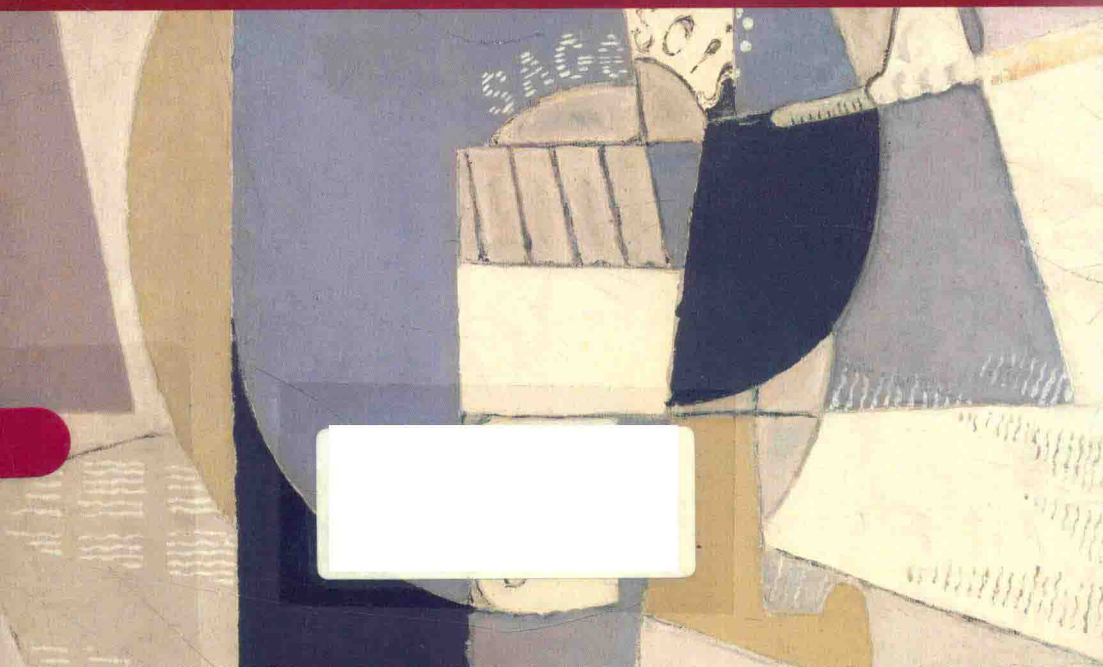




A COMPANION TO
SPANISH WOMEN'S STUDIES

Edited by Xon de Ros and Geraldine Hazbun



A COMPANION TO SPANISH WOMEN'S STUDIES

Edited by
Xon de Ros
Geraldine Hazbun

TAMESIS

© Contributors 2011

All Rights Reserved. Except as permitted under current legislation no part of this work may be photocopied, stored in a retrieval system, published, performed in public, adapted, broadcast, transmitted, recorded or reproduced in any form or by any means, without the prior permission of the copyright owner

First published 2011 by Tamesis, Woodbridge

ISBN 978 1 85566 224 7

Tamesis is an imprint of Boydell & Brewer Ltd
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK
and of Boydell & Brewer Inc.
668 Mt Hope Avenue, Rochester, NY 14620, USA
website: www.boydellandbrewer.com

The publisher has no responsibility for the continued existence or accuracy of URLs for external or third-party internet websites referred to in this book, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

A CIP catalogue record for this book is available
from the British Library

Papers used by Boydell & Brewer Ltd are natural, recyclable products made from wood grown in sustainable forests



Printed in Great Britain by
CPI Antony Rowe, Chippenham and Eastbourne

Colección Támesis
SERIE A: MONOGRAFÍAS, 294

A COMPANION TO
SPANISH WOMEN'S STUDIES

Tamesis

Founding Editors

† J. E. Varey

† Alan Deyermund

General Editor

Stephen M. Hart

Series Editor of

Fuentes para la historia del teatro en España

Charles Davis

Advisory Board

Rolena Adorno

John Beverley

Efraín Kristal

Jo Labanyi

Alison Sinclair

Isabel Torres

Julian Weiss

This book is dedicated to the memory of
Professor Alan Deyermund

ACKNOWLEDGEMENTS

The editors are grateful to the John Fell Fund for its assistance with publication costs.

They would also like to acknowledge financial contributions towards the cost of the illustrations from Birkbeck College, Queen's University Belfast, the State University of New York at Stony Brook and Lady Margaret Hall, University of Oxford.

The editors would also like to thank Maria García Liñeira for help with the index, and Elspeth Ferguson, Vanda Andrews and the editorial team at Boydell & Brewer for their excellent work.

LIST OF CONTRIBUTORS

Professor Nieves Baranda is Catedrática de Literatura Española at the Universidad Nacional de Educación a Distancia, Madrid.

Dr Andrew M. Beresford is Senior Lecturer in the School of Modern Languages and Cultures at Durham University.

Dr Mónica Bolufer is Profesora Titular (Associate Professor) in the Departamento de Historia Moderna at the Universitat de València.

Dr Helena Buffery is Senior Lecturer in the Department of Hispanic Studies, University College Cork, Ireland.

Professor Rosanna Cantavella is Catedrática de Filologia Catalana at the Universitat de València.

Professor Lou Charnon-Deutsch is Professor of Hispanic Languages and Literature at the State University of New York at Stony Brook.

Dr Georgina Dopico-Black is Associate Professor of Spanish and Portuguese at New York University.

Dr Jo Evans is Senior Lecturer in Spanish Film and Literature at University College London.

Dr Carmen Fracchia is Lecturer in Early Modern Spanish Visual Studies at Birkbeck College London.

Professor Margaret Greer is Professor in Spanish at the Department of Romance Studies, Duke University.

Dr Jessamy Harvey is Lecturer in Modern Spanish Literature and Cultural Studies at Birkbeck College London.

Dr Louise M. Haywood is Senior Lecturer in Medieval Spanish Studies at the University of Cambridge and Fellow of Trinity Hall.

Dr Geraldine Hazbun is Lecturer in Medieval Spanish Literature at the University of Oxford and Fellow of St Anne's College.

Professor Susan Kirkpatrick is Professor Emerita at the University of California, San Diego.

Dr Frances Lannon, formerly Fellow and Tutor in Modern History, is the Principal of Lady Margaret Hall, University of Oxford.

Dr Laura Lonsdale is Lecturer in Modern Spanish Literature at the University of Oxford and Fellow of The Queen's College.

Dr Mariana Masera is Investigadora (Senior Research Fellow) in the Centro de Poética del Instituto de Investigaciones Filológicas at the Universidad Nacional Autónoma de México (UNAM).

Dr Roberta Ann Quance is Senior Lecturer in Spanish at Queen's University Belfast.

Dr Xon de Ros is Lecturer in Modern Spanish Literature at the University of Oxford and Fellow of Lady Margaret Hall.

Dr Alexander Samson is Lecturer in Golden Age Literature at University College London.

Professor Alison Sinclair is Professor of Modern Spanish Literature and Intellectual History at the University of Cambridge and Fellow of Clare College.

Professor Joyce Tolliver is Associate Professor of Spanish and Gender and Women's Studies at the University of Illinois, Urbana.

ABBREVIATIONS

ADE	Asociación de Directores de Escena de España
AHLM	Asociación Hispánica de Literatura Medieval
AIH	Asociación Internacional de Hispanistas
ALEC	<i>Anales de la Literatura Española Contemporánea</i>
Alexandre	<i>Libro de Alexandre</i>
ANME	Asociación Nacional de Mujeres de España
AUP	Associated University Presses
BAE	Biblioteca de Autores Españoles
BCom	<i>Bulletin of the Comediantes</i>
BFI	British Film Institute
CEDA	Confederación Española de Derechas Autónomas
CL	<i>Conde Lucanor</i>
CLAMS	Centre for Late Antique and Medieval Studies
CSIC	Consejo Superior de Investigaciones Científicas
CT	Colección Támesis
CUP	Cambridge University Press
EHT	Exeter Hispanic Texts
GRIF	Groupe de Recherche et d'Information Féministes (Brussels)
HR	<i>Hispanic Review</i>
HSMS	Hispanic Seminary of Medieval Studies
IIFV	Institut Interuniversitari de Filologia Valenciana
JHP	<i>Journal of Hispanic Philology</i>
LH	Letras Hispánicas
MLN	<i>Modern Language Notes</i>
MS(S)	manuscript(s)
NC	<i>Nuevo corpus de la antigua lírica popular hispánica (siglos XV a XVII)</i>
NCSRL	North Carolina Studies in the Romances Languages and Literatures
NRFH	<i>Nueva Revista de Filología Hispánica</i>
OUP	Oxford University Press
PFG	<i>Poema de Fernán González</i>
PMHRS	Papers of the Medieval Hispanic Research Seminar
PMLA	Publications of the Modern Language Association of America

PPU	Promociones y Publicaciones Universitarias
PSOE	Partido Socialista Obrero Español
QMUL	Queen Mary University of London
QMW	Queen Mary and Westfield College
RAE	Real Academia Española
SUNY	State University of New York
<i>Talavera</i>	<i>Arçipreste de Talavera / Archpriest of Talavera</i>
UNAM	Universidad Nacional Autónoma de México
UP	University Press
V&A	Victoria and Albert Museum

CONTENTS

List of illustrations	viii
Acknowledgements	xi
List of contributors	xiii
List of abbreviations	xv
Introduction	1
PART I: MEDIEVAL AND EARLY MODERN	
1 Female Foundations in the <i>Libro de Alexandre</i> and <i>Poema de Fernán González</i> GERALDINE HAZBUN	25
2 Desire and Transgression in the Female Voice of Early Popular Lyric MARIANA MASERA	41
3 From Virgin Martyr to Holy Harlot: Female Saints in the Middle Ages and the Problem of Classification ANDREW M. BERESFORD	55
4 Choosing and Testing Spouses in Medieval Exemplary Literature LOUISE M. HAYWOOD	69
5 Through Women's Eyes: The Appropriation of Male Discourse by Three Medieval Women Authors NIEVES BARANDA	81
6 Intellectual, Contemplative, Administrator: Isabel de Villena and the Vindication of Women ROSANNA CANTAVELLA	97
7 Anatomies of a Saint: The Unstable Body of Teresa de Jesús GEORGINA DOPICO-BLACK	109

- 8 Women's Artistic Production and Their Visual Representation in Early Modern Spain 129
CARMEN FRACCHIA
- 9 The Baroque and the Undead: Carnal Knowledge in the Novellas of María de Zayas 143
MARGARET GREER
- 10 Distinct Drama? Female Dramatists in Golden Age Spain 157
ALEXANDER SAMSON

PART II: FROM THE EIGHTEENTH TO THE TWENTY-FIRST CENTURY

- 11 Conversations from a Distance: Spanish and French Eighteenth-Century Women Writers 175
MÓNICA BOLUFER
- 12 What They Saw: Women's Exposure to and in Visual Culture in Nineteenth-Century Spain 189
LOU CHARNON-DEUTSCH
- 13 Luxurious Borders: Containment and Excess in Nineteenth-Century Spain 211
ALISON SINCLAIR
- 14 Women as Cultural Agents in Spanish Modernity 227
SUSAN KIRKPATRICK
- 15 Politics and the Feminist Essay in Spain 243
JOYCE TOLLIVER
- 16 The Theatricalized Self: Women Artists in Masquerade from 1920 to the Present 257
ROBERTA ANN QUANCE
- 17 Gender and Change: Identity and Reform in the Second Republic 273
FRANCES LANNON
- 18 Invisible Catalan(e)s: Catalan Women Writers and the Contested Space of Home 287
HELENA BUFFERY AND LAURA LONSDALE
- 19 The Mother and the Nation: Reading Contemporary Women's Autobiographies 301
XON DE ROS
- 20 Tropes of Freedom: Spectacular Eroticism and the Spanish New Woman On-Screen 317
JESSAMY HARVEY

21	Almodóvar's 'Others': Spanish Women Film-Makers, Masquerade, and Maternity JO EVANS	329
	Works cited	343
	Index	395

LIST OF ILLUSTRATIONS

Women's Artistic Production and Their Visual Representation in Early Modern Spain

- Plate 1 Luisa Roldán, *The Virgin and Child with St Diego of Alcalá*, 1690–95. ©Victoria and Albert Museum, London (V&A: 250–1864).
- Plate 2 José Ribera, *Assumption of Mary Magdalene*, 1636. Museo de la Real Academia de Bellas Artes de San Fernando, Madrid.
- Plate 3 Sofonisba Anguissola, *Self-Portrait at the Easel*, c.1556. Castle Museum, Lancut, Poland.
- Figure 1 Bartolomé Esteban Murillo, *Spring as a Flower Girl*, 1660–65. By permission of the Trustees of Dulwich Picture Gallery, London. 136
- Figure 2 Diego Velázquez, *Kitchen Maid with The Supper at Emmaus*, c.1620. Courtesy of the National Gallery of Ireland, Dublin. 138
- Figure 3 Sofonisba Anguissola, *Isabel of Valois*, 1565. Museo Nacional del Prado, Madrid. 140

What They Saw: Women's Exposure to and in Visual Culture in Nineteenth-Century Spain

- Plate 4 Page from a woman's album. Purchased at Paperantic Madrid. VII Salón del Coleccionismo. 11 November 2007.
- Plate 5 Dance card. Biblioteca Nacional, Madrid, Ephemera Collection, Catalogue 13-C, no. 3.
- Plate 6 Calendar advertisement for Comercio José Ovelar. Biblioteca Nacional, Madrid, Ephemera Collection, Catalogue 36, no. H-12.
- Figure 1 Fashions: 194
- 1A 'Traje de exposición', *Moda Elegante*, 52 (14 April 1893), p. 159.
- 1B 'Abrigo de terciopelo', *Moda Elegante*, 51 (6 October 1892), p. 435.
- 1C 'Sombrero de visita', *Moda Elegante*, 49 (14 January 1891), p. 13
- 1D 'Toque de paja', *Moda Elegante*, 58 (30 March 1899), p. 133.

Figure 2	Woman riding in her tilbury, <i>Blanco y Negro</i> , 7 (21 June 1891), cover.	196
Figure 3	Illustration from a chapbook of 1875, <i>El amigo de las niñas</i> , by Leopoldo Delgrás (Madrid: Librería de Hernando), p. 5.	199
Figure 4	Postcard. Author's private collection.	201
Figure 5	Advertisements for health and beauty products:	202
5A	<i>Ilustración Española y Americana</i> , 33.18 (15 May 1889)	
5B	<i>Ilustración Española y Americana</i> , 30 (several weeks running, 1896)	
5C	<i>Moda Elegante</i> , 50 (7 April 1893), p. 156.	
Figure 6	Holy picture. Private collection of Antonio Soler Segarra and María Amparo Castillo Martí.	206

The Theatricalized Self: Women Artists in Masquerade from 1920 to the Present

Plate 7	Cover of <i>La garzona</i> , by Victor Margueritte, Madrid, 1924(?) Courtesy of the Biblioteca Nacional, Madrid.	
Plate 8	<i>El niño la está mirando</i> (1996) by Ouka Leele (© Bárbara Allende). Courtesy of the artist.	
Plate 9	<i>Semilla</i> (1993) by Ouka Leele (©Bárbara Allende). Courtesy of the artist.	
Figure 1	'Sala' (or 'Sala Federal'), <i>Horizonte</i> , no. 2 (Madrid, 1922), by Norah Borges. © Heirs of Norah Borges.	264
Figure 2	'Norah Borges en el living de su casa', 1930 (from Martínez Quijano 1996: 78). Reprinted by permission of the heirs of Norah Borges.	267
Figure 3	'Guillermo de Torre en el living de su casa', 1930 (?). Frontispiece in Torre [1925] 2000. Reprinted by permission of the heirs of Guillermo de Torre.	268

Plates are between pages 272 and 273

INTRODUCTION

In 1978 Beth Miller, editor of the pioneering volume *Women in Hispanic Literature: Icons and Fallen Idols*, complained about the apparent lack of interest in women's studies among hispanists, claiming that 'it was impossible in 1976 to find substantial articles in print applying new feminist perspectives in our field' ([1978] 1983: 25), and hoping that her publication would act as a stimulus for more work in the field. Her call was not unheeded. Three decades later there is an extensive body of scholarship devoted to women's experiences, their historical contexts and their creative works. The substantial bibliography at the end of this Companion is illustrative, if by no means exhaustive. It encompasses work done in a broad variety of disciplines drawing on a range of critical and theoretical models from a feminist perspective, and attests to the fact that women's studies has become a distinct area of studies within hispanism and part of the academic curriculum in many graduate and postgraduate programmes.

Women's studies originated in the humanities as an initiative of the Modern Language Association in 1970 and its development as an academic subject has been informed by the debates in feminist theory. It set out to offer a new form of criticism that draws from other disciplines and whose primary analytical category is gender, understood as a social and cultural construction that reflects and determines differences in power and opportunity, while also considering other determining influences such as class, nationality, religion, sexuality, ethnicity and race that inflect women's experiences and practices.

Critical attention was first directed to images of women in literature and culture, exposing the ideology of patriarchy, with its attendant subordination of women, behind textual versions of the feminine. Alongside the critical revision of the literary canon, research was applied to the rediscovery of a lost tradition, or counter-tradition, of women's writing, seeking for patterns of continuity in themes and preoccupations, and focusing on women's responses to patriarchy – a practice that was termed gynocriticism by Elaine Showalter. Although women's studies first emerged as a discipline in Anglo-American academia, French feminist theory, in the work of Julia Kristeva, Hélène Cixous, and Luce Irigaray, has since the 1980s played a crucial part in offering feminist critics a new conceptualization of the rela-