

An Ordinary Hero: Humanizing the Literary Icon in Andrucha Waddington's *Lope*

Christina Elizabeth Cole
(Indiana University)

The film *Lope*, directed by Andrucha Waddington (2010), presents a romanticized sketch of early modern playwright and poet Lope de Vega's entrance into the theater life of Madrid. In this historical/romantic drama, Lope is presented as a roguish hero, an ambitious and energetic man in his early twenties who has just returned home from seeing action in the War of the Portuguese Succession and aspires to write for the theater despite the fact that he is of low socioeconomic status.¹ Throughout the film Lope emerges as a thoroughly likeable protagonist, passionate about both literature and women. The success he achieves in the theater is paralleled by his successful love life which involves the attentions of two women from the upper classes. The fact that the audience feels inclined to sympathize with and root for Lope as he attempts to launch his writing career is owed in large part to the film's focalization. It is unsurprising that a film entitled *Lope* would be focalized through the titular character, and in fact there are very few instances where the viewers are not following Lope through the streets of sixteenth century Madrid. The film's focalization is distinct and alternates from a mostly external/objective focalization to an internal/subjective one during three decisive scenes in which Lope discovers his passion for theater and for a particular woman. Along with this interplay between external and internal focalization, the film also fashions the biopic subject through music, camera movement, and selective voice-overs in which Lope de Vega's poems are read aloud. While the technical elements combine to produce the vision of a poet of incredible genius, they also emphasize certain aspects of "the common man" in Lope in order to appeal to something more universal: that of finding one's place in the world and of encountering true love.

The Biopic and Focalization

Lope belongs to the biopic tradition, a film genre which has incited critical interest only in more recent years. George Custen's 1992 study *Bio/Pics: How Hollywood Constructed Public History* was the first work to position the biopic, or biographical film, as a genre in its own right. He broadly defines the biopic as a film "minimally composed of the life, or the portion of a life, of a real person whose real name is used" (6). He posits it as a genre worthy of study because of its far-reaching influence on the way audiences perceive notions of history and the great people who make up that history. Seeing the medium of film as reaching a larger audience than a written biography or history might, he even speculates that biopics are "often the only source of information many people will ever have on a given historical subject" (7). While Custen's groundbreaking book is solely concerned with biopics as products of Hollywood's studio system between the years of 1927 and 1960, more recent volumes by Dennis Bingham, and Tom Brown and Belén Vidal expand the criticism on the biopic. In his book *Whose Lives Are They Anyway?*

¹ The golden age theater was certainly seen as one of the only spaces where social mobility was possible in a society based on a rigid hierarchal class system. However, this possibility was mainly limited to the profession of acting. Playwrights were commonly from the upper class because to have a university education often implied wealth. The life of Lope de Vega provides an exceptional case: he attended university through a type of scholarship funded by wealthy private individuals who recognized his genius. For more information on the politics of Spanish golden age theater, see Melveena McKendrick's *Theatre in Spain, 1490-1700*.

(2010), Bingham describes the biopic as a “respectable genre of very low repute” (3) because it dares to fuse historical actualities with dramatic fiction. His study is in part an attempt to re-appropriate the term “biopic” from its traditionally pejorative notion, and to examine its treatment of famous public figures in light of the celebrity culture that pervades modern society.² Likewise, Brown and Vidal’s collection of essays, *The Biopic in Contemporary Film Culture* (2014), proposes to fill the gap on the critical examination of biographical films in film studies. The most recent volume dedicated to biopics, its scope is more international and examines film production in India, Italy, South Korea, Russia, and Great Britain in addition to the United States.

These newer critical studies on biopics all point toward the same fundamental question: how can and should films represent history and the lives of historical figures? As historian Robert A. Rosenstone notes, “To do biography is to make the case that individuals are either at the centre of the historical process—or are worth studying as exemplars of lives, actions, and individual value systems we either admire or dislike” (102). Examining how the film *Lope* crafts its version of the real life Lope de Vega and how that character can be seen as emblematic of a larger national literary identity is certainly part of this paper’s intent. In his essay on poet biopics, Brian McFarlane emphasizes the difficulty in such an endeavor by posing the central question: “How can/does a film go about giving any sense of what *motivates* a poet, let alone rendering the product of such source impulses?” (111). In some senses, *Lope* serves as a prequel to the iconic figure of the golden age poet and playwright. It is the partly factual, partly fictional journey of a young soldier returning home from war. His discovery of a passion and talent for the theater and for wooing women, both of which would become part of the historical Lope’s iconology, is achieved through a careful manipulation of the film’s focalization of its central character.

In employing the term “focalization,” this paper draws on Peter Verstraten’s definition explored in *Film Narratology*, a study which adapts from literature to film some of Mieke Bal’s concepts about narratology. In the most basic of terms, focalization is the perspective through which a narrative is presented. The distinction that Verstraten makes between external and internal focalization is important in understanding the way in which focalization is utilized to manipulate the spectators’ feelings toward Lope, specifically the sense of purpose and excitement that he feels in the space of the theater. In discussing the construction of characters, Verstraten asserts that “the narrator’s vision of his characters, which is latently or manifestly present in every novel, determines how readers view them” (40). Although the medium under study here is film, and not the novel, this vision is still translatable to film and comprises what Verstraten defines as external focalization. He then goes on to clarify that internal focalization would be “a case of double focalization” (41), that is, a presentation through the character’s vision. Verstraten also emphasizes the notion that focalization is important for upholding the idea of spatial unity. This is often accomplished through the characters’ gazes: “when a character is looking around in shot A, shot B ‘demands’ that the space he resides in be defined and that the object of his look revealed” (101). A successful montage is conscious of the Kuleshov effect, that is, it offers meaningful sequential shots in order to elicit certain emotional responses from the audience that have a stronger effect than a single shot in isolation would. This kind of demand fulfilled through the supply of a complementary visual object does indeed occur in *Lope* at the moments of change from external to an internal focalization.

² Bingham compares the term’s original pejorative use to “weepie” as a substitute for the women’s film and “oater” for westerns (11). In each case, the implication is that the genre is not worth critical analysis.

The first notable change in the film's focalization occurs during a conversation between Lope and a priest that he has befriended.³ In discussing his future plans, the friar asks Lope if he has ever considered going into the priesthood. Comically, at this exact moment, Lope ignores the question completely and is instead drawn toward a scene taking place just outside the window.⁴ The camera briefly follows the priest's observation of Lope leaning out of the window, and then it switches to internal focalization of Lope as the audience looks with him at a group of actors rehearsing on the stage below. He applauds the actors from the balcony at the close of their sword fighting scene. The sound of his loud, echoing applause is much louder than the sounds of the previous conversation, and it signals this as an important moment in the film. The applause here functions as what Michel Chion would call a punctuating sound, a sound which provides a "subtle means of punctuating scenes without putting a strain on the acting or the editing" (48). The sound works in conjunction with the internal focalization to focus the audience's attention on Lope's self-realization about a potential future in the theater. The film then presents the viewer with a series of shot/reverse shots as Lope and the friar exchange words about theater production. According to Celestino Deleyto, the shot/reverse shot is a technique that reinforces internal focalization. When "the external focaliser shifts alternately from one end to the other of the imaginary line that joins both characters together, depending on where the higher point of interest in conversation lies" (227-28), the viewer's position is very close to the character doing the focalizing, thus, internal focalization is achieved.

The manner in which the shot/reverse shots are presented is also important in examining this scene. The switches from one character to the other occur rapidly, and the camera movements are dramatic, creating discontinuity between the cuts. The shot/reverse shot is normally associated with continuity editing which prioritizes spatial/temporal continuity (Deleyto 227) so this intentional break from that mode is worth noting. The rapid movements of the camera reflect Lope's sudden heightened interest in what the friar has to say about how there is money to be made in the theater. The quick back and forth rhythm is briefly broken when the camera lingers on Lope's look of interest at the mention of the powerful theater owner Jerónimo Velázquez. Not only is the rhythm momentarily broken, but the external focalization is on the listener rather than speaker at this moment; it is the only moment in the conversation where the external gaze of the camera does not follow the speaker. This moment foreshadows Lope's soon to be working relationship with Velázquez, and also signals to the viewer an important turning point in Lope's journey of self-discovery. Whereas previous scenes showed Lope wondering out loud about a possible future career, there is no more questioning about career paths after this scene.

The second scene under consideration here is in some ways a continuation of the first scene, although it does not immediately follow the first. It is the dramatic and decisive moment when Lope feels enlivened to be standing on the stage at a theater.⁵ He has just received his first job copying manuscripts for Velázquez, and the viewer follows him as he walks through the dark, shadowy backstage and emerges onto the sun-filled stage.⁶ The focalization is still external at this

³Minute 7:20-7:51

⁴ This indifference toward religious life could also be seen as ironically humorous since Lope does indeed enter the priesthood later in life. His receiving of holy orders does not, however, impede his public love affairs with various women throughout the remainder of his life.

⁵ Minute 16:28-17:12

⁶ Rather than merely copy the manuscript, Lope essentially rewrites it. When performed, the play is hailed as a novel work which breaks from some of the tired character types of earlier sixteenth century works and emerges with more realistic protagonists. While much of the film is only loosely based on the real, historical figure of Lope de Vega, the rewriting of Cervantes's work that takes place in this scene is supported by historical and literary documents. This

point as the camera follows along behind him. As he reaches the stage, Lope turns so that the front side of his body is facing the viewers, and they are able to see his head tilt upward to examine the theater (see Fig. 1). At this moment, the focalization briefly changes to internal. Lope looks up, and then the camera makes a whip pan motion up into the rafters. The camera then pans continuously around the circular space of the theater, inciting the feeling of spinning around (see Fig. 2). The audience acquires a privileged view of the theatrical space through Lope's own perspective (internal focalization). The spinning motion, in combination with the building sympathetic music, sunlight, and large grin on Lope's face afterwards evokes a sense of childlike joy. Together, the elements mimic not just the physical motion of Lope's spinning around, but also on the metaphorical level, the moment in which he is trying to process all the promise that lies before him and all that the stage could potentially represent in his life. This moment of internal focalization absolutely affects the way in which the spectators interact with the narrative. The audience experiences a moment of bliss and purpose with Lope as he steps onto the stage. An audience familiar with Lope's huge influence on Spanish theater is perhaps able to appreciate this moment even more. They know that the plays the character Lope is dreaming of enacting will actually come to fruition in the life of the real Lope de Vega, transforming him into legendary icon.



Fig. 1. Lope steps onto the stage for the first time.

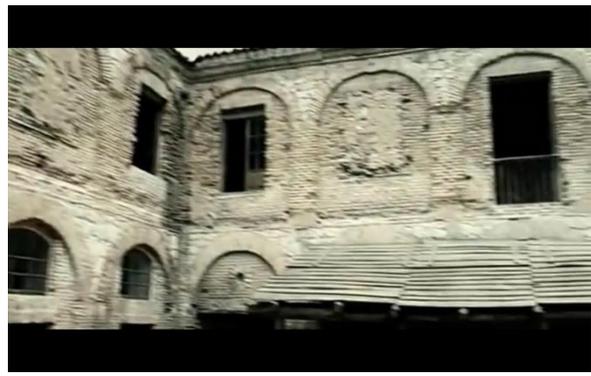


Fig. 2. The camera pans continuously around the theater, producing the feeling of spinning.

The third scene involving internal focalization in *Lope* is not directly related to his future as poet and playwright, but rather presents a defining moment in the personal love life of the protagonist. The many climactic moments in the film which focus on Lope's literary genius are only rivaled by the scenes featuring Lope's amorous involvements with two women from the upper classes. Throughout the film's first half, he engages in a secret love affair with Elena Osorio, the daughter of Velázquez.⁷ The relationship is presented as passionate and obsessive, echoing the scenes in which Lope feverishly writes plays throughout the night by candlelight. The intense attraction is tempered by Lope's discovery that Elena is actually engaged to be married to another

change in character construction would be explored later alongside other important modifications to Golden Age drama in Lope's *Arte nuevo de hacer comedias* (1609).

⁷ The love affair between the two in real life is carefully documented by biographers such as Américo Castro, Hugo Rennert, and Eduardo Haro Tecglen. Elena Osorio is thought by many Lope scholars to be the inspiration for the *Filis* to which several of Lope's early verses are addressed.

man.⁸ Lope only briefly lingers over the dying relationship with Elena before turning his attentions to Isabel de Urbina, a younger noblewoman who he has known since childhood. The quick switch between love interests might leave the viewer to question the sincerity behind Lope's feelings were it not for another distinctive moment of internal focalization.

Returning to this third scene in question, then, what is striking about the internal focalization technique here is that, unlike the other scenes, viewers are not aware at first that the scene presented to them is being internally focalized by Lope.⁹ Viewers see the marquis reciting a love sonnet to Isabel, and they are aware from a previous encounter between Lope and the marquis that the marquis has paid him to write the sonnet. In that same previous scene, viewers see Lope smiling to himself as he pens the words for Isabel, but it is unclear if his satisfaction comes from the act of writing poetry or whether it is prompted by writing poetry about Isabel's beauty in particular. In the present scene, the marquis's recitation is interrupted by a voiceover of Lope reciting the same verses at a slightly slower pace than the marquis. Once both men finish the verses, the marquis approaches Isabel for a kiss on the hand, and the camera dramatically cuts back to an eyeline match of Lope's dissatisfied face, revealing that the scene was internally focalized from his perspective all along. The viewers are intruding, alongside Lope, upon this private moment between the marquis and Isabel. Given the play on focalization, the cut back to Lope's face is presented as equally as a decisive moment as the two previous theater scenes. The diegetic sounds of birds and crickets, not present in the other scenes of nature, add to the isolation of the young poet-lover. For a brief moment he is not surrounded by the sounds of city life or theater life to which he is an active contributor, but he is left to sit in the silence following the recitation of his words appropriated by another. The scene following this one will then more explicitly demonstrate Lope's feelings for Isabel as he jealously inquires about her feelings for the marquis. There is something about this internally focalized scene, however, which speaks to the biopic's larger project: the presentation of the poet as a genius as well as a man with whom the audience can empathize and connect. This sympathetic portrayal is an attempt to humanize the literary icon, and the film does just that when it invites the viewers to share Lope's perspective.

Departures from Historical Accuracy and the Role of Abject Imagery

In addition to using internal focalization to craft the biopic subject, the film *Lope* also deviates from historical veracity at key moments in order to stay true to the film's spirit. One such occasion is the climactic scene near the end of the movie in which Lope accidentally sets fire to Don Jerónimo's theater, an act which will ultimately culminate in his exile from Madrid for eight years.¹⁰ The historical Lope de Vega was in fact convicted of libel against Velázquez and his daughter for circulating poetry which defamed their noble name. The film dramatizes the libelous affair by adding a sword fighting scene which results in the fiery destruction of Velázquez's theater. The decision to fictionalize the event with a fire rather than merely recite the libelous poems is an artistic one based on the idea that it is more important to convey a certain affect to the film audience than to remain historically accurate. As Bingham correctly asserts, "what would be gained in terms of realism (that is, a sense that things do not happen neatly or conveniently in life)

⁸ Again, according to the aforementioned biographers, if various letters and documents from the time period are to be believed, Elena's marriage did not impede the affair between Lope and her. The change in the film seems to be intentional for it allows for a more sympathetic portrait of Lope to emerge, gaining the respect of the spectators.

⁹ Minute 46:35-47:03

¹⁰ Minute 1:13:20-1:16:30

would surely be lost in interest” (9). Because film is an audio-visual medium, a central problem in translating written facts to the screen is how to dramatize activities which may lack inherent visual interest. The film could have shown Lope penning the scathing sonnets, but surely some of the thrill and audacity behind the deed of defaming a nobleman would be lost by just merely showing the act of writing. The fire, however, turns Lope’s daring actions into a visually satisfying performance through the people’s scandalized reaction as well as the physical destruction of the theater space.

Hayden White has explored the dynamics of translating history through visual media in his essay “Historiography and Historiophoty.” He defines the term “historiophoty” as “the representation of history and our thought about it in visual images and filmic discourse” (1193). After he discusses the idea of history as a type of narrative, White urges historians and literary critics to recognize the implicit limitations of traditional history in order to accept that representations of the past can be accomplished in new and different ways, primarily through visual images. He even asserts that film can be superior in regards to certain forms of representation: “It is obvious that cinema (and video) are better suited than written discourse to the actual representation of certain kinds of historical phenomena—landscape, scene, atmosphere, complex events, such as wars, battles, crowds, and *emotions*” (White 1193, emphasis mine). The idea that film can convey emotions in a more realistic manner than written discourse seems to lie at the heart of the biopic project. The various metaphorical dimensions explored through the audio-visual medium can ultimately be more powerful and more interesting than the literal or factual dimensions of a historical figure’s life.

The ways in which the film *Lope* fictionally dramatizes the act of libel can be explored through a closer examination of the technical elements which come together to create this scene. At the end of every theatrical performance in the film, the crowd is shown to applaud Velázquez for his role as theater owner and, therefore, employer of talented playwrights and actors. Lope’s character shows frustration on more than one occasion about the fact that Velázquez essentially takes credit for his artistic creations. This frustration is finally played out in full when Lope’s first original play is performed for a large audience at night.¹¹ The scene’s nighttime setting is important for a couple different reasons. It of course provides the proper setting to carry out the plot line of a fire, for torches must be used in a nighttime performance. The nocturnal setting also heightens the emotions of the scene; shadows and lighting become important factors in highlighting the facial reactions of the crowd in conjunction with sharp camera movements which suggest the chaos of such a scene. As Velázquez receives the praise from the audience, Lope emerges from the shadows of the backstage and enters onto the stage’s brightly lit balcony. The camera rapidly moves from an image of an illuminated Lope to a close-up shot of a horror-stricken Velázquez. The camera then cuts back to an image of Lope playfully saluting the theater owner before creating an eyeline match with Velázquez once again. This time the camera lingers on his face before slowly panning over to Elena’s concerned expression. The facial expressions of both father and daughter are filled with worry, and this worry prepares the viewer to anticipate that Lope’s impending speech will mean nothing good for the two. The film does not leave the viewers to speculate for long whether or not this is indeed true. The first words out of Lope’s lips are “Quiero leer unos versos que dedico a don Jerónimo Velázquez y a su honradísima hija doña Elena Osorio” (*Lope*). The camera immediately cuts over to the two, and bathed by the light of the torches, Elena noticeably twitches before swallowing nervously.

¹¹ That is, the first play that he has penned from scratch. The other performed works were rewrites (with considerable changes) of already existing plays.

The emotional scene now set, the film takes the real life Lope de Vega's sonnet and transforms it into dramatic spectacle. As Lope reads the first line, "Una dama que se vende a quien quiera," (*Lope*) the camera focuses on the smiling face of a woman in the crowd. After the line is recited, her smile slowly fades into a look of astonishment. When the camera next shows Elena, she is wearing the exact same expression of astonishment. The glow of the torch light emphasizes the wateriness of her eyes as she fights back tears. The film then takes the theatrical nature of the performance to the next level when it shows Lope bounding easily from the balcony to the stage where he engages in an intense sword fight with Velázquez's men. The crowd's jeering forms the background sound while the clinking of the swords serves as the punctuating sound. As fire engulfs the stage, the camera makes several extreme close-up shots of the flames. In each instance, the camera motion is shown as unsteady and even suggests the threat of viewers approaching too closely to the flames. After the crowd of spectators has exited the theater, the focus of the soundtrack becomes the crackling and popping sounds of the fire as it feeds on the wooden theater. As the volume of the flame noise increases, the camera zooms back to a final shot of Elena's face. Tears shine on her cheeks, and a reflection of the flames are clearly visible in her pupils. To further emphasize the quick spreading of the fire, the camera makes a series of rapid up and down movements before settling on an extreme close-up of her eyes.

This climactic scene contains the most cinematic moments of the entire film. The effort put into dramatizing the libelous sonnet suggests that the film wishes to place particular importance on this event as perhaps the most defining moment in the protagonist's journey of self-discovery. It marks a moment of heroic courage in which the young Lope decides that he will no longer tolerate anyone taking credit for his creative property. Like the moments emphasized by the external to internal focalization shifts, this fictionalization of a historical event demonstrates the nature of Lope's character as he attempts to gain the objects of his desire: dignity and artistic freedom.¹² The fact that he spurns powerful allies in favor of advancing his own creativity is a romantic ideal that creates a figure with whom the audience will want to empathize with. This empathy is then achieved through the film's use of the abject in its portrayal of Lope.

Abject imagery is present in the film from the beginning. The very first glimpse of Lope that viewers are subjected to is that of a dirty and bloodied man on the ground, who may or may not be alive. Once the camera zooms in, it becomes apparent that the man in question is in fact the battle-worn figure of the film's protagonist. In the next shot, he is shown marching alongside other tired soldiers toward the city of Madrid. Here, images of the exhausted facial expressions are accompanied by a voiceover, a narration of a letter that Lope has written his mother. The letter speaks of triumph and glory claimed in the battlefield, words which contrast sharply with the images of unsteady footfalls and unsmiling faces. This mismatch points to the endearing quality of Lope's character: he does not wish to burden his mother with the truth, even if that means that he is unable to relieve himself emotionally. The grit and sweat so present in this scene will again return later when the film shows images of Lope writing poetry and plays. Though these writing scenes are brief, they offer visually rich images of an artist lost in the process of his creation. As he writes by candlelight, his face is shown to be gleaming with sweat. The camera moves rapidly between his sweaty face and the manic motion of the pen against the page. As Julie Codell points out in her study on the artist biopic, "art-making is coded as obsessive, excremental, mysterious in its origins" (160). Indeed, Lope is often portrayed as a smooth-talking individual with a certain devil may care attitude, but that same Lope is not present when he is creating. The emphasis on the physical manifestation of this mental effort helps to dispel the myth that great writers create

¹² He has formerly articulated his desire to attain these qualities in a conversation with Velázquez.

great works without having to toil over the process. Rather, Lope is shown as a man who also labors and grows exhausted from his labor.

In addition to emphasizing a sort of manic spirit present in the creative process, the abject also emerges as a way of communicating Lope's vulnerability. After setting fire to Velázquez's theater, Lope is caught trying to escape on a ship off the coast of Valencia, and he is then chained to a wagon that carries him back to Madrid to stand trial. Lope's face is shown as oozing a variety of fluids: sweat, tears, blood, and mud. Rather than repel the audience, these images of a physically and emotionally broken man create an image of Lope as vulnerable. This vulnerability allows viewers to empathize with his plight. If, "in biopics, artists cross borders between abject mortal and eternal genius" (Codell 161), this scene is clearly a moment in which Lope has entered into the realm of abject mortal. The physical wear and tear is accompanied by the knowledge that he will soon be tried for libel, a serious crime which could result in several years of imprisonment. The focus returns to his sweaty and unwashed face again when he is shown on the floor of his dirty prison cell. Elena Osorio enters into the cell, and the contrast between her white and unblemished face and Lope's tanned and dirt-streaked one is striking. Despite the fact that Lope is responsible for bringing shame to her name and for burning down her father's theater house, Elena is moved to tears at the abject image of Lope. She is so affected by the weary presence of her former lover that she convinces the judge to reduce Lope's punishment from imprisonment to exile. Elena Osorio is able to physically act on her feelings of empathy, assuaging herself of the emotional weight, and vicariously through her, so is the audience.



Fig. 3. An example of the film's tendency to highlight the abject. Here the dirt and sweat on Lope's face are made to stand out to emphasize physical and emotional distress just prior to his exile from the region of Castile.

While the majority of *Lope* is dominated by an objective and closed-off external focalization on Lope, the internal focalization moments allow the audience momentary access into the playwright's subjective vision. This allows for a type of affective connection between the character and viewer, and the viewer is ultimately compelled to root for Lope throughout the rest of the film, to mourn his setbacks, and to celebrate with him. Although the film can perhaps most accurately be cast as belonging to the genre of dramatic biopic, it is the narrative technique of focalization that seems to stand out as a defining concept capable of addressing the film's real appeal. Historical veracity is sacrificed at certain key moments in order to better elicit the emotional responses from the audience which allow them to see him as a man of integrity who

deserves their sympathy. The humanization of the literary figure is completed by the abject representation of him throughout the film. He is not presented as the great, untouchable literary figure of Spain, perhaps only second in fame to Cervantes. Rather, he is depicted as a vulnerable man with whom the audience can empathize. Throughout the film, viewers can identify with the endearing character of Lope, and these moments of identification make fresh the story and myth surrounding a sixteenth century poet/playwright.

Works Cited

- Bal, Mieke. "Focalization." *Narratology: An Introduction*. Ed. Susana Ortega and José Angel García Landa. New York: Longman, 1996. 115-128.
- Bingham, Dennis. *Whose Lives Are They Anyway?: The Biopic as Contemporary Film Genre*. New Brunswick, NJ: Rutgers UP, 2010.
- Chatman, Seymour. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca, NY: Cornell UP, 1990.
- Chion, Michel. *Audio Vision: Sound on Screen*. New York: Columbia UP, 1994.
- Codell, Julie F. "Gender, Genius, and Abjection in Artist Biopics." *The Biopic in Contemporary Film Culture*. Ed. Tom Brown and Belén Vidal. New York: Routledge, 2014. 159-175.
- Custen, George F. *Bio/Pics: How Hollywood Constructed Public History*. New Brunswick, NJ: Rutgers UP, 1992.
- Deleyto, Celestino. "Focalisation in Film Narrative." *Narratology: An Introduction*. Ed. Susana Ortega and José Angel García Landa. New York: Longman, 1996. 217-233.
- Lope*. Dir. Andrucha Waddington. Hispano Foxfilm, 2010. Film.
- McFarlane, Brian. "Bright Star and Poets in Film: Mad, Bad and Dangerous to Know—but Not Always." *Metro* 164 (2010): 110-115.
- McKendrick, Melveena. *Theatre in Spain, 1490-1700*. Cambridge: Cambridge UP, 1992.
- Rosenstone, Robert A. *History on Film/Film on History*. 2nd ed. New York: Routledge, 2012.
- Verstraten, Peter. "The Visual Narrator and Visual Focalization." *Film Narratology*. Trans. Stefan van der Lecq. Toronto: University of Toronto Press, 2009.
- White, Hayden. "Historiography and Historiophoty." *American Historical Review* 93.5 (1988): 1193-99.