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**A Stage is on Fire:
Isabel of Borbón's Likes and Dislikes of the Spanish Court**

To what extent did the arrival and presence of Isabel of Borbón at the Spanish court encourage the incorporation not only of large machineries but also of fireworks, rivers and fountains? How much her taste for *le ballet de cour* as she was still in France did influence the Spanish Golden Age Theater perception of a *fiesta* as an encounter of choreography, music, painting, literature but also of nature and technology? Isabel's fondness for plays based on mythological fables and her preference for outdoor performances and spectacles that included a combination of fire and water were not a secret. They formed part of an aesthetic that aimed to provide a feast for both sight and intellect. In this presentation, I would argue that this taste was forged at the court of her mother Marie de Medici, where she not only witnessed but also participated in elaborate festivities, such as, the ballet *Le ballet de Madame* known as *The Triumph of Minerva*, staged in 1615 to celebrate the double marriages of the Spanish infant, Ana of Austria, to Louis XIII of France, and of Isabel herself to Philip IV. My argument is divided in two parts. In the first one, I focus on *Le ballet de Minerva* to study the symbolism behind the use of candles and groves. In the second, I analyze *Relación de la fiesta de Aranjuez* to highlight the role that Queen Isabel had in it as director and how her preference for fire and water on stage could have influenced it.

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