Community, Spring 1997)

four-week course on "Borges and Beyond: The Latin American Short Story" (Meadowood Retirement Community, Spring 1998)

four-week course on "Two Spanish Masters: Unamuno and Lorca" (Meadowood Retirement Community, Spring 2000)

graduate seminar on "Issues in Narratology," University of Lisbon (Fulbright Senior Lecturer, Spring 1996)

miniseminar on "Narrating Experience: Questions of Intertextuality in the Golden Age," Brigham Young University (February 1997)

"Introduction to *Don Quijote*," scripted and directed a half-hour program for "Semana Cervantina," a distance-learning project coordinated by Thomas Alsop for Central Indiana Interactive Instruction (March 1998).

Vanderbilt University:

S203	Introduction to Hispanic Literature
S232	Golden Age Literature
S246	<i>Don Quijote</i>
S251	Development of Drama in Spain, 1600-1850
S260	Development of the Short Story
S280	Undergraduate Seminar: Comic Drama in Spain
S281	Theory and Praxis of Drama
S294	Special Topic: The <i>Novelas ejemplares</i> of Cervantes, María de Zayas, and Unamuno
S301	Graduate Seminar: Theory
S343	Graduate Seminar: The Spanish <i>Comedia</i>
S343	Graduate Seminar: The <i>Comedia</i> and Beyond
S344/388	Graduate Seminar: The Baroque
S345	Graduate Seminar: The Picaresque
S345	Graduate Seminar: <i>Don Quijote</i> : Text, Criticism, Theory
S345	Graduate Seminar: Picaresque Narrative and the Exemplary Novella
S345	Graduate Seminar: <i>Don Quijote</i> and the Critical Tradition
S345	Graduate Seminar: <i>Don Quijote</i> and Metafiction
CLT 355	Graduate Seminar: <i>Don Quixote</i> and Metafiction
S1111	First-year Writing Seminar: <i>Don Quixote</i> and the Modern Novel
S6040	Grantwriting

HONS 181	<i>Don Quixote</i> and the Experimental Novel
HONS 181	<i>Don Quixote</i> and Experimental Fiction
HONS 184	U.S. Theater / U.S. Culture
AMER 099	Identity on Stage (Commons Seminar)
MLAS 260	<i>Don Quixote</i> and the Development of the Novel
MLAS 260	Mirrors on the Stage
MLAS 340	Capstone Workshop
VSA	<i>Don Quixote</i> : A Novel Experiment (aka “The Greatest Novel Ever?”)
WAVU	Analyzing Fiction
VSA	From the Short Story to the Novel

NEH Summer Seminar for School Teachers on “The Outsider: Picaresque Variations in Narrative and Film,” director (2003)

“Celebrating 400 Years of *Don Quixote*,” symposium at Vanderbilt University, organized with Mona Frederick (Robert Penn Warren Center for the Humanities) (2004)

graduate seminars on “U.S. Culture through Theater” and “Narrative Theory and U.S. Fiction,” Universidad Complutense de Madrid, Fulbright Senior Lecturer, Spring 2010)

## **Ph.D. Theses Directed**

### Arizona State University

Marian Smolen

### Indiana University

Alan Burch

Habib Zanzana

Eric Kartchner

Vicente Pérez de León

Mario Ortiz

Berta Bermúdez

Scott Richey

Paula Bruno

Sara Colburn-Alsop

Julia Paulk

(with Sabrina Karpa-Wilson)

Juan Manuel Soto

Gwen Stickney

(with Catherine Larson)

Shawn Smith

### Vanderbilt University

Jorge Sagastume  
Kathleen Vlieger  
Kathleen Costales  
Ivan Fernández Peláez  
Martha García  
Robert Turner  
Juan Vitulli  
Rachel Bauer  
Gladys Robalino  
Jonathan Wade  
Antón García Fernández  
Anna-Lisa Halling  
Cory Duclos  
Rosie Seagraves  
Tugba Gursel Sevin  
León Guerrero Ayala  
Timothy Foster

(with Francisco Ruiz Ramón)  
(with Francisco Ruiz Ramón)