

Meeting of the Renaissance Society of America 22-24 March 2018 New Orleans, Louisiana

The RSA Division in Hispanic Literature and the Cervantes Society of America (CSA) invite proposals for the following panels:

Early Modern Drama in the Americas

Practice, purpose, and message: from allegorical plays to derisive jest and missionary theater. Autos sacramentales, juegos de escarnio, entremeses, mitotes, areites, and comedias: what did these works mean to the people who staged them, and how were they received? Did their place of representation in the New World distinguish them from Old World theatrical performances?

The Brothers Valdés

What the writings of Alfonso and Juan de Valdés tell us about life under Charles V: language, art, history, politics, religion.

The Poetic Gloss

From Fernando de Herrera's commentaries on Garcilaso de la Vega to poetic jousts and Don Diego de Miranda's son Lorenzo's glosses in *Don Quijote* (II, 18) – how did early modern Spanish poets read and respond to one another? What part did glosses play in the development of Spanish poetics?

The Classics in New World Verse

Both Bernardo de Balbuena's *Grandeza mexicana* and Sor Juana's *Primero sueño* incorporate multiple references to classical authors. We welcome proposals that explore the use made of classical sources by these two authors and/or their contemporaries in New Spain.

Cervantes's Critical Readings

Beyond the comments of the Priest and Barber, and of other characters in his works, Cervantes was an astute and always critical reader of literary genres (chivalric, picaresque, pastoral, etc.), unwilling to adopt their conventions without addressing their merits and demerits.

Cervantine Dialogue

In the prologue to his *Ocho comedias y ocho entremeses* (1615), Cervantes recalls the simplicity of theater in his youth, casting aside the ornate costumes, scenarios, and devices of the *comedia nueva* to give pride of place to dialogue. In *Don Quijote* (1605), his hero returns home after only five chapters, so that he might sally forth again with Sancho Panza, an interlocutor who assumes many of the functions performed until then by the narrator. We welcome proposals that address the artistic, structural, documentary, and social dimensions of dialogue in Cervantes's writings.

Submission of proposals:

Please indicate the name of the panel that interests you and send a **single page that has both an abstract of less than 150 words and a brief *curriculum vitae*** to both organizers: Susan Byrne ([susan.byrne\[at\]unlv.edu](mailto:susan.byrne[at]unlv.edu)) and David A. Boruchoff ([david.boruchoff\[at\]mcgill.ca](mailto:david.boruchoff[at]mcgill.ca)). See the guidelines for CVs on the RSA's annual meeting page.

Proposals must be received by Monday, 29 May 2017.

Please note:

Presentations may be made in English (the primary language of the RSA) or in Spanish, and should bear in mind the interdisciplinary makeup of the RSA, as well as the need to be intelligible to scholars whose primary interests and expertise may lie outside the Spanish-speaking world. The title and abstract must be written in the language in which the presentation will be given.

The RSA permits participants to give only one paper at its annual meeting.

All presenters must be or become members of the RSA and must register for the meeting.

To present in a session sponsored by the Cervantes Society of America, you must also be or become an up-to-date member of the CSA.

Submission of a proposal implies that you will subsequently participate in the meeting if selected.

The RSA is considering sanctions against those who withdraw after being selected or who fail to attend the meeting. For more information on the annual meeting, see the RSA website: www.rsa.org.