

la escena con la que se abre el libro), a pesar de que la lucha de Leonor no sea necesariamente la suya. El proceso de concientización de Leonor queda plasmado a través de sus palabras y aventuras, permitiéndonos a los lectores un atisbo no sólo en la fascinante vida de Leonor Esguerra, sino también en los recovecos de una parte celada de la historia de Colombia, necesaria para tener una visión más informada de la complicada situación política y social de una Colombia del siglo XX.

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DuPont, Denise. *Writing Teresa: The Saint from Ávila at the fin-de-siglo*. Lewisburg: Bucknell UP, 2012. 296 pages.

In *Writing Teresa: The Saint from Ávila at the 'Fin-de-Siglo'* Denis DuPont addresses a lacuna in Spanish history and letters by studying the pervasive presence of Santa Teresa de Jesús in the writings of Leopoldo Alas (Clarín), Emilia Pardo Bazán, Miguel de Unamuno, José Martínez Ruiz (Azorín), and Blanca de los Ríos. More specifically DuPont explores how these turn-of-the-century writers employ the Spanish saint to conceptualize and promote ideas that were important to them personally and politically. Their shifting notions of Teresa are examined as a reflection of the evolution and paradoxical nature of their own beliefs, as well as of the changing historical times. DuPont ties the resurgence in interest in Santa Teresa to several factors such as the 1882, 1914, and 1922 centennial celebrations of Santa Teresa's death, beatification and canonization respectively, her importance as a figure of national pride at a time when Spain was losing or had lost the last vestiges of its American empire, continued conflicts between science and religion, feminism and its opposition, and modern society's nostalgia for faith, mystery and miracles. In DuPont's words: "Teresa could act, at the end of the nineteenth century, as a symbol for mysticism in its historical context, neomysticism as a rejection of positivism, disavowal of the present in general, resistance to the diagnosis of hysteria by way of an empowered, self-generated, self-analyzing discourse, and new currents in feminism" (9). DuPont dedicates each of the individual chapters exclusively to one of the five aforementioned authors and his/her portrayal of the Spanish saint.

DuPont opens her discussion of the topic in chapter one by exploring Leopoldo Alas's constantly evolving vision of the Spanish saint. She relates Alas's earlier and less favorable portrayals of Santa Teresa to his religious skepticism and his negative view of women writers. The young Clarín generally associates mysticism with irrationality, superstition, and reactionary politics. A change in Alas's views, however, can already be seen in *La Regenta* where, although the protagonist's mysticism is portrayed as hysteria, the novel always maintains a distinction between true mysticism and hysteria, a distinction that the protagonist herself comes to recognize in the end. After the publication of *La Regenta*, Alas comes to treat the Spanish saint with greater admiration and respect. In "Superchería" he connects Teresa with youth, faith, rational spirituality and a positive maternal figure, and in "La leyenda de oro" he reconfigures the roles of confessant and confessor in a positive light, and suggests a

way of reading and appreciating saints' lives without the risk of falling into hysteria. For the cultural project of nation formation Clarín turns to Gabriela Cuninghame Graham whose biography of Santa Teresa steers away from the two extremes of religious orthodoxy and complete scientific skepticism and therefore holds the promise of using the national saint to bring together a culturally divided nation.

In chapter two DuPont divides Emilia Pardo Bazán's writings on Teresa de Jesús into four stages. The first includes *San Francisco de Asís (siglo XIII)* and her "Apuntes autobiográficos." In these works the Galician author draws a parallel between herself and the Spanish saint as a female intellectual and writer, and as a woman who is excluded from male intellectual circles and turns to mysticism and solitary study. The second period covers Pardo Bazán's essays from the 1890s and coincides with her feminist phase. Here Pardo Bazán politicizes Teresa by holding her up as a role model for women writers and social activists and connects the Spanish saint to average women by stressing her "health and normality" (92). Pardo Bazán also underscores Teresa's role as a teacher in order to validate women's inclusion in the professional world. The third phase comprises the late novels *La quimera* and *Dulce dueño* where Santa Teresa is associated with the female characters Clara Ayamonte (*La quimera*) and Lina Mascareñas (*Dulce dueño*), both exceptional women who narrate their own experiences and use mysticism as a means of justifying their withdrawal from society. The final stage uses references to Santa Teresa to envision female communities. Chapter three opens with exchanges between Alas and Unamuno regarding Santa Teresa de Jesús. While Unamuno is consistent in his praise for Teresa's "forcefulness, persistence, and indomitable will" (131) throughout his writing, other elements of his portrayal of her life and works change and even contradict each other. While in *En torno al casticismo* Unamuno negatively associates Teresa with Spanish traditionalism and lack of political engagement, in *La vida de Don Quijote y Sancho* he exalts her irrationality, although expressing some reservations about her break with the traditional female role. When Teresa appears again in *Del sentimiento trágico de la vida*, she is noted for preserving her writing self even in her union with God, yet at the same time portrayed as selfish for not embracing the maternal role within the family, a criticism that also appears in *La tía Tula*. In *Teresa*, however, she is domesticated and idealized into a saintly pair and ideal poetic family and in *La agonía del cristianismo* she escapes the problematic question of parenthood altogether. Teresa is given representation in *San Manuel Bueno, Mártir*, through Ángela, protagonist, narrator and competing author with Unamuno himself. In his last articles dealing with Teresa de Jesús, Unamuno presents her as an embodiment of an ideal of political freedom.

Chapter four discusses José Martínez Ruiz's communications with both Clarín and Pardo Bazán about Santa Teresa. Both authors encourage Azorín to pursue his interest in scholarly monasticism, his nation's cultural history, and Santa Teresa. In his early essays and first novel, *La voluntad*, Azorín emphasizes Santa Teresa's determination in the face of obstacles, and describes her as feminine ideal and embodiment of a Castilian essence. He also compares Teresa to himself and other writers in order to explore questions of style, the writing process,

the pursuit of fame, and the literary critic's role as interpreter of the nation's classics. Azorín continues to examine the question of Teresa's style and the role of the critic in *Una hora de España*, representing her as unable to communicate without an interpreter-savior, an idea he elaborates on more in *Félix Vargas (El caballero inactual)*. In his later novels, *Superrealismo* and *Capricho*, Azorín uses Santa Teresa to explore the divide between the unspoken mystical experience and the spiritual experience conveyed through writing. After the Civil War, Azorín contemplates his ineffectiveness at representing the saint and agrees to step aside and let other writers take up the task. After that, references to Santa Teresa disappear from his works.

In Chapter five Dupont looks at representations of Santa Teresa in the work of the author, literary critic, and Catholic feminist, Blanca de los Ríos. In her essay "Santa Teresa," De los Ríos argues that Teresa's writings feminized and poeticized the rough Castilian language and effectively conveyed the spirit of the sixteenth century. As metaphorical mother of the Castilian language, Teresa is credited with having engendered *Don Quijote* and other Spanish classics. The same year this essay was published, 1907, she publishes her first novel, *Las hijas de don Juan*. The central character of the novel, a decadent Don Juan who fails in his role as father, contrasts markedly with the figure of Teresa as mother of Spanish letters. In subsequent works De los Ríos continues to exploit the idea of Santa Teresa as mother of Spain's artistic tradition in order to simultaneously opening up new spaces for women as writers, intellectuals and activists and to make her feminist ideas more appealing to conservative readers through the use of a canonized saint and the evocation of motherhood. In the 1920s De los Ríos advocates more openly for the feminist cause, even employing the terms *feminismo* and *feminismo tere-siano* and quoting Santa Teresa's disciples regarding men's fears of educated women. Finally, citing Santa Teresa's role as a legislator within the Carmelite order, and Pope Leo XIII's praise for her in this role, De los Ríos evokes Teresa in her essay "Las mujeres españolas en 1926" in order to argue for an end to legal discrimination against women.

DuPont's book is an invaluable contribution to turn-of-the-century Spanish literary and cultural history. Drawing from a wide array of sources, DuPont brings to light an enormous amount of information on a topic that has not received in-depth attention until now: why the fascination with Santa Teresa at the turn of the century? Informed by a thorough knowledge of the works and biographies of the authors she studies, DuPont effectively contextualizes both, making connections to contemporary cultural debates and showing the relationships between the various works, and even between the authors themselves. She uses a variety of literary and non-literary texts to create an intriguing intellectual dialog between five important turn-of-the-century writers and thinkers. This book does not set out to engage with contemporary theory or provide in-depth analyses of particular literary works, but rather to draw on history and the written word to reveal how Teresa's life and works were used to conceptualize and promote diverse and even contradictory ideologies and agendas. *Writing Teresa* should be of special interest to those studying questions of gender in late nineteenth- and early twentieth-century Spain. Not only does it explore the historical phenomenon of diagnosing female mysticism as hysteria, but it also elucidates how two female authors, Emilia Pardo

Bazán and Blanca de los Ríos, used Teresa to introduce their feminism to the nation and to frame their own efforts to defy societal conventions. Yet, as DuPont states in her conclusion, all of the writers she studies, male and female, defied orthodoxy and used the Spanish saint “to negotiate alternative spaces for innovative subjectivities” (270).

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Gaspar de Alba, Alicia y Alma López, eds. *Our Lady of Controversy. Alma López's Irreverent Apparition*. Austin: University of Texas Press, 2011. 322 pp.
***I (heart) Lupe*. Alma López. Film. 46 min.**

La antología *Our Lady of Controversy* ofrece al lector una minuciosa exploración crítica de la polémica en torno a la obra *Our Lady* de la artista chicana Alma López presentada en la exhibición *Cyber Arte: Tradition Meets Technology* en el 2001. Esta exhibición tuvo lugar en el Museo Internacional de Arte Folk de Santa Fe, Nuevo México y reunió a cuatro artistas chicanas cuya obra abordaba una iconografía tradicional a través de la tecnología: Teresa Archuleta-Sagel, Elena Baca, Marion C. Martínez, de Nuevo México, y Alma López de California. El *collage* digital *Our Lady* articulaba una relectura de la virgen de Guadalupe a partir de un imaginario feminista, situación que generó una serie de fuertes protestas por parte de la comunidad hispana de Nuevo México y la iglesia católica. El libro cuenta con once ensayos y un breve documental producido por Alma López, *I (heart) Lupe*, que ahondan en la controversia alrededor de *Our Lady*, desentramando un complejo entretejido cultural que trasciende los límites locales.

La iconografía de la virgen de Guadalupe y la diversidad de significados producidos en las diferentes esferas en las que ha circulado, es el punto de partida de la antología. Desde disciplinas tan diversas como la historia universal o la historia del arte, los ensayos desmantelan los opuestos binarios sobre los que se desarrolló la controversia a partir de una variedad de aproximaciones teóricas, como el colonialismo y la crítica *queer*. Desde la introducción, a cargo de Alicia Gaspar de Alba, se deja claro que, no obstante el uso de la imagen de la virgen en contextos como el activismo político o el consumo comercial, existe un significado hegemónico encarnado en el dominio patriarcal y heteronormativo del catolicismo. *Our Lady* reta este significado porque desestabiliza la identidad y sexualidad femeninas ancladas en la reproducción y la sumisión a dicho orden. Gaspar de Alba califica la controversia como una “aparición irreverente” de *Our Lady* y Alma López en Nuevo México, idea que retoma más adelante en su ensayo “Devil in a Rose Bikini: The Second Coming of Our Lady in Santa Fe”, en el que afirma que lo irreverente de esta nueva aparición de la virgen de Guadalupe, ya que la primera fue la de Juan Diego en el Tepeyac, surgió del ojo del creyente; es decir, de la interpretación del simbolismo de la virgen en el *collage*. *Our Lady* recupera elementos relacionados con la aparición y la imagen tradicional, como las rosas y el manto de estrellas,