

Bulletin of Spanish Studies
Homage Volume for Ann L. Mackenzie

Hispanic Studies and Researches in Honour of Ann L. Mackenzie

Edited by James Whiston and Ceri Byrne

Guest Editor: Jeremy Robbins

Introduction by Don W. Cruickshank and Victor Dixon

We are currently editing for press a special volume of the *Bulletin of Spanish Studies* to mark and celebrate Ann Mackenzie's altogether exceptional role in the journal's history for the past forty years. Traditionally, a *Festschrift* may be offered to a *Bulletin* editor only after retirement from the position; Ann Mackenzie's contribution, however, has been of such a colossal magnitude that the Editors have decided to set this special book of essays in motion while Ann continues to work enthusiastically as a General Editor of the *Bulletin*.

Ann's own scholarly focus has been above all on theatre, and especially on Golden-Age drama. But, given her far wider publications and areas of interest—and as the most fitting tribute to Ann Mackenzie's extraordinary work at the *Bulletin* for the discipline of Hispanism as a whole—the contributions to this special double issue of the *Bulletin of Spanish Studies* encompass a very broad spectrum of topics.

Contributors to the Volume of essays in her honour, scheduled to appear as a double issue of the *Bulletin of Spanish Studies*, May–June 2015, include:

Julia Biggane ('Life-Righting: The Spanish Civil War, Gender and the Post-Franco Falangist Memoir'); **Richard Cardwell** ('San Juan de la Cruz's *La noche oscura* and Symbolism: A Critical Reading'); **Don W. Cruickshank** ('Two Alleged Calderón-Moreto Collaborations'); **Philip Deacon** ('Las revisiones de Moratín al texto de *El sí de las niñas*'); **José María Díez Borque** ('Libros de teatro en bibliotecas particulares del Siglo de Oro español: de la representación a la lectura'); **Victor Dixon** ('*El castigo sin venganza*: The Character, Role and Function of Batín'); **David T. Gies** ('*Gustos* and *gastos*: Anxiety, Economy, Nation and the Theatre in Nineteenth-Century Spain'); **C. Alex Longhurst** ('Don Fadrique's Transgression and Don Álvaro's Presumption: More on Ontology in Lope and Calderón'); **John McCulloch** ('Ideology and Aesthetics in Luis Cernuda's *Un río, un Amor* [1929]'); **Patricia McDermott** ('"All the World's a Stage": *El gran teatro del mundo* in Production on the Spanish Stage and in Translation on the English Stage [1927–2013]'); **Ian Michael** ('La imagen de Ruy Díaz en la historia y la leyenda'); **Joan Oleza** ('Las comedias genealógicas de Lope y el linaje de los Castro'); **John Paddock** ('Imagery of Fire and Marriage in Saint Teresa of Ávila'); **Paul Preston** ('Great Statesman or Unscrupulous Opportunist? Anglo-Saxon Interpretations of Lluís Company'); **Geoffrey Ribbans** ('The Attitude to Women, and Women Poets, in Spanish Romantic Poetry'); **Jeremy Robbins** ('Baroque Stage Curtains: Space, Spectacle and the Monarch'); **Eamonn Rodgers** ('"Toda la tristeza de España": The Tragic Sense of Life in Antonio Buero Vallejo's *Las Meninas*'); **José Ruano de la Haza** ('La publicación de los autos de Calderón [1655–1717]'); **Joseph T. Snow** ('El "hablar fermoso" de Juan Ruiz, y sus ecos en *La palabra dicha* de Octavio Paz'); **Noel Valis** ('Crisis, Religion and Turn-of-the-Century British and American Travel Writing on Spain'); **D. Gareth Walters** ('Some Observations on the Sonnet in Golden-Age Plays and Quevedo's "Dramatic" Sonnets'); **James Whiston** ('"Laid in Earth": Physical Touches in Valera's *Pepita Jiménez*'); **Edwin Williamson** ('The Devil in *Don Quixote*').

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