



Master of Female. *Saint Mary Magdalene at her writing desk.* (Circa 1500)

Feministas Unidas, Inc.

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Message from the Editor

Estimados miembros de *Feministas Unidas, Inc.*, espero que el nuevo año nos brinde salud, felicidad, paz, tolerancia, comprensión, sabiduría y nuevos proyectos que nos interesen, nos inspiren y nos hagan crecer tanto a nivel profesional como personal.

Deseándoles todo lo mejor para el 2016, las saluda cordialmente

Maria Alejandra Zanetta
The University of Akron

Maria Alejandra Zanetta, Editor for *Feministas Unidas, Inc* is a professor of Spanish Literature and Culture at The University of Akron. Her current research focus is on the artistic and literary production of Spanish avant-garde women painters and poets. She is also the chair of the Department of Modern Languages at the University of Akron.

Message from the President

Estimad@s soci@s de *Feministas Unidas, Inc.*,

Recientemente, fui a Austin, Texas para participar en el congreso anual de MLA. Primero, participé en la reunión del Women's Caucus for the Modern Languages donde presenté el premio para el ensayo del estudiante graduado. Este año Vera Coleman, de Arizona State University, ganó con su ensayo, "El huso en el centro del universo: el entrelazamiento cuántico en la poesía visual de Cecilia Vicuña." ¡Felicitaciones, Vera!

Además, convoqué el panel de *Feministas Unidas, Inc.* donde un público de aproximadamente 40 personas y yo escuchamos muy admirables presentaciones de Oswaldo Estrada, Adriana Martinez-Fernandez, Kathryn Anne Everly y Pilar Martinez-Quiroga.

Les agradezco mucho su participación y espero verlos en otros congresos. Además, decidimos el tema del panel del próximo MLA (Philadelphia; 5-8 de enero de 2017): **"Los feminismos y los estudios de géneros que cruzan fronteras."** Pueden leer la llamada más minuciosamente en la página 42 de esta publicación. Por favor, difundan esta llamada entre sus colegas y llévenla a los congresos para difundir.

Después del panel, convocamos la reunión anual de *Feministas Unidas, Inc.* Este año, como el anterior, hablamos de la necesidad de aumentar la membresía. Una de las ideas que sigue surgiendo es la de ofrecer una membresía gratis para l@s estudiantes del doctorado. Además, hablamos mucho de nuestra red de soci@s y la importancia de nuestro grupo en fomentar las investigaciones de la producción cultural del mundo hispano de nuestr@s soci@s y ofrecer nuestro apoyo en todas las etapas de la vida académica. Por eso, les pido que traigan el formulario de membresía cuando vayan a los congresos este año. Hablen del grupo y nuestra importancia en la vida académica de nuestr@s soci@s y cómo el grupo puede ayudar a tod@s en cualquier etapa de su carrera.

Gracias a la iniciativa y dedicación de [Candyce Crew Leonard](#), *Feministas Unidas Inc.* tiene ya su propia página en Facebook. The link to our Facebook page is <https://www.facebook.com/founded1979/?fref=ts>
¡Por favor visítenla y propágúenla entre sus colegas, estudiantes y amigos!

Asimismo quisiera felicitar a Vera Coleman, estudiante de doctorado en La escuela Internacional de culturas y letras de la Universidad Estatal de Arizona por haber ganado el premio en la Decimotercera Competencia de Ensayos graduados organizada por *Feministas Unidas*. El título de su ensayo es "El huso en el centro del universo: el entrelazamiento cuántico en la poesía visual de Cecilia Vicuña." ¡Enhorabuena Vera!

También aprovecho para anunciar que se ha abierto la convocatoria para **La Decimocuarta Competencia de Ensayos graduados** y que el plazo para enviar los ensayos es el 15 de Octubre del 2016. Encontrarán la convocatoria completa en la página 8. ¡Por favor circulen la convocatoria entre sus estudiantes graduados!

Finalmente, quiero recordarles que ya es hora para renovar su membresía. No cuesta mucho e incluye *Ámbitos Feministas* y una red de soci@s dedicad@s al estudio de las obras producidas por mujeres del mundo luso-hispano y dedicad@s a l@s mism@s soci@s que estudian estos textos.

¡Nos vemos por los congresos!

Rebecca Ulland
Feministas Unidas, Inc. Presidenta
Northern Michigan University
rulland@nmu.edu

Rebecca Ulland, President of *Feministas Unidas, Inc.*, is an Associate Professor of Spanish in the Department of Modern Languages & Literatures at Northern Michigan University. She has been a member of *Feministas Unidas, Inc.* for over ten years and a panelist in the *Feministas Unidas, Inc.* session at the South Atlantic Modern Language Association (2007, 2011). Additionally, she served, on several occasions, on the selection committee for the *Feministas Unidas, Inc.* graduate student essay prize. Her scholarship includes publications and research on post-dictatorship fiction from Argentina.

Message from the Book Review Editor

Estimad@s soci@s de Feministas Unidas, Inc.:

Es para mí un placer comunicarme con tod@s vosotr@s para comentar el tremendo éxito de la sección de reseñas en esta nueva etapa del *newsletter*. Desde aquí mi agradecimiento a l@s reseñador@s, a l@s autor@s que me han enviado sus libros, a las editoriales que responden eficazmente a mis pedidos de novedades, y a mi asistente, Jennifer Byron, por su rapidez en la edición de las reseñas. A tod@s, muchas gracias.

Para que la sección pueda seguir funcionando así de bien, por favor no se olviden de mandar sus nuevos libros a la dirección postal de mi universidad.

Saludos cordiales,

Carmen de Urioste-Azcorra
Feministas Unidas, Inc. Book Review Editor
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Carmen de Urioste-Azcorra, Book Review Editor for *Feministas Unidas, Inc.*, is a professor of Spanish Literature in the School of International Letters and Cultures at Arizona State University, where she has served as Spanish Graduate Representative (2008-2011). She has taught Spanish and Spanish literature at the Center for Cross-Cultural Study and Gettysburg College. Her research focus is on contemporary Spanish literature, particularly on post-Franco Spain (from 1975). She served as editor of *Letras Femeninas* (2005-2014) and is the director of the Spanish Language, Literature and Culture Program (Seville).

Board Elections:

Dear Members of *Feministas Unidas, Inc.*:

We need to hold elections for four Executive Board positions: **Vice-President, Treasurer, Secretary** and **Newsletter Editor** for the **two academic year term of 2017-2018. Ballots will be distributed in April. Nominations will be due March 1**

The Vice-President shall act as president in the absence of the President; shall carry out directive tasks assigned by the President and/or Executive Committee; shall become the President in the year following the two-year term as Vice-President.

The President shall preside at the Annual Meeting and shall call meetings of the Executive Committee; shall have the authority to appoint ad hoc committees to carry out specific projects or resolve specific problems; shall delegate the work of the membership body and the Executive Committee. The President shall see that elections are called and carried out according to the provisions of these By-Laws.

The Newsletter Editor shall compile, organize and submit for publication the *Feministas Unidas, Inc. newsletter*, which, according to the Library of Congress description is published online biannually, in February and October.

All active members are invited to consider nominating themselves to serve on the Executive Board. Self-nominations are due by _____.

Please send an e-mail self-nomination to: Cynthia.Tompkins@asu.edu, Secretary of Feministas Unidas, Inc. and Hilda Chacón, hchacon6@naz.edu, Vice presidenta de Feministas Unidas, Inc. In this email, please include the following:

-Subject Header: "Self-Nomination" -Body of Email Line 1: Your name -Body of Email Line 2: The position being considered (Vice-President or Editor/s) -Body of Email Line 3: A brief statement

Thank you for considering this call to serve!

Rebecca Ulland, *Feministas Unidas, Inc.* President

13TH FEMINISTAS UNIDAS GRADUATE STUDENTS 2016 ESSAY PRIZE WINNER :

The Executive Committee of *Feministas Unidas Inc.*, an allied organization of the MLA, is pleased to announce the winner of the 13th Feministas Unidas Graduate Students Essay Contest: **Vera Coleman**, Ph.D. candidate in the School of International Letters and Cultures at Arizona State University-Tempe, for her essay "El huso en el centro del universo: el entrelazamiento cuántico en la poesía visual de Cecilia Vicuña." Congratulations!

In addition, we would like to announce a call for papers for the **14th Annual Feministas Unidas Essay Prize Competition for Graduate Students 2017**. This Prize is awarded for an outstanding unpublished essay on feminist scholarship on women in the field of literature, the arts, filmmaking, Transatlantic studies or cultural studies in the areas covered by our organization's mission: Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic Studies.

The purpose of the essay prize is to promote feminist scholarship by those who are entering our profession and are currently graduate students. The prize is the product of collaboration between **Feministas Unidas** and the **Asociación Internacional de Literatura y Cultura Femenina Hispánica** ([AILCFH](#)). The selection committee is drawn from officers and members of *Feministas Unidas* and the editorial board of **Letras Femeninas**. *Feministas Unidas* reserves the right not to award the prize in a given year.

Award: \$250 and publication of the essay in the the journal *Letras Femeninas*. The author of the winning essay must be a member of the *Asociación Internacional de Literatura y Cultura Femenina Hispánica* (AILCFH) at the time of publication of the essay. Winning essay will receive corresponding editorial comments from competition readers as well as from *Letras Femeninas* Editors. Essays will be published one year after acceptance.

Eligibility: Graduate students who are **current or new members of *Feministas Unidas*** are eligible to submit their original research for the prize.

Guidelines:

- An unpublished paper
- Length: 18-25 pages, double-spaced, including notes and works cited
- Format: MLA style. Prepare the manuscript according to instructions for "Anonymous Submissions"
- Languages: Spanish or English
- Deadline for submission: October 15, 2016

Items to be submitted electronically:

- Cover page w/author's name, title of essay, institutional affiliation, 200-word abstract
- Essay (w/no identifying information [name, affiliation, etc.]).
- Author's c.v.

Submit all materials as an e-mail attachment to:

Hilda Chacón

Feministas Unidas, Inc. Vice Presidenta
Nazareth College
4245 East Avenue Rochester, NY 14618

hchacon6@naz.edu

Focus on the Profession: “Entrevista a Shirley Mangini” por María Alejandra Zanetta.

MAZ: ¿Cómo surgió en usted el interés por la literatura y la cultura española en general y la obra de escritoras mujeres en particular?

SM: Como empecé a estudiar la lengua castellana a los catorce años en Jr. High School, y me fue fácil y divertido (porque hablábamos italiano en casa), seguí con ello en la escuela secundaria, y luego en varias universidades, ya por supuesto con cursos de literatura española y latinoamericana. Como seguía muy entusiasmada, decidí estudiar una maestría y eso me llevo a hacer el doctorado en Literatura Hispánica. Puesto que estaba rodeada de profesores hombres, los temas para la tesis y la disertación que me sugerían eran sobre literatos hombres. Fue solo cuando estaba de profesora en la Universidad de Yale, que tuve la oportunidad de ingresar en el grupo de *Women’s Studies*, y de crear unos cursos sobre la mujer española. Allí descubrí que en los años veinte y treinta había habido unas mujeres sorprendentes que ejercieron de maestras y funcionarias, que escribían y pintaban, etc. y luego que había mucha actividad entre ellas en instituciones como el Lyceum Club, la Residencia de Señoritas, el Spanish Institute, y que aquellos foros abrieron el mundo para las mujeres que anteriormente habían estado en la sombra. Sobre todo, empecé a investigar el tema de las mujeres políticas que surgieron a raíz de los años de la República y la Guerra Civil. Para mi sorpresa, y la de muchos investigadores españoles y de fuera, casi todas estas mujeres luego desaparecieron de los anales de la historia española, porque con la dictadura franquista, fueron encarceladas, se fueron al exilio, o simplemente por miedo, se silenciaron ellas mismas bajo la feroz represión del franquismo. Entonces empecé mi tarea para rescatarlas del olvido, tarea que sigo hoy día, aunque ya, por supuesto, hay muchos investigadores que lo están haciendo, y muy bien.

MAZ: Usted menciona las clases de *Women’s Studies* como un factor decisivo en la dirección que luego tomó su investigación. ¿Le parece que el papel de programas como los Estudios de la Mujer siguen siendo tan relevantes como en el pasado, o ya no tanto pues los aportes de las mujeres a la cultura ya han pasado a ser parte del canon que se estudia en todas las universidades?

SM: Cuando yo empecé con *Women's Studies* en Yale a principios de los años 80, todavía era algo bastante nuevo. Yo había sido educada por hombres académicos—que enseñaban cursos sobre hombres—y mis colegas en Yale eran todos hombres. Estos se resistieron a que yo me apuntara a *Women's Studies* y crearon toda clase de obstáculos para que no lo hiciera. Pero intervino el decano, y al final pude integrarme al grupo. Fue para mí extremadamente importante porque me abrió un mundo nuevo. Estábamos encargadas de crear cursos sobre la mujer (en nuestros respectivos campos). Hoy día ya no creo que haya tanta resistencia y que todas las mujeres y hombres feministas que enseñan incorporan lo que aprendieron a sus cursos.

MAZ: Su libro *Recuerdos de la resistencia* se adelanta tanto al surgimiento de los estudios culturales y no únicamente literarios así como también a la necesidad de recuperar la memoria de los olvidados que se hizo ley en 2007 a partir de la Ley de la Memoria Histórica. ¿Qué la motivó a embarcarse en este proyecto? ¿Piensa que este tipo de proyectos aún son necesarios a pesar de que en los últimos años ha habido numerosos estudios y artefactos culturales que recuperan la voz de los perdedores?

SH- Mucho de lo que digo en la primera pregunta contesta a ésta. Aunque hay mucha actividad en este aspecto hoy día, creo que siempre hay más que descubrir, ya que los archivos solo en los últimos años han sido abiertos. Y puesto que se destruyó o se escondió mucha documentación sobre la represión y asesinato de españoles, no hay duda de que todavía se están encontrando cosas en muchos rincones de España. Claro que con la muerte de casi todos los que protagonizaron la Guerra, ahora es más difícil encontrar testimonios vivos.

MAZ: Su último libro, *Maruja Mallo and the Spanish Avant-Garde/Maruja Mallo y la vanguardia española*, además de ser una de las biografías más completas y mejor investigadas sobre esta pintora, ofrece una visión muy completa del panorama cultural de la época. ¿Por qué, de todas las mujeres de la vanguardia española, decidió escribir un libro únicamente sobre Mallo?

SM: Mallo se me presentó como un ser único entre todas las modernas. Se atrevía a moverse entre hombres, hacerse amiga o amante de ellos; tenía la confianza en su talento y

su originalidad, y rompió todos los esquemas patriarcales. Sus transgresiones no siempre le sirvieron, ya que la criticaban ferozmente desde todos los lados, pero no se echó para atrás. Quizá lo que más me fascinó fue que tuvo una voluntad de llegar a la cima de la fama (cosa que no fue totalmente posible para ella, ni para muchos otros que huyeron del país durante o después de la Guerra), aunque simultáneamente guardaba para sí una vida privada, misteriosa, que creo que nadie ha podido penetrar.

MAZ: ¿Qué legado tanto a nivel personal como profesional le ha dejado el haber estudiado tan a fondo la vida y la obra de esta maravillosa artista?

SM: En principio, descubrí el arte. Quiero decir que había estudiado el arte en algunos cursos, y siempre me había interesado ir a museos pero para entender el papel de Maruja en la historia del arte, tuve que educarme, y aprender a “ver”, el arte, cosa que es muy distinta a “mirar” el arte. Luego también descubrí que al adentrarme en la vida y la obra de una sola persona causaba un efecto muy extraño. Te hace adueñarte de esa persona en cierto modo, de estar pensando cosas como: ¿Qué diría o haría Maruja sobre esto o aquello? O quizá sería más bien que Maruja se adueñó de mí...

MAZ: ¿En qué proyectos de investigación está trabando actualmente? ¿Qué la ha llevado a investigar estos temas y en qué se basa, según su opinión, su importancia?

SM: Bueno, tengo un proyecto que me encanta pero que no sigo de modo constante (sobre gastronomía), porque me encargan otros ensayos. Últimamente me he ocupado mucho de otra María, la Zambrano. Concretamente, de sus ensayos sobre la Guerra Civil, y de sus relaciones intelectuales con otras “modernas”. Temas muy apasionantes, porque es una mujer que no sólo fue brillante y sorprendentemente original en su concepto de “la razón poética”—que iba en contra de la filosofía del indisputable maestro Ortega y Gasset—sino que también fue una mujer muy complicada y con una vida fascinante, pero trágica, con una humanidad enorme, y una voluntad de sobrevivir para contar las injusticias infligidas al pueblo español.

En cuanto a la gastronomía, un tema que me apasiona en general, estoy escribiendo un manuscrito sobre los gastrónomos que publicaron libros de cocina a principios del siglo XX, concentrándome en Emilia Pardo Bazán, que publicó dos libritos muy diferentes entre sí, uno sobre la comida española y otra sobre la comida española con una fuerte influencia

francesa. Entre los “cocinólogos/gourmands” hubo un diálogo que se encuentra en sus libros que sugiere la frágil identidad de España ante su pobreza, y otros complejos de inferioridad comparada con la del país vecino, más moderno y más sofisticado según algunos. Así que en parte es un trabajo sobre cocina española vis à vis los problemas socio-económicos en que se encontraba España a la llegada del siglo XX. Pero también es un libro que—a través de este proyecto gastronómico de Pardo Bazán—examina la vida contradictoria y frustrada de la escritora y su lucha durante décadas para que sus colegas masculinos la reconocieran como la gran intelectual que fue.

MAZ: Teniendo en cuenta el marcado feminismo de Pardo Bazán y la misoginia que prevalecía en su época, ¿no era arriesgado para ella, como escritora mujer, dedicarse a estudiar y a escribir sobre gastronomía? ¿De qué manera en sus escritos sobre cocina española, la escritora evita los estereotipos genéricos asociados a la mujer y la cocina como un lugar “natural” para la mujer?

SM- La razón más evidente para que Pardo Bazán escribiera estos libros es su desengaño al ver que su serie, “La biblioteca de la mujer”—que hizo para diseminar ideas feministas en España—no tuvo la acogida que ella esperaba, y decidió hacer los libros de cocina porque “a las mujeres no les interesaba educarse”. Por otro lado, anticipando las críticas misóginas que podrían surgir, se defiende de la crítica demostrando que ella estaba por encima de lo cotidiano, a pesar de hacer estos libros. En *La cocina española antigua*, sobre todo, hace muchas alusiones culturales e históricas, a Cervantes, etc., para demostrar su sabiduría. Dice que hablar de comida es hacer un estudio “etnográfico”. En relación a esto, comenta: “Cada época histórica modifica el fogón, y cada pueblo come según su alma, antes tal vez que según su estómago. Hay platos de nuestra cocina nacional que no son menos curiosos ni menos históricos que una medalla, un arma o un sepulcro” (Prólogo a *La cocina española antigua*).

En los dos libros, critica el diccionario de la Real Academia en cuanto a términos culinarios y cultos. Es su modo de atacar a sus detractores en la Real Academia ya que fue rechazada tres veces por los hombres académicos y no asimiló esos rechazos en su vida. También es importante recordar que Pardo Bazán era una aristócrata y que daba grandes fiestas en sus casas (en A Coruña, en su elegante casa de campo en Meirás, y en Madrid). Como había

sido maltratada por el *establishment* intelectual, a partir de este libro demuestra, entre otras cosas, su conocimiento de la vida elegante y subraya la refinada comida que el *belle monde*—al cual pertenece—ofrece a sus invitados. También en los dos libros, comparte recetas que le habían dado amigos importantes, habla de sus amistades aristócratas, incluso del rey. En el prólogo a *La cocina española moderna*, por ejemplo, le advierte al lector que su objetivo es enseñar “el arte de comer con los ojos”. O sea, conseguir que la gente “coma mejor, con más elegancia y refinamiento”. De esta forma, no solo muestra que ella es tan refinada como los franceses, sino que se posiciona socialmente muy por encima de aquel mismo *establishment* patriarcal que intentaba minusvalorarla.

Shirley Mangini es profesora emérita de la Universidad de California State, Long Beach donde fue Directora del Centro de Humanidades. Mangini es considerada como una de las investigadoras e historiadoras más reconocidas de la literatura y cultura española del siglo XX. Entre algunos de sus estudios se encuentran *Memories of Resistance. Women's Voices from the Spanish Civil War* (Yale University Press, 1995) y su versión española *Recuerdos de la resistencia: la voz de las mujeres de la Guerra Civil española* (Península, 1997), *Las Modernas de Madrid* (Península, 2001), *Maruja Mallo and the Spanish Avant-Garde* (Ashgate, 2010) y su versión en español, *Maruja Mallo y la vanguardia española* (Circe, 2012).

Book Reviews

Cruz-Cámara, Nuria. *La mujer moderna en los escritos de Federica Montseny*. Woodbridge: Tamesis, 2015. 198 pp.

Given present-day debate on historical memory in Spain, Nuria Cruz-Cámara's study on Federica Montseny engages with current social and literary practices of reclaiming the past. *La mujer moderna en los escritos de Federica Montseny* studies the writings of this renowned anarchist author and politician of the Spanish Second Republic. Although Montseny and her literary production have not been neglected by historians or literary critics, Cruz-Cámara writes the first book-length study of this writer's novels and essays. The book presents an innovative analysis of Montseny's writings by studying representations of femininity that form a discourse on gender linked to Anarchist principles.

La mujer moderna en los escritos de Federica Montseny analyzes representations of the modern woman developed in Montseny's novels and essays published between 1923 and 1936. Through nine chapters, Cruz-Cámara analyzes Montseny's reconfiguration of female identity in light of Anarchist ideology and feminist history and thought. The "Introducción" offers a biographical overview of Federica Montseny-Mañé (1905-1994), daughter of two prominent anarchists of the period, responsible for disseminating libertarian ideals through *La revista blanca*, *La novela ideal* and *La novela libre*. These platforms served to initiate Montseny's literary and journalistic career. In her writing, Montseny develops a discourse on gender unlike the normative model ("angel of the house") of the nineteenth century and more contemporary prototypes (la *garçonne* and the flapper). Cruz-Cámara argues that Montseny envisions a new female model able to participate in the libertarian communist movement. In her view, "la mujer moderna de Montseny no consiste en una figura única, finalizada y estática, sino que se desplaza entre una diversidad de articulaciones" (3). Thus, Montseny voices a multidimensional image of women that anticipates the variability and instability of the subject.

The first chapter, "Mujer moderna, anarquismo, feminismo," addresses (1) new feminine role models, (2) anarchist ideologies, (3) anarchism and female emancipation, (4) Montseny's opinions on feminist movements of her time, and (4) her views on the female question. Despite the overload of topics and some issues with organization, the chapter

offers comprehensive material. It opens with an overview of perceptions of feminine fashion of the nineteen twenties, an ideal that disrupts the “angel of the house” model, and creates the prototype of the *garçonne* or the flapper. These modern female models erased visible differences between men and women. This modern ideal generated a discourse beyond fashion and became central to feminist and antifeminist debates on women’s identity, sexuality, motherhood, and profession, among others. The chapter also presents an overview of the fundamental political philosophies of anarchism and Montseny’s responses to key postulations of the movement. These philosophies influence Montseny’s views on the nineteen twenties and the repercussions of the Great War. The chapter concludes with a discussion of the complex relations between anarchism and female emancipation.

In “¿La masculinización de las mujeres?”, Cruz-Cámara develops her interpretative framework by examining the manner in which anarchist ideology shapes Montseny and her views on female identity. In a series of Montseny’s articles published in the 1920s, the scholar studies representations of the modern woman prototype in the context of anarchist philosophies on evolution and progress. Cruz-Cámara examines commentaries on the *garçonne* and flapper to discuss Montseny’s positions on female appearance and female social roles. Some commentaries reveal a negative view of these female models. Cruz-Cámara observes, “La *garçonne*, frívola y ligera, es para ella [Montseny] el vivo ejemplo del retraso evolutivo en que se encuentran las mujeres de los años veinte” (42). The chapter also discusses “El ocaso del donjuanismo” (1925), an essay on the myth of Don Juan and its effect on female identity. In it, Montseny advocates female violence as a legitimate response to abuse and capitalist tyranny.

In chapter three, Cruz-Cámara studies the literary and cultural context of *La Victoria* (1925). She analyzes the representation of modern femininity in the text. Specifically, she focuses on the theme of virginity and the manner the work generates a female readership. In her view, the novel denounces the double standard practiced in anarchist circles despite professions of equality among the sexes. In the next chapter, Cruz-Cámara moves from a discussion of the virgin prototype to an analysis of the fierce, undomesticated female. In “Pigmationes y fierecillas,” the scholar discusses the Pygmalion myth and the literary motif of the taming of the shrew to highlight Montseny’s views on women’s education and the production of femininity through symbolic violence. *La Victoria*, *El hijo de Clara* and *La*

indomable are fantasies of masculine domination that Montseny uses to denounce female education and to vindicate female resistance.

Chapters 5 and 6 complement each other in their discussion of female sexuality. While the former focuses on Montseny's essays, the latter concentrates on her short novels of the 1930s. Cruz-Cámara contextualizes Montseny's views on sexuality within two currents of thought in nineteenth and early twentieth-century Spain: the eugenic reform and the revolutionary anarchist project. In the writings discussed in these chapters, Montseny conveys a non-essentialist view of gender distant from prescriptions and proscriptions. Cruz-Cámara argues that Montseny's views on sexuality revolve around "un anhelo de vivir la vida de acuerdo con la propia voluntad" (120). Thus, the question of female sexuality finds a response in a balance between personality and autonomy.

Cruz-Cámara dedicates chapter 7 to a discussion of the representation of the female revolutionary. "Las mujeres en la revolución" returns to topics addressed throughout *La mujer moderna en los escritos de Federica Montseny*. She uses the context of war to talk about the masculinization of women. Despite Montseny's censure of the defeminization of the *garçonne*, she exalts female revolutionaries.

Cruz-Cámara concludes stating the importance of expanding the Spanish cultural cannon in order to recover the female voices of the period before the Spanish Civil War. In terms of women's history, Montseny presents her diverse views on the modern woman; far from a concrete and prescriptive model. Yet, an ideal female does take shape through her Montseny's writing. It is an autonomous woman guided by her own moral principles.

Cruz-Cámara unearths the radical philosophies on gender expressed in Federica Montseny's essays and novels. The scholar convincingly shows Montseny's revolutionary views and her relevance to our time.

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Devereaux Ramírez, Cristina. *Occupying Our Space: The Mestiza Rhetorics of Mexican Women Journalists and Activists, 1875-1942*. Tucson: The University of Arizona Press, 2015. 272 pp.

Devereaux Ramírez explores the pioneering activism and feminist discursive practices of Mexican women who either individually—as in the cases of Laureana Wright de Kleinhans, Juana Belén Gutiérrez de Mendoza, and Hermila Galindo—or collectively—*Las Mujeres de Zitácuaro*—intervened in the public and political debates during the forging of Mexico as a nation. This book studies the voices of women who, against all odds, managed to create a place of agency, at the heart of a sphere historically reserved for men. *Occupying Our Space* is, therefore, a testament to how Mexican feminist identities emerged precisely at a crucial political time: the end of the *Porfiriato*, the pre-revolutionary times, the Mexican Revolution, and the post-revolutionary era. *Occupying Our Space/Ocupando nuestro puesto* is a “feminist recovery project” (3), thus it traces the unstoppable progression of female agency through a detailed exploration of the discursive places and the sites of public visibility and resistance women occupied in the public arena. Moreover, this essay sheds light on the fact that, in order to construct and establish their subjectivity as citizens with voice and agency, women confronted the constraints of a patriarchal system that had placed them in a subordinated (and silent) position as political subjects.

Of particular relevance is the *puesto* (position) the author reclaims for herself which is also in her first chapter. Her own subjectivity as a Chicana and as a mestiza situates her as a rhetor (orator) in between languages and cultures. For example, each chapter includes at the end an “interlude,” a paratext that includes an example of each rhetor’s writing and its translation to English. More importantly, the main theoretical idea of her study—Mestiza rhetorics—evokes and invokes crucial concepts and references of Chicana feminism. Devereaux Ramírez recuperates Malintzin as Mexico’s foundational female rhetor, whose “unique position of speaking to, from, within, and for power created a pivotal feminist intervention in the historical account of the conquest” (41). Mestiza rhetorics inform these women as rhetors whose critical voices and writings contributed from the margins to the construction of Mexicanhood, a phenomenon the author designates as *Feminationalism*. Mestiza rhetorics are thus a political discursive act that explains the processes of radical identity formation for female writer-activists. For them, writing meant their own appropriation

of what was considered, at the time, “virile” genres such as the *plan*, the *manifiesto*, and the *grito*. Writing and public speaking also meant breaking into the malecentric discourses such as journalism, history, and literature. More importantly, these women’s utterances were necessarily transgressive: their agency as active participants in the political debates of their time challenged the traditional *puesto* of women in the private, domestic sphere, and their sacrosanct role as mothers.

In the second chapter of the book, titled “*Las Hijas del Anáhuac: Laureana Wright de Kleinhans and Other Pioneering Women in Journalism in the Late Nineteenth Century*,” the author explores the groundbreaking work done by women in literary journals at the end of the nineteenth century. Journalism was at the time the discourse that engaged intellectuals and politicians alike in the public debates about Mexican identity. That is why the figure of Laureana Wright de Kleinhans stands out as one of the few female public intellectuals, who broke the invisibility and silencing of women. She claimed a *puesto* as a mestiza rhetor with her ideas about women and their emancipation through education. She wrote extensively on the topic, including two seminal essays: “La emancipación de la mujer por medio del estudio” (1891) and “Educación errónea de la mujer y medios prácticos para corregirla” (1892). Wright de Kleinhans criticized the lack of educational opportunities for Mexican women, an absence she considered responsible for women’s subordinate position in society. As a recognized public intellectual, a rarity for women at the time, Wright de Kleinhans resorted to journalism to educate women, promoting the literary journal “*Violetas del Anáhuac: Periódico literario redactado por Señoras*,” as a medium for women to channel their artistic endeavors. As editor of the publication, she encouraged the practice of traditional male literary genres, such as epideictic writing. In her treatise titled *Mujeres Notables Mexicanas*, a five hundred-page historical counter-narrative that fought against the erasure of women in the history of Mexico, Wright de Kleinhans worked endlessly in highlighting the role played by women in Mexican history; a manuscript that, most notably, included indigenous figures.

The feminist stance of Wright de Kleinhans was followed by other women activists. In the third chapter of the book, “‘Hear Us’: The Feminists’ Protests of *Las Mujeres de Zitácuaro*,” Devereaux Ramírez studies the activism of a group of women known as *Las Mujeres de Zitácuaro*, who at the turn of the century appropriated three discursive political genres of great tradition and relevance in the history of Mexico: the *Plan*, the *Grito*, and the

Manifiesto. This group of fifty-six women from Michoacán, united to publicly disapprove the favorable policies of the Porfirian government towards the Catholic Church. This situation sparked a public response on the part of this activist group, who coauthored a series of documents that were published and became an ideological stance against the revival of the Catholic Church, and what that meant, particularly for women. The Catholic Church was seen by *Las Mujeres de Zitácuaro* as an obstacle to their emancipation as political subjects, given the history of close alliance between the religious institution and the most conservative sectors of the nation. This discursive political dissent made explicit by *Las Mujeres de Zitácuaro* is noteworthy, as the author explains, because these women publicly reclaimed their rights and intervened in the political affairs of the nation. As rhetors, they resorted to the textual and stylistic conventions of historiography, thus showing a great knowledge and interest in history. Furthermore, these women supported their ideals on the Constitution of 1857, which limited the power of the Church. Ultimately, *Las Mujeres de Zitácuaro* create a new public *puesto* for women as political activists.

If the path towards discursive feminism and political activism had great examples individually in Wright de Kelnhans and collectively in *Las Mujeres de Zituácaro*, the next figure Devereaux Ramírez studies, Juana Belén Gutiérrez de Mendoza, is clearly the epitome of a life completely dedicated to political activism and mestiza rhetorics. In “*Rompiendo barreras: Juana Belén Gutiérrez de Mendoza’s Revolutionary Rhetoric*,” the author presents another type of female and feminist discursive genre, the *pleito*, that became the trademark genre of the confrontational discourse, proper to Gutiérrez de Mendoza’s writings. Hers was a career of radical political activism before, during, and after the Mexican Revolution. She created a public *puesto* for women in politics with her newspaper *Vésper: Justicia y Libertad*, and with her activism and public political discourse of radical dissidence against Porfirio Díaz. She was imprisoned several times, and later exiled to the United States for her political activity. Later on, during the Mexican Revolution, she aligned herself politically with Emiliano Zapata, becoming no less than a coronel within his revolutionary’s ranks. Gutiérrez de Mendoza never stopped her political and activist commitment to social justice for women and workers, but it was towards the end of her life and career as an activist that she dedicated herself to defend the civil rights and support the political and cultural autonomy of the Caxcan people, rejecting what at that time were the official, assimilationist, male-centric

discourses regarding the indigenous people. In response, she wrote *¡Por la tierra y por la Raza!* (1924), a treatise in which she took on the role of a historian, creating for herself an identity as an “*india* intellectual,” from whose point of view she rewrote and reframed the role of the indigenous people in Mexican history. Indeed, her political position as a feminist rhetor was to defend the native peoples as founders of the modern Mexican nation.

The last chapter of the book, “*Mi grano de arena en esa hermosa labor: Hermila Galindo’s Feminationalist Rhetoric*” focuses on Hermila Galindo, a political public figure of great importance given her position as Venustiano Carranza’s secretary and spokeswoman, from 1914 to 1920. In Galindo, Devereaux Ramírez sees the creation of a new political public *puesto*, that of the podium, a place historically reserved for men in Mexican politics. It is from this new place of authority and agency that she delivered important oratory pieces, promoting radical feminist ideas about sexual education and equal access to political participation for women, most notably supporting women’s right to vote. Also, she was among leading male political intellectuals, politicians, and philosophers in the public debates on *mestizaje*, and the strategic position of Mexico in the international political arena. Her writings, both in *La Mujer Moderna* (1915), her own feminist weekly journal, and in her two books—*La doctrina Carranza y el acercamiento indolatino* (1919), and *Un presidenciable: el general don Pablo González*—, show an idiosyncratic style that marked, from the most part, a departure from the reactionary discourse employed by coetaneous feminist speakers, such as Gutiérrez de Mendoza. Devereaux Ramírez points out that Galindo’s most important contribution to Mexican feminist rhetorics was the use of reason, political logic, as well as “imagination” (167), to envision the new place for women within the nationalist project Mexico was undergoing politically and socially at the time. Of course, her feminist agenda found fierce opposition, but this disapproval would not deter her from advancing women’s emancipation. From the podium, both in her home country and abroad, but *particularly* through her writings, Galindo also reclaimed her role as a feminist historian. In this capacity, she was able to point out and criticize the patriarchal prism from which the nation’s master narratives had been constructed, and in which the contribution of both women and the indigenous people had been silenced.

Occupying Our Space has its own place in the historiographical recovery of women who contributed with their voices, as writers and activists, to Mexico’s history and to the

construction of national identity. The book positions itself among other scholarly texts from Mexico and the United States that focus on Mexican women, from the 1870s to 1940s, a crucial period that, unlike any other in Mexican history, created the opportunity for women to reclaim a discursive and political self. To create and occupy their *puestos*, these early feminists had to fight against the core tenets of a patriarchal system and negotiate a complex intersection of racial, religious, political and social realities. That complexity is, indeed, for Devereaux Ramírez and these Mexican rhetors, the ultimate meaning and their radical positioning as *mestizas*.

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Gaspar de Alba, Alicia. *[Un]Framing the “Bad Woman”: Sor Juana, Malinche, Coyolxauhqui and Other Rebels with a Cause*. Austin: U of Texas P, 2014. 400 pp.

After Betita Martínez, Alicia Gaspar de Alba’s friend and colleague, inquired with respect to the diversity of her scholarly and creative output, the author realized that her friend’s curiosity was linked to an unresolved question that had been part of her own analytical process. She understood that the challenge she faced in defining the exact methodological process she would apply to her dissertation continued to be an unresolved aspect of her work. Her friend’s inquisitiveness enabled her to experience a sort of anagnorisis, prompting her to realize that “methodology was nothing more than a way of doing something, a set of procedures or techniques for conducting, organizing, and writing an academic study...” (2), and she discovered that her methodological structure consisted of notions having to do with framing. Thus, *[Un]Framing the “Bad Woman”* primarily functions as a meta-hermeneutical response by expanding earlier essays, presenting new material that supports her epistemology, and honoring Gloria Anzaldúa’s life and theoretical legacy.

After deconstructing general methodological conceptualizations, including ones specific to Chicana lesbian feminism that posit the centrality of identity politics, Gaspar de Alba concludes that “...what the women I write about have in common, and the reason they interest me in the first place, is that they are all rebels with a cause, and I see myself represented in their mirror” (5). Establishing this basic premise demonstrates how rebellious

women, such as Sor Juana or La Malinche, have been framed culturally, socially, and politically within a patriarchal paradigm. Whether understood as a type of physical border demarcating an image or as way of shifting blame onto someone else, Gaspar de Alba's notion of framing informs her work, by undertaking the task of unframing them from the "...rigid gender binaries that are also raced, classed, sexed, and otherwise socially constructed, and which prescribe how that bad woman is to be punished, persecuted, arrested, tortured, imprisoned, or killed..." (25), and then "...[rewrites] their stories within a revolutionary frame" (19).

With a basis in Anzaldúa's "theory of consciousness", Gaspar de Alba defines her methodological framework upon the notion of "releasing the power of the feminine—the creative and destructive power of Coatlicue—through the body; ... [which] manifests in all forms of creativity, as well as in activism and spiritual practice" (28). She then turns to the sculpture *Coatl* by Helen Escobedo at the Universidad Nacional Autónoma de México Sculpture Garden as a metaphorical vehicle to reconceive framing conceptualizations. Instead of constricting women, "...Escobedo's piece almost as if through a vertiginous time tunnel or a carnivalesque hall of brightly colored mirrors where the mirrors are absent...we see not distorted reflections of ourselves but our bodies framed within a hollow field of representation. We become subject and viewer simultaneously..." (29). It is within the serpent's hollow frames that Gaspar de Alba provides a regenerative space for these "bad women" who have been the focus of her work in order to shed their patriarchal depictions.

Although organized chronologically, Gaspar de Alba's chapters frame the meta-hermeneutical theory she puts forth to (un)frame the "bad woman". The first chapter, "The Politics of Location of La Décima Musa", and the last, "The Sor Juana Chronicles" both focus on the Mexican nun, poet, and scholar, Sor Juana Inés de la Cruz. Thus, these two chapters encase Gaspar de Alba's position that feminist scholarship can be implemented to understand Sor Juana's life and literary production, allowing Mexico's muse to be reclassified "...as a Mexican writer with an evolving nationalist consciousness" rather than a peninsular Golden Age poet as María González has noted (47-48). As "a product of cultural *mestizaje*" and because of her "separatist strategy", Sor Juana was able to choose the convent over marriage, which substantiates Sor Juana's role as "...a symbolic foremother of Chicana lesbian feminism..." (48). By conducting a fictional interview with Sor Juana, Gaspar

de Alba utilizes the nun's own textual discourse to support her feminist assertions. In the concluding essay, she presents various ways Sor Juana has been framed in four fictional accounts. Dorothy Schons's unpublished novel, "Sor Juana Inés de la Cruz: A Chronicle of Old Mexico" (circa 1930s), represents her triumph over her desires, fame, and glory, by renouncing "everything that gave meaning to her life" (252). In the three-act play *Sor Juana* (1983), Estela Portillo Trambley portrays a socially conscious woman that according to Catrióna Rueda Esquibel posits "...salvation proceed[ing] not through religion so much as through her *recognition*...of her duty to Mexico" (255) and by extension to the Chicano movement. The last two depictions are Gaspar de Alba's own novel *Sor Juana's Second Dream* (1999) and the novel *Hunger's Brides* (2004) by Canadian writer Paul Anderson. Gaspar de Alba convincingly purports that "...Sor Juana authorizes us to imagine her any way we want to...", allowing the reader to "...reimagine Sor Juana's life through a subjectivity more akin to her own—that of a lesbian, feminist, writer, scholar..." (270). Anderson's *Hunger's Brides*, which received much publicity and glowing reviews from publications like the *New York Times* Arts section, has an uncanny similarity to Gaspar de Alba's earlier novel. Upon meeting Anderson at the *Los Angeles Times* Book Festival in 2005, Gaspar de Alba asks him if he had read her novel, but he stated that he was not even aware of its existence. Unsettled by the disturbing parallelisms and similar organizing principles between the two, she reminds us that her novel depicting Sor Juana's life functions like a baroque *trompe d'oeil* that rewrites Coyolxauhqui story, making "...the Moon goddess, Sor Juana's 'Queen of the Night'...the victor" over Huitzilopochtli's "masculine world of rationality" (286).

Framed by the Sor Juana chapters, the second and sixth deconstruct the virgin-whore dichotomy. "Malinche's Revenge" traces the historical details surrounding La Malinche, the Aztec princess that according to Octavio Paz gave herself to Hernán Cortés, and explores the notion of *malinchismo* as a betrayal to one's race and homeland. Gaspar de Alba ties this conceptualization to Chicano patriarchy's hypocrisy by demonstrating that the adoption of "...Moctezuma's image as the symbol of indigenous pride..." does not prevent the movement from reviling La Malinche "...as the eternal and unforgivable traitor" (77). Therefore, twenty-first century Aztlán cannot ignore Chicana feminists, nor "...Malinche's Shadow-Beast [that] dares us to look into the mirror and experience what Gloria Anzaldúa called 'the knowing'..." (78).

The sixth chapter, “Devil in a Rose Bikini”, expounds on Alma Lopez’s *Our Lady*, a “...digital collage...of the Virgin of Guadalupe, dressed in roses, held on high by a bare-breasted butterfly angel, and draped with a cloak engraved with symbols of the Aztec moon goddess Coyolxauhqui” (203), which stirred up controversy when the piece was showcased as part of an exhibit at the Museum of International Folk Art (MOIFA) in Santa Fe, New Mexico. This prompted the Catholic Church and its adherents to protest against what they considered to be a pornographic representation of Guadalupe. Ironically, as a result of the protests, Lopez’s work garnered increased media attention and notoriety, and in June 2011, Lopez was invited to give a keynote presentation at the “Transitions and Continuities in Contemporary Chicano/a Culture” conference at University College Cork in Ireland. The media frenzy sparked in Santa Fe followed Lopez to Ireland, bringing to the forefront blasphemy laws still in place in the Irish Constitution. Although a 2009 amendment to the Irish constitution allows a defendant accused of blasphemy “...to prove that a reasonable person would find genuine literary, artistic, political, scientific, or academic value in the matter to which the offences relates” (238), Lopez’s supporters had to help prove that her depiction had genuine artistic merit. Because of the Catholic Church’s perceived ownership of this Mexican icon, Lopez’s rendition of Guadalupe disrupted a submissive, disembodied, maternal image with a defiantly gazing strong, brown, queer, and rose-clad body.

Within Gaspar the Alba’s frames of iconic feminine representations, she then connects the body with the land via a cartographical exploration of Aztlán. Chapter three, “There’s No Place Like Aztlán”, and chapter five, “Mapping the Labyrinth” conceptualize Aztlán as “...a ‘maternal imaginary’ of the dispossessed Chicano psyche” and as “... a metaphor for the vanquished Indian mother, the raped, abject, mother symbolized by La Malinche as well as the sacred, all-powerful mother represented by the Virgen de Guadalupe” (113). Through this labyrinthian space, Gaspar de Alba endeavors to illustrate the innovative approach she employed in writing her anti-detective novel *Desert Blood: The Juárez Murders* (2005) to call attention to the existing impunity with which hundreds of mostly indigenous Mexican women are murdered in Juárez. Her account doesn’t resolve the case, but it does help the reader assimilate this horrific tragedy in order to potentially participate in finding a real solution (182) and provides a segue to unframe Coyolxauhqui, Huitzilopochtli’s malignant half sister accused of masterminding “the plot to commit matricide and fratricide

with the help of her four hundred brothers” according to the Aztec legend recorded in the Florentine Codex (190). In the Codex, Huitzilopochtli justifies Coyolxauhqui’s beheading, dismemberment, and humiliation, but Gaspar de Alba’s retelling offers a noble motive for Coyolxauhqui’s actions; she wants to prevent the bloodthirsty Huitzilopochtli from warmongering and demanding human sacrifice.

At the heart of her text, “Coyolxauhqui and Las “Maqui-Locas” describes the actual femicides still occurring today along the U.S.-Mexico border. Even though there are many theories as to why these women are murdered and who the murderers may be, Gaspar de Alba agrees with Jane Caputi’s assertion that the “...Juárez crimes [are]...’gynocides,’ whose intention is not to destroy all women per se, but rather ‘to destroy women as a spiritual, political, and cultural force and to obliterate women’s group identity’” (171). To combat this reality, the author’s text defines a Chicana lesbian methodology grounded in Sor Juana’s discursivity, reinterprets depictions of La Malinche and the Virgin of Guadalupe, giving a renewed value to the feminine body, and delineates a new Chicana landscape. Through this (un)framing of the “bad woman”, Gaspar de Alba’s essays not only successfully answer Betita’s question with respect her work’s theoretical and methodological underpinnings, but they provide a truly activist Chicana queer framework to subvert the patriarchal paradigm that continues to oppress women.

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Halperin, Laura. *Intersections of Harm: Narratives of Latina Deviance and Defiance*. New Brunswick, NJ: Rutgers UP, 2015. 238 pp.

Intersections of Harm: Narratives of Latina Deviance and Defiance is unique in its aim to “destabilize essentializing gendered and racialized constructions of Latinas as ‘mad’” (6) through an intersectional approach drawing from theories of gender, space, ecocriticism, and psychoanalysis. Laura Halperin’s concept of harm—“psychological, physical, and geopolitical damage experienced by, and imposed on and within, individuals and communities”—illuminates intertwining relationships between present and past, mind and body, individual and collective, person and place (3). The work of Gloria Anzaldúa on

borderlands serves as a theoretical spine, and Halperin's U.S Third World feminist focus on intersections as both subject and theoretical approach also draws from Homi Bhabha's concept of liminality. A disability studies perspective could have enriched this discussion of intersections of the physical, social, and cultural.

The six recent narrative works Halperin analyzes clearly highlight "ways gender, sexuality, race, ethnicity, and class are scripted onto Latina protagonists' bodies and affect Latinas' psyches" (15). The introduction situates these narratives of harm within the contexts of Latina/o mental health care, Latina/o literature, and madwomen figures in European and U.S. literature and Latin American history and folklore. The book refers often to Elaine Showalter's studies of women and madness in England, and the work of Cristina Rivera Garza on gender and deviance in Mexico would have complemented this perspective. Insisting that considerations of the madwoman figure must take into account not only gender but also class, sexuality, race, and ethnicity, Halperin positions herself between Marta Caminero-Santangelo and Suzanne Bost to view "the multifaceted harm experienced by Latina protagonists as simultaneously disempowering and potentially transformative" (13). Each chapter focuses on one author (and with the exception of Irene Vilar, one work) and discusses the characters one by one. This structure yields a profound reading of each individual character, but makes it more difficult to identify relationships between characters and works. The reproduction and representation of gendered harm across generations and literary traditions is a core theme.

The first chapter, "Rape's Shadow: Seized Freedoms in Irene Vilar's *The Ladies' Gallery* and *Impossible Motherhood*," discusses the Puerto Rican American writer's two memoirs of intergenerational suffering and displacement. In *Gallery*, Halperin argues, "Vilar positions her individual and collective tale against a national tale of environmental destruction, land appropriation, mass sterilization, and campaign for birth control, and she interweaves these narratives, placing herself, her mother, and her grandmother as part of the land" (31). The valuable observations that "medicalization functions as the thread that weaves the two memoirs, and the multiple strands within each memoir, together", and that medicalization "paradoxically is presented as essentialized and constructed *at once*" (52) are mentioned almost in passing. The chapter ends by emphasizing the role of writing as a

form of control for both Irene and her grandmother, alluding to the transformative potential for writing to break a cycle of harm.

“Violated Bodies and Assaulting Landscapes in Loida Maritza Pérez’s *Geographies of Home*” considers the relationship between harm and home as it “links ... physical and psychological harm ... to the physical, social, and mental spaces” inhabited in this novel by a New York City working-class Afro Dominican American family (57). Halperin approaches issues of immigration, dictatorship, racism, domestic violence, and rape through the theme of “assault or violation” involving both individuals and systemic forces. An insightful discussion makes the case that the names Rebecca and Marina situate individual characters’ stories within a broader postcolonial context, connecting “individual struggles with physical and psychological harm with collective histories of gendered and racialized oppression and geographic dispossession” (75).

“Madness’s Material Consequences in Ana Castillo’s *So Far from God*” looks at various forms of deviance and harm experienced in this novel by four sisters in New Mexico. Suggesting that the coexistence of contradictory scholarly readings is due to the novel’s “paradoxical juxtaposition of content and tone” (both humorous and devastating), Halperin claims that this feature of the text mirrors the characters’ deviance, opening a borderlands space through juxtaposition (93). Near the end of the chapter, Halperin argues that humor functions in a Brechtian manner to compel readers of this novel to engage in critical reflection (121).

“Artistic Aberrance and Liminal Geographies in Cristina García’s *Dreaming in Cuban*” discusses revolution on both personal and national levels, suggesting that “female rebelliousness ... casts the women characters as mad and allows them to defy the labels imposed on them” (19). While this claim on its own would have been cliché, Halperin’s reading explores intersections of mental illness, race, and gender, drawing connections to English language literary tradition. Observing that the character Celia finds an unmediated voice only while submerged in the ocean and thus occupying a liminal space between life and death, Halperin compares her to the Lady of Shalott, Edna Pontellier, and Ophelia (132). These examples seem to bolster Caminero-Santangelo’s claim that the madwoman cannot speak—since finding a voice only here means that her speech goes unheard—but Halperin

emphasizes the power of intertextuality to link individual experiences and voices, allowing characters to process their pain and find solidarity (143).

The fifth and final chapter, “Clamped Mouths and Muted Cries: Stifled Expression in Julia Alvarez’s *How the García Girls Lost Their Accents*,” argues that this novel is not an assimilation narrative, but instead conveys the power of language to inflict harm on the Dominican American protagonists as they come of age. Highlighting images of tongues, mouths, and muted cries of resistance, Halperin’s reading focuses on the multiple potentials of words: to invade spaces (physical, social, and mental), to be subversive, to serve as weapons, to be interpreted as a sign of madness, and to be fashioned into a home.

The brief conclusion shifts the emphasis from harm to hope, reiterating that “hope arises from ambiguity” and “the wounds, fissures, and ruptures [in the interstices] allow for the possibility, and indicate the necessity, of change” (196). Returning to Anzaldúa, Halperin stresses what has been an implicit claim: by representing legacies of intersectional harm, these narratives connect with a collective history of resistance that has transformative potential.

The six works were aptly chosen, and could have been further complemented by representation of writers of Central American and South American heritage. Future readings of Halperin’s selected texts and of related works such as *American Chica* by Marie Arana and *The Book of Unknown Americans* by Cristina Henríquez will dialogue with *Intersections of Harm*. The relationship of Halperin’s selections and approach to writing from Latin America, beyond the scope of this book, should be explored. *Intersections of Harm* is a compelling and needed contribution to the fields of Latina literature, feminist studies, and studies of cultural representations of mental illness.

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Martín, Adrienne L. and María Cristina Quintero, eds. *Perspectives on Early Modern Women in Iberia and the Americas: Studies in Law, Society, Art and Literature in Honor of Anne J. Cruz*. Nueva York: Escribana Books, 2015. 640 pp.

Este libro recoge un total de 34 ensayos, algunos en inglés y otros en español, sobre un amplio abanico de mujeres tanto históricas como de ficción durante la época de la temprana modernidad. A pesar de su longitud resulta ameno de leer gracias a su equilibrada organización de contenidos y a su seleccionada variedad temática, siempre dentro del marco de los estudios de mujeres en el ámbito de la Península Ibérica y del Nuevo Mundo. Adrienne Martín y María Cristina Quintero, editoras de esta recopilación, han querido con este volumen rendir tributo al trabajo de Anne J. Cruz, por ser una de las primeras hispanistas en fomentar la investigación de estudios de género. Sus aportaciones a este campo quedan patentes en las primeras páginas, las cuales recogen una actualizada lista de publicaciones de la doctora Cruz y sirven como referente bibliográfico para todos aquellos interesados en seguir su labor de consolidación y divulgación de las obras y vidas de mujeres de esta época.

La primera de las cinco partes en las que se divide este ejemplar lleva por título “Enterprising Women: Correspondence, Testaments and Memoriales” y se compone de siete ensayos que tienen en común un encomiable trabajo de archivo en un deseo de sacar a la luz la agencialidad de las mujeres en diferentes situaciones. Una de estas situaciones es la de evitar un arresto, como hiciera Condesa de Castellar refugiándose en un convento (ensayo de Nieves Baranda); otra sería la de influir en la vida y obra de hombres famosos, como Leonor de Pimentel con su amante Diego de Silva y Mendoza (artículo de Trevor Dadson) o la princesa Chimpú Ocllo con su hijo el Inca Garcilaso (ensayo de Rachel Chang-Rodríguez); un ejemplo más de agencialidad lo muestran las mujeres que administran los bienes de sus hijos al quedarse viudas, como dispuso María de Ribera, esposa de Hernando Dávalos y tía de Garcilaso de la Vega (Carmen Vaquero); también aparecen mujeres que sirven como mecenas de las artes, como Catalina Enríquez de Ribera, esposa del duque de Osuna, que supo anteponer las obligaciones de su cargo a las infidelidades de su marido (Encarnación Sánchez García); e incluso las hay que ejercen como mujeres de negocios, como Hipòlita Roís de Liori, que amplió con éxito la empresa textil familiar (Montserrat Pérez-Toribio); o que son capaces de sacar adelante a su familia en territorios lejanos, como

se vieron obligadas a hacer muchas viudas y huérfanas al pedir la pensión llamada “plaza de muerte” para poder sobrevivir en la colonia española de San Agustín, en La Florida (Yolanda Gamboa).

La segunda parte se titula “The Construction of Marriage in Fiction and the Law” y trata de temas legales y burocráticos relativos a la propiedad, el matrimonio, la dote, las herencias o incluso el divorcio. El primer ensayo de esta parte estudia los documentos prematrimoniales y la distribución de arras y dote en la primera mitad del siglo XVI en Cuenca, Castilla (Sarah Nalle). Otros artículos se inspiran en Cervantes, ya sea para presentarnos a la quijotesca Dorotea, y su ventajosa manera de lidiar con el trámite del casamiento (Ricardo Castells), o el rechazo al matrimonio por parte de la mujer del “Ganapán” en El juez de los divorcios, que al no acompañar a su marido al juicio queda ausente de la obra de teatro e impide que Cervantes pueda hablar por ella, aspecto que la deja aún más libre para desafiar el sistema judicial en la toma de decisiones de permanencia o separación de la pareja (Bruce Burningham). Los dos últimos artículos combinan los análisis de obras literarias de escritoras con su contexto político y social. María de Zayas, Leonor de Meneses, Mariana de Carvajal y María Luisa de Padilla emplearon el matrimonio como parte de sus tramas ficticias con el fin de destacar una serie de valores sociales y personales enmarcados por las tensiones de su época (Shrifra Armon). Asimismo, *Las Novelas ejemplares* (1637) y su continuación, los *Desengaños* (1647), de Zayas, entroncan con los problemas políticos del regente Felipe IV y presentan un paralelismo: si las bodas en el extranjero acaban en un elevado número de feminicidios, así también se entiende que el monarca no debe “casarse” con territorios lejanos que le odian y le temen puesto que el resultado será igualmente negativo (Elizabeth Teresa Howe).

La parte número tres, “Pregnancy, Childbirth, and Motherhood” infiere en aspectos biológicos. El ensayo de apertura se centra en los conjuros usados durante el parto por las tribus que habitaban el México pre-hispánico y colonial (Viviana Díaz Balsera). El aborto y el sexo ilícito sirven de base al segundo artículo, en el cual se revisan los casos legales de la España de mil setecientos y se apunta a que criminalmente pesaba más el hecho de haber tenido relaciones sexuales fuera del matrimonio que el de haber interrumpido el desarrollo del feto (Edward Behrend-Martínez). En el tercer trabajo de este apartado Belisa, el personaje de Lope de Vega en *El acero de Madrid*, sirve como ejemplo para mostrar la

manipulación que las mujeres del siglo XVII podían hacer con sus embarazos o con los retrasos de su ciclo menstrual para lograr algunos de sus propósitos (Jelena Sánchez). La madre de los Gracos, Cornelia Africana (190-100 a. C.), es la figura central del siguiente artículo; esta mujer cultivada y docta, renunció en su viudez a casarse con el rey de Egipto para dedicarse al cuidado y educación de sus hijos. Aunque exenta de protagonismo en las listas de mujeres ilustres de Bocaccio y Christine de Pizan, Cornelia aparece mencionada en obras de Álvaro de Luna, Juan Vives y probablemente en la *Respuesta a sor Filotea* (1691) de Sor Juana (Emilie Bergmann). Finalmente, de modelos de maternidad clásica pasamos a los modelos menos virtuosos de maternidad en la picaresca, cuyas madres no dudan en explotar a sus hijas para comerciar con sus cuerpos (Enriqueta Zafra).

En la cuarta parte monjas, beatas y pintoras religiosas se agrupan bajo el título “Gendering and Negotiating Religious Voices”. No faltan los nombres de Sor Juana (artículo de Stephanie Kirk) o de Santa Teresa de Jesús, importante por sus textos (Martha García) y por los subtextos que genera, como por ejemplo en la serie pictórica que de ella hizo la portuguesa Josefa em Óbidos (Jean Andrews). Otro análisis iconográfico es el que conecta autobiografías escritas por monjas con cuadros pintados después del Concilio de Trento (Mercedes Alcalá Galán). Siguiendo con el género biográfico, varias hermanas escribieron la vida de San Juan de la Cruz con motivo de su beatificación e incorporaron en sus textos pequeños párrafos autobiográficos (Darcy Donahue). En esta parte se estudia, además, el papel de las beatas como camino elegido por algunas mujeres para evitar críticas a su situación de soltería (William Childers). El último ensayo trata de la poetisa Luisa de Carvajal como aristócrata y mística (Mary Barnard).

La quinta y última parte se titula “Cultural (Con)texts and Literary (Mis)Representations” y es quizá la de mayor variedad temática. Contiene nueve artículos que van desde el análisis de un poema de Tristán de Estúñiga lleno de dobles sentidos (Ronald Surtz) y de la poesía misógena bajo-barroca (Pedro Ruiz Pérez) hasta el estudio de una pragmática que prohibía que las mujeres llevaran velo (Laura Bass y Carmen Peraita). Entre medias se habla del papel de las ficticias magas Urganda la Desconocida, en *Amadís de Gaula* y Felicia, en las dos *Dianas* (J. Ignacio Díez), o de la otredad en mujeres que renegaron de su religión (Steven Hutchinson). Cervantes vuelve a cobrar protagonismo en dos artículos, uno estudia su obra de teatro *La gran sultana Doña Catalina de Oviedo* (Diana

Wilson) y otro los aspectos visuales de matiz virginal que rodean a Leonora, personaje que acabará por casarse con el hombre que la violó, en la novela ejemplar *La fuerza de la sangre* (Frederick de Armas). Las dramaturgas barrocas tienen también cabida en este apartado: María de Zayas y Ana Caro son comparadas a otros autores de comedias (Edward Friedman) y Feliciano Enríquez de Guzmán aparece como ávida lectora de caballerías y esforzada escritora (María Carmen Marín Pina).

Como escribe Emilie Bergman en este volumen “Early in her career, in an article titled “Studying Gender in the Spanish Golden Age,” Anne J. Cruz challenged her colleagues to address the complex questions of ‘what is meant by gender according to contemporary definitions, and where gender relations are located textually in order to focus on them as subject of study’” (313). El reto ha sido aceptado y este libro muestra las aportaciones de Cruz y sus colegas a los estudios de género en la temprana modernidad, un campo en el que todavía queda mucho por investigar.

María José Domínguez
Arizona State University

Murray, Pamela S. *Women and Gender in Modern Latin America*. New York: Routledge, 2014. 368 pp.

In *Women and Gender in Modern Latin America* Pamela Murray offers a comprehensive overview of women’s individual and collective contributions to the formation of modern nations in Latin America during the modern or postcolonial period. This objective is met by offering the readers excerpts of first and secondary sources that trace women’s activities in the political, economic, and social arena from the pre-independence period to the era of globalization. The content of the excerpts throughout the entire book demonstrate that there has never been a single or monolithic “female experience”, but that women of all times have been divided by class, race or ethnicity, color, occupation, and place of residence (rural vs. urban). However, despite these divisions, Murray’s book also shows that, from different angles and life experiences, women have often played important roles in seeking and shaping equal gender relations.

Murray's careful selection of excerpts is outstanding and is one of the assets of her book. The nine chapters portray women from different social groups as active agents that made their voices heard, their actions noticed, and their interests considered in the public and domestic spheres. For example, while chapter one presents middle-class women's contributions on both sides of the independence conflict, but more explicitly on the insurgents' side; chapter two explains women's everyday struggles to shape new gender relations in the post-independence period, two of them being their effort to counterbalance patriarchal values in the institution of marriage, and their fight to ensure financial survival after independence was achieved and male soldiers and fathers were lost.

Although the next chapters of *Women and Gender in Modern Latin America* continue examining women's activism in the public and domestic arena, the historical approach of the book also delves into women's positive assimilations of the ideology of domesticity, which restrained advances towards gender equality during the postcolonial period. Chapter three, for instance, presents as a primary source selection a reading by nineteenth-century Colombian writer Josefa Acevedo de Gomez, whose discourse for women about how to be good housewives to ensure the well-being of their families greatly influenced the society in Bogota. This type of discourse can be found in other literary pieces from the same time period in other Latin American women writers, such as Peruvian authors, which demonstrates that Murray's text is representative of a broader spectrum of feminine discourse about the ideology of domesticity and the "republican motherhood" that was rooted in the influence of Liberalism. Another example of the influence of the liberal discourse in the book is given in chapter four, which deals with the rise of feminism. In tracing women's fight for civil rights at the beginning of the twenty century, Murray makes sure to include as a secondary source selection the very well-known Asuncion A. Lavrin's article "Feminism and Social Change in Argentina, Chile and Uruguay". In this excerpt, Lavrin explains the rise of different types of feminist discourses in the southern cone, and the challenges new feminist women had to face to determine the limits of their demands and their conception of their own identity as feminists or representatives of feminine movements. This chapter is reinforced with an interesting article by Susan Besse, who explains the inhibitions women experimented from their fear of rejecting traditional norms, thus generating an ambivalent feminism.

The insightful selection of primary and secondary readings in the book is also distinctive in that they present the different strategies women have used throughout the modern era to make sure their concerns received the attention they had expected: the letter-writing by Manuela Sáenz explaining her vision for the new nations, the oral demands for freedom by slave Angela Batallas to Simon Bolivar claiming her right to be free in a context where freedom was supposed to be an emblem for everyone, the filing of a divorce lawsuit by Doña Hilaria Hernández against her husband defending her right to be separated from a cruel and disloyal husband, the public speaking by María Abella de Ramírez proposing full civil and political rights between the sexes at the very beginning of the twentieth century, the organization by domestic worker Adelina Díaz Uriarte calling for fair labor rights for household workers, and the newsletter writing by Mothers of the Plaza de Mayo demanding the location of their disappeared children. These are just a few samples of the tactics women have used to make their points visible and their concerns public.

If the political arena has been and still is one of the fields where women's participation has been rejected because of the strong patriarchal structures of Latin American states and insurgent groups, Murray's book demonstrate that despite all of the impediments, women have actively participated in political movements. The primary source selections included in chapter six, for example, clearly show that women's actions were crucial in pursuing political objectives. From Sandinista women in Nicaragua to Eva Peron's political protagonism in Argentina, the primary sources demonstrate that women have often embraced political commitments for a common cause. The secondary sources of chapter seven also illustrate women's participation in the political sphere, this time, as Murray states, "to organize effectively in defense of their perceived interests as mothers, wives and patriotic citizens" (237), which was the case of conservative middle and upper class women who helped destabilize the socialist government of Salvador Allende in Chile. Chapter nine also includes an interesting excerpt of the manifesto made by indigenous women in their first continental summit, in which they denounce how neoliberal policies were producing oppression, exploitation and the looting of natural sources. To resist such negative impacts, indigenous women demand respect for their own identity. Such a claim, even though without explicit political implication, highlights indigenous women's understanding of the evident connections between economic and political policies.

In short, *Women and Gender in Modern Latin America* is a must-have textbook for scholars in the field of gender studies. The chronological presentation of the selection makes this anthology a useful text for students interested in learning the diverse ways women have been agents in shaping their own identity and the identity of their nations. Although Murray's approach to gender is historical, the book is flexible enough to be used not just by historians, but also by scholars from other disciplines interested in Latin American gender analysis.

Fanny Roncal
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Rice, Carla. *Becoming Women: The Embodied Self in Image Culture*. Toronto: University of Toronto Press, 2014. 408 pp.

Given the abundance of evidence in everyday experience the task of collecting, organizing, and assessing the impact of what Carla Rice calls the "image-oriented" world is daunting. In *Becoming Women: The Embodied Self in Image Culture*, Rice works to "grasp, without collapsing, women's experiences of differences" within this world, examining a range of images, experiences, and differences (5).

Rice understandably takes as given the sexist visual society in which we live, describing Canada—and by extension media-saturated North America and the world inundated by its images—as an "image-replete world" (11). She identifies an enormous corpus of scholarship supporting the description of the evident toxicity of that visual world, its influence on self-image and the development of insecurities, and the dangerous consequences of the impact of popular media on physical and mental health. Rice observes, in her collection of scholarly and anecdotal evidence, that "virtually all recited the widely acknowledged truth that beauty culture causes body damage," and one is interested in what Rice will add to this truism (13).

Becoming Women is punctuated throughout by passages from a series of interviews with a range of women, the selection of which emphasizes inclusivity in terms of representation, including individuals from different racial backgrounds, social classes, body types, and physical ability levels. Over eighty of these are catalogued in the index of the book.

Rice claims to be examining “the reach of cultural misrepresentations and their wide-ranging consequences for ordinary Canadian women” (4). Throughout the volume, Rice includes the words of women interviewed to illuminate her representation of scholarly materials. Although rarely subject to pointed analysis within the text itself, the words of the interviewees provide commentary in the language of everyday women. By stressing the value of body becoming theory and new materialism in challenging the exclusivity of historically or socially constructed representations of the body, Rice in turn stresses the complexity of our experiences and the ongoing spirit of discovery in our study of them. The book is both buoyant with respect for the work that has been done and urgent in its appeal for further work to come.

Rice brings together the reflections of the women interviewed, often pairing two disparate quotes together, along with the scholarly analysis, a presentation that echoes the emphasis in Rice’s work on “[crafting] an open-ended context-sensitive story of bodily becoming in contemporary culture” (28). For instance, in the middle of the book, in the chapter “Puberty as Sexual Spectacle,” Rice discusses how menstruation has been represented in the media, understood by girls and women, and studied by theorists. Rice outlines how and why scholars challenge media representations, punctuating her explanations with the words of diverse women drawn from her interviews. The chapter informs readers about the “dominant story of puberty” through the interviews and points to questions scholars raise, inviting readers to interrogate these questions beyond the text. Rice’s conclusions echo the principle that knowledge, like the body and, in Rice’s words, the self, is not moving toward a fixed goal, but an active becoming.

The work provides a well-researched bibliography to scholars interested in an introduction to the complex and diverse field of work around body image. A reader interested in surveying the field to date may find sections especially useful in their breadth, the inclusiveness of this monumental labor being especially impressive in terms of citations. Although it is somewhat unconvincing to argue that this is “the first generation coming of age against an onslaught of images,” Rice’s presentation of contemporary Canada’s media-saturated world and its impact on her interviewed participants feels urgent and timely (267). Through generously sharing her vast knowledge of scholarship with the reader, Rice finds meaning in the collective experience of disparate communities. Her bold claims about

women's experience, though at times leaning on rhetoric of inclusivity and sameness, relentlessly draw from and point out diverse experiences, attempting to make legible for the general reader a largely illegible web of experience.

It is an impressive work in terms of this collection and commitment to collectivity, its extraordinary bibliography and survey of the works of others in the fields of body image studies, including important contributions to disability studies and gender and race studies. The work, given its range, skims the surface of its material rather than bringing readers to its truly urgent depths. Its strength, therefore, lies more notably in collecting many important works together, pointing out for readers key contributions, necessary knowledge, important history and potential future research. The swift treatment of source materials sometimes undermines the significance of this work, the urgency of the subject, and the potential for a significant contribution to body becoming theory and an emerging new materialism. Rice moves from essential thinkers from Foucault to Butler, through the corpus of scholarship over the past fifty years on related issues, and into forward looking and thinking in feminist materialism, and finally concluding with a call to embrace body becoming theory, rooted in the author's own work on the Dove campaign in 2003. Yet sharing with readers various feminist critiques of that campaign, Rice ultimately invites intellectual debate and reveals the tangled complexity of discourse around beauty, bodies, and the media. She implicates herself, the reader, and future researchers, all of whom are tasked to navigate unique paths to becoming, with a heightened awareness of the many voices on the road before and with us.

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Socolow, Susan Migden. *The Women of Colonial Latin America*. 2nd ed. New York: Cambridge UP, 2015. 259 pp.

Susan Socolow's *The Women of Colonial Latin America* has become a standard reference work on the history of women during the colonial period in Latin America. In this revised second edition, the author has made a number of substantial changes. Most notably, the bibliography has been updated and expanded to reflect the increased scholarly activity in this field since the first edition was published fifteen years ago. The latest research on

women and gender has been incorporated into the book and informs the discussion of a variety of themes in each chapter. The chapter topics and structure, however, remain largely unchanged. The first four chapters cover the history of indigenous, Iberian, and African women both before the conquest and in the early colonial period. This section includes a useful discussion of how Spanish writers (such as Fray Luis de León and Juan Luis Vives), the Catholic Church, social mores, and legal codes influenced gender ideology (6-16). Chapters five to seven each deal with different types of women: married women and family life, elite women, and religious women. This last chapter, which primarily contains details on convent life, will be of particular interest to scholars specializing in religious women writers. Chapters eight to ten focus on separate topics as they relate to women: work, slavery, and social deviance. Naturally, some of the most interesting women appear in the chapter entitled “Women and Social Deviance: Crime, Witchcraft, and Rebellion.” This chapter features figures that have received a great deal of scholarly attention, such as the cross-dressing *monja alférez* Catalina de Erauso, as well as lesser-known but equally intriguing women like the Chilean *encomendera* Catalina de los Ríos y Lisperguer (“La Quintrala”) who killed at least thirty-nine people. Finally, Chapter eleven centers mainly on the eighteenth century and examines the relationship between women and Enlightenment reforms. Throughout this study, colonial Brazil is addressed and sometimes compared to Spanish America.

The second edition of this volume also includes a number of pictorial and textual primary sources that were not included in the first edition. These texts and images are a particularly welcome addition given that there are relatively few images of and documents by women during the colonial period. Many of the images in the first edition were taken from Mexican *casta* paintings. This new volume only reproduces four of the original twelve illustrations and contains a total of fourteen images. It includes a broader spectrum of women, as exemplified by the portraits of an elite Puerto Rican widow as well as two young girls and the striking cover image of Afro-Brazilian women collecting donations on the street. The English translations of primary documents included after the conclusion of the book are perhaps the most engrossing feature of this text. They include the grant of *encomienda* from Pedro de Valdivia to his mistress Inés Suárez, the protagonist of Isabel Allende’s historical novel *Inés del alma mía*. Also reproduced are two letters from a former Vicereine of Mexico,

the Countess de Galve, to whom Sor Juana Inés de la Cruz dedicated several poems. This revised edition also contains three new texts: a 1781 dowry document from a woman in Argentina, an excerpt from Nancy E. van Deusen's translation of the Afro-Peruvian mystic Ursula de Jesús's spiritual diary, and selections from Sor Juana's *Respuesta a Sor Filotea*. The incorporation of these varied texts by and about women in colonial Latin America makes for a fascinating conclusion to Socolow's comprehensive review of scholarship on the subject. *The Women of Colonial Latin America* is an indispensable reference work for students and scholars interested in the history of women during the colonial period.

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Zambrano, María and Rosa Chacel. *Two Confessions*. Translated by Noël Valis and Carol Maier. Albany: SUNY Press, 2015. 240 pp.

Along with their research, Professors Noël Valis (Yale) and Carol Maier (Kent State) have extensive experience in making significant Hispanic texts available to the American public, particularly those written by women. Valis is responsible for volumes such as *The conjuradoras: Bilingual Anthology of Six American Poets of Today* (1993), *The Poetry of Julia Uceda* (1995) and *The Poetry of Sara Pujol Russell* (2005), among others, while Maier has translated works by authors such as Nuria Amat, Octavio Armand and Severý Sarduy, in addition to texts by the two writers that concern us here, María Zambrano and Rosa Chacel. Maier explains in the 'afterword' to *Two Confessions* that she and Valis simultaneously had the idea for the same book, and ultimately that convergence of interests gave birth to the final volume, one which includes, for the first time, a complete English translation of two of the most important reflections on the confessional genre written in Spanish in the twentieth century: María Zambrano's *The Confession: Literary Genre and Method*, which originally appeared in 1943, and Rosa Chacel's *The Confession*, published in 1970 and revised ten years later. These are two fascinating texts from two intellectuals and friends whose biographies were marked by a number of common experiences: the mentorship of Ortega y Gasset, a sense of hope and a new beginning of the Republican years, the traumatic experiences of the civil war and the subsequent exile. At some point in their intellectual

careers (but decades apart), they both felt the need to meditate on confession as a genre, as writing, as performance and as an experience, producing complex but luminous texts in which philosophy, poetry, religion, autobiography and, to a lesser extent, confession itself intersect. There are yet more similarities. Both works confirm the assertion that after the Second World War a significant part of thought has developed as hermeneutics, that is, it has been done in the form of interpretation and comment of previous texts. Predictably, Zambrano and Chacel share their starting point based on the core of confessional works (St. Augustine, Rousseau and Kierkegaard) and then they diverge: Zambrano follows Descartes and several surrealist texts while Chacel focuses on the Hispanic tradition and discusses *El Quijote*, Galdós and Unamuno. But the conclusion drawn by the editors/translators is more important, namely that at the center of both works lies the evidence of a failure. Actually, more than one: firstly, a feeling of personal failure that brings the authors to the moral obligation of meditating on confession. Secondly, the historical failure of a generation in the 1930s unable to forge a shared collective enterprise, with the well-known bloody consequences that followed. And finally a metaphysical failure, as for both Zambrano and Chacel every human being inevitably exhibits incompleteness and at the same time has within him or herself an inner conflict from which stems precisely the need for confession.

This volume is part of a successful series in Latin American and Iberian Thought and Culture by SUNY University Press that includes collective edited volumes, monographs and, as in this case, carefully edited and annotated translations of significant Hispanic philosophical texts (with works by Ortega y Gasset and José Ferrater Mora, among others). *Two Confessions*, along with useful explanatory notes and skillfully crafted translations, presents two texts by the editors: a 'foreword' by Noël Valis dedicated to outlining the main arguments but especially similarities: along with the aforementioned centrality of the idea of failure, Valis mentions the weight that the reading of Galdós has on both writers, yet they both reach opposite conclusions. Then she remarks how a spiritual and existential point of view predominates in both approaches and also affects the choice of the essay form—in its incomplete, experimental nature of quest—as a way to talk about the confession. And finally Valis emphasizes the importance of reading both texts as historical products in three senses: as fruits of history, to emerge from the experience of exile; as texts published in two particular historical moments (the 40s and the 70s, each one with their specific distance to

the event of the Spanish Civil War); and as texts engaged in a discussion of concrete historical circumstances and the very historicity of the confessional genre itself. The 'afterword' by Carol Maier provides, firstly, a reconstruction—mainly based on epistolary exchange—of the complex relationship of friendship (with misunderstandings and gaps, but certainly unbreakable) between Zambrano and Chacel that explains the contexts of emergence of the works and illuminates their hidden dialogue that justifies the happy idea of publishing both texts together; and secondly, we are offered an explanation of the methodological approach and some decisions regarding translation of particularly charged words and concepts.

My only concern about an excellent edition has to do with the fact that neither of the editors mention the issue of gender and its various ramifications: the obvious one that the authors are women; that both confessions ignore any text written by a woman; but mainly the absence of the gender question itself. Arguably among the Spanish women intellectuals of the Silver Age María Zambrano and Rosa Chacel were those, which most strongly sought to elide and elude the gender issue. Is it not relevant that their claim as intellectuals occurred through deletion? To what extent can this also be interpreted as a confession?

Juan Herrero-Senés
University of Colorado Boulder

Call for Papers and Contributions

16th TROPOS CONFERENCE

The 16th TROPOS Conference will take place October 20-21, 2016 at Michigan State University (East Lansing). The topic of this year's conference is: "Sickening Discourses: Bodies, Diseases, and Violence in the Romance World."

Keynote Speakers:

Jean Franco, Columbia University.

Adriana Gárrigos-López, Kalamazoo College.

The **Deadline to submit abstracts: April 4, 2016** to gsatropo@msu.edu.

XXXVI CONGRESO INTERNACIONAL DE LA ALDEEU:

El XXXVI Congreso Internacional de la ALDEEU: "Nueva York en Español: Intersecciones hispánicas en EEUU" se llevara a cabo en la sede del Instituto Cervantes, Nueva York los días 3, 4 y 5 de junio de 2016. La temática abarca todas las disciplinas que aborden el tema español e hispánico, con preferencia en relación a EE UU. También se darán cabida a otras temáticas de interés general, como es ya tradicional en nuestros congresos. La **fecha límite de presentación de propuestas es el 25 de enero de 2016**. Envíen sus propuestas, en español o en inglés, a Tina Escaja (tina.escaja@uvm.edu) y a María José Luján (MaríaJose.Lujan@mville.edu).

Temas orientativos:

- Poetas en Nueva York. Escritura en español en EEUU.
- Historia y política del español en EEUU
- Identidades hispanas en Nueva York y en EEUU
- Historia, inmigración, política del español en EEUU
- Festivales de cine hispano
- Artistas y arte hispano en Nueva York
- Hispanismo queer en EEUU
- Espacios digitales y nuevas fronteras mediáticas
- Inmigración, emigración, políticas identitarias
- Género, eco-feminismo, urbanidad.

ÁMBITOS FEMINISTAS. VOLUME 6-FALL 2016

The editors of *Ámbitos Feministas*, a multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies, invite unpublished critical essays in English,

Spanish, and Portuguese on literature, film, art, plastic arts, music, gender studies, history, etc., relating to contemporary Hispanic/Luso/Latina women writers and artists. Original unpublished creative work (short stories, poetry) is also encouraged. The accepted papers will appear in the next annual fall volume.

EDITORIAL GUIDELINES FOR SUBMISSIONS

- Manuscripts should be between 17-25 double-spaced pages in length, including all notes, as well as the Works Cited.
- They should be formatted using Times New Roman Size 12 and 1-inch margins.
- For review purposes, originals should contain no reference to the author. Include a one page cover letter with author's information: name, rank, academic affiliation, email, postal address, essay's title, and a brief bio (8-10 lines) with latest publications.
- Essays need to conform to the most recent versions of the *MLA Style Manual and Guide for Scholarly Publishing* and the *MLA Handbook for Writers of Research Papers*.
- The endnotes will be numerically superscripted in the text and the numbers referenced in the endnotes section. Automatically inserted endnotes should be converted to normal text in the final document.
- A current membership to the Feministas Unidas, Inc. coalition (<http://feministas-unidas.org>) is required of all authors at the time of submission and must be kept until the end of the process.

SUBMISSION OF ORIGINALS

While we accept submissions at any time, in order to be considered for the Fall 2016 Issue, **originals should arrive to our editorial office by February 29th, 2016**. Submit original and cover letter as Word attachment to Carmen.urioste@asu.edu. More information at <http://ambitosfeministas.feministas-unidas.org>

NEW SERIES IN LATIN AMERICAN STUDIES: LATIN AMERICAN GENDER AND SEXUALITIES

The *Latin American Gender and Sexualities* series is a timely addition to current scholarship on gender and sexuality. In the last decade, a number of Latin American governments are showing openness to new kinds of sexualities through public policy. The study of gender and sexuality also developed during that time to examine questions of power, nationalism, and changing identities within the social fabric of Latin American countries. Because of its appeal ranging from gender and feminist studies to queer theory, this series is a vibrant component of Latin American studies looking at the intersection of gender and culture.

Works include book-length studies and essay collections that combine the methodologies and insights of cultural studies and literature with those of history, anthropology, and other social sciences. If you are interested in submitting a proposal to the series, please contact the series editor Carolina Rocha at crocha@siue.edu. **The editorial board accepts book proposal submissions all year long.**

MITOLOGÍAS HOY. REVISTA DE PENSAMIENTO, CRÍTICA Y ESTUDIOS LITERARIOS LATINOAMERICANOS, NÚMERO 13

‘Los nudos de la red: las primeras escritoras profesionales en el triángulo transatlántico (1880-1920)’:

Durante la segunda mitad del siglo XIX, coincidiendo con la incorporación de la mujer al campo profesional de la escritura, pero también con la “reinención de América” (Pratt, 1997), fueron muchos los textos de diferente signo que contribuyeron a trazar un “mapa” de nombres de autoras y de países, de “redes” de apoyo entre intelectuales, acorde a las alianzas informales que posibilitaron los primeros feminismos. América y sus mujeres (1886) de Emilia Serrano, baronesa de Wilson o “Las obreras del pensamiento” de Clorinda Matto de Turner (1895) fueron testimonio de estos intercambios. Si el triángulo transatlántico se reconfiguraba en el marco de las nuevas naciones latinoamericanas y del neocolonialismo inglés y francés, pero, sobre todo, estadounidense, en este contexto, las mujeres colaboraron, por primera vez como grupo, en la generación de discursos públicos; pero también en su desestabilización y su enmienda. El objetivo de este nuevo número de la revista Mitologías hoy, coordinado por Beatriz Ferrús y Alba del Pozo, es analizar la producción de todas aquellas autoras latinoamericanas que, a través de textos de viajes, biografías, epistolarios, libros misceláneos o colaboraciones en prensa nos legaron un testimonio de esas redes y alianzas con escritoras europeas o norteamericanas. Un listado no exhaustivo de posibles temas es el siguiente:

- Relaciones transatlánticas entre escritoras.
- Redes de apoyo y confluencia entre mujeres.
- Género, escritura y nación.
- Mujeres y literatura de viajes.
- Escrituras privadas, redes públicas: epistolarios y diarios.

Son bienvenidos **artículos hasta el 29 de febrero de 2016**, los cuales, y siguiendo la normativa de la revista, serán sometidos a una revisión ciega por pares. Para el envío de trabajos hay que registrarse en la revista (pestaña “registrarse”) y seguir las instrucciones hasta adjuntar el artículo en formato Word.

Además, deben seguirse las normas de edición:

(<http://revistes.uab.cat/mitologies/about/submissions#authorGuidelines>) ; los textos que no cumplan con éstas no podrán ser evaluados. Asimismo, la revista mantiene abierta la recepción de artículos durante la vigencia de esta convocatoria para las secciones “Miscelánea”, “Entrevistas” y “Reseñas”. Éstas deberán seguir las mismas políticas de envío.

2016 CONFERENCE JAMES MADISON UNIVERSITY:

2016 Conference James Madison University: "**Migrations: A Phenomenon of Human History from Its Ancient Origins to the Present Global Situation.**"

The Department of Foreign Languages, Literatures and Cultures is organizing its fourteenth conference at James Madison University, Harrisonburg, Va. (April 14-15, 2016) with the collaboration of the Departments of English, History, Justice Studies, Philosophy and Religion, Political Science, and Sociology and Anthropology; the Schools of Art and Art History and of Music; and the support of the College of Arts and Letters.

This conference will bring together scholars/researchers from a variety of disciplines to investigate ways in which global migration affects and affected countries all over the world. This inter- and multi-disciplinary project seeks to explore how the significant migration flows in the past three decades occurred as a response to national economic, social, demographic and humanitarian needs. We live in a world shaped by human migration. Every day, people make a decision to leave their hometown or their own country and move elsewhere. Migrations have occurred throughout human history, beginning with the movements of the first human groups from their origins in East Africa to their current location in the world. Migration has changed the demographic composition of towns, cities, and nations. In the early 1960s only 30 countries in the world had about half million international migrants. Fifty years later, the number of such countries has doubled, bringing the total number of foreign-born residents globally to about 200 million people. Recent international events on migration have given rise to new challenges due to the racial, ethnic, and religious differences of migrants. What does this phenomenon on a large scale mean for the nations and cultures directly involved?

We are inviting faculty, undergraduate and graduate students, artists, community advocates, and independent scholars and researchers in fields such as English, foreign languages, history, art history, philosophy and religion, music, theatre and dance, political science, psychology, sociology, and the sciences to submit abstracts/proposals and convene panel discussions and/or workshops. We also encourage participants to organize and chair sessions.

Possible Topics:

Root causes of Migration; Ancient migration; Childhood and migration; Citizenship and

belonging; Impact on visual and performing arts; Literature of migration; Oral history and storytelling; Gender and migration; Identity and ethnicity; Immigration law and rights; Race issues; Multicultural heritage; Refugee resettlement, communities, and identities; Forced migration.

Guidelines for Submitting Abstracts/Proposals

1. Submit abstracts of about 300 words.
2. Each abstract should include: title, author's name, affiliation, address, telephone number and e-mail address.
3. Proposals with multiple authorships should indicate the person to be contacted.
4. The deadline for submission of abstracts/proposals is **March 20, 2016**.
5. Send abstracts/proposals to: Dr. Giuliana Fazzion, Conference Program Director, Department of Foreign Languages, Literatures and Cultures, James Madison University, Harrisonburg, Virginia. Tel: (540) 568-6128; Fax: (540) 568-6904; E-mail: fazziogx@jmu.edu
6. Proceedings: Abstract/Full text of your paper(s) presented at the conference may also be published in the *Proceedings*.

Upon receiving acceptance of your paper, please send a copy of your abstract/full paper to the Proceedings Editor, Dr. Stephany Plecker, Department of Foreign Languages, Literatures and Cultures, by no later than March 20, 2016. E-mail: pleckesg@jmu.edu.

SPRING 2017 SPECIAL ISSUE OF ECOZON@ ON IBERIAN, LATIN AMERICAN, AND LUSOPHONE AFRICAN ECOCRITICISM

Guest editors: Luis I. Prádanos (Miami University) and Mark Anderson (University of Georgia) Over the last few years, a body of transatlantic ecocriticism has emerged, engaging with cultural production from both sides of the Atlantic Ocean to study literary and other discourses on ecological issues in a comparative context. The circulation of animal and plant species, capital, commodities, development and land management practices, forms of activism and resistance, and other phenomena affecting and transforming local environments have been examined. Until very recently, however, this transatlantic ecocriticism has been synonymous with North-North (that is North American and Northern European) approaches to the representation of environment and ecological discourse. The incorporation of perspectives emerging from other transatlantic circuits has the potential to enhance significantly the ecocritical debate. Individual activists, artists, and scholars from the Iberian Peninsula, Latin America, and Lusophone Africa have begun to engage in intercontinental collaboration and dialogue on issues related to ecocriticism, but there is as yet no collection of articles or monograph devoted to this phenomenon. We invite submissions for a special issue of Ecozon@ dealing with transatlantic ecocriticism as it

relates to the following or related topics: • Iberian, Latin American, and Lusophone African ecocritical approaches and how these approaches can redefine, rethink, challenge, and contribute to transnational ecocriticism • Influences, commonalities, and alliances between Iberian, Latin American, and Lusophone African eco-artists, ecocritical thought, and socio environmental movements • Iberian, Latin American, and Lusophone African cultural responses to ongoing social, financial, and ecological crises • Cultural responses to the social and ecological degradation provoked by neoliberal globalization in Iberia, Latin America, and Lusophone Africa (15-M, urban gardening, indigenous movements and Living Well, pro-common initiatives, Vía Campesina) • The cultural expressions of post-growth paradigms articulated from these regions (degrowth, ecological economics, postdevelopment, post-extractivism, indigenous epistemologies, postcolonial environmentalism). Please direct any queries to Luis Prádanos (pradanli@miamioh.edu) or Mark Anderson (markand@uga.edu).

Manuscripts of 6000-8000 words should be submitted via the journal platform no later than **July 15, 2016**. Authors must comply with the guidelines Universidad de Alcalá/EASLCE & GIECO Instituto Franklin – 2015 indicated on the platform, including the title, abstracts, and keywords (in the language of the article, English, and Spanish). MLA style should be used for citations. Permission must be obtained for any images used, and the images should be included in the text. Manuscripts will be accepted in English, Spanish, and exceptionally for this issue Portuguese. Although it is not essential, we would encourage potential authors to make prior contact with the editors through the submission of an abstract (approximately 500 words).

VIII CONGRESO INTERNACIONAL DE LA ASOCIACIÓN HISPÁNICA DE HUMANIDADES Y EL INSTITUTO DE CULTURA Y TECNOLOGIA DE LA UNIVERSIDAD CARLOS III DE MADRID (24 al 27 de junio del 2016 en la Universidad Carlos III de Madrid , España)

El tema del congreso es: “El humanismo hispánico ante el conflicto posmoderno: de la tradición cultural de lo escrito a la cultura revolucionaria de lo digital. Se podrá participar en paneles, mesas redondas, simposios o sesiones temáticas, foros de escritores y literatos, con un máximo de cuatro personas.

También se aceptarán ponencias individuales relacionadas con el tema el Congreso y las áreas de investigación mencionados. Las ponencias individuales así como la participación en paneles, mesas redondas, simposios, etc. no deberán exceder los 20 minutos. Las sesiones, paneles, mesas redondas se limitarán a 90 minutos. Los idiomas del congreso son el inglés, el español y el portugués.

Los interesados pueden empezar a enviar sus propuestas a partir del 1 de septiembre de

2015. Se empezará a confirmar la aceptación de las mismas a principios de diciembre de 2015. **El plazo último para enviar las proposiciones de ponencias individuales, mesas redondas, paneles, simposios y foros termina el 10 de marzo del 2016.**

Para inscribirse, complete el formulario de inscripción que se encuentra en la pagina oficial del congreso: <http://ahh.academic.wlu.edu/files/2015/03/VIII Congreso.Covocatoria.pdf>

WOMEN OF THE MEDITERRANEAN: REPRESENTATIONS AND SELF-REPRESENTATIONS. Sant' Anna Institute, Sorrento Italy, June 10-11, 2016

Sant' Anna Institute (Sorrento, Italy) and the College of the Holy Cross (Worcester, United States) are pleased to present the Second International Conference "Women of the Mediterranean".

Conference Location: Sant' Anna Institute, Sorrento (Italy)

Conference Director: Giovanni Spani (College of the Holy Cross)

Conference Coordinator: Marco Marino (Sant' Anna Institute)

Keynote Speaker: Eduardo Urios-Aparisi (University of Connecticut)

The object of this Conference is the analysis of the role and conditions of women in the Mediterranean area, considered within its globality, according to a diachronic and synchronic perspective in a global vision of the reality in which Mediterranean women live and operate. Among the several connotative aspects of the feminine dimension as it is lived and perceived in the countries on the shores of the Mediterranean, this Conference intends to explore, first of all, the cultural models that have an effect on the socio-economic contexts of this geographic area and to attempt to awaken the presence of women inside these contexts both in terms of identity construction and role they usually play.

Furthermore, the Conference will focus on the historic evolution of feminine conditions and on its literary, theatrical, and cinematographic representation without neglecting the juridical dimension and the role of women in the socio-political-economical setting of our global era.

The Organizing Committee will be overseeing the publication of an ad hoc volume with the goal of including submissions determined to be, at the incontestable discretion of the Committee, the most significant in terms of academic scholarship.

From a comparative and inter-Mediterranean perspective, submissions in Italian, English and Spanish are welcome, related to the following disciplines:

- Gender Studies
- Literature
- History

- Philosophy
- Sociology and Anthropology
- Political Science
- Religious Studies
- Migratory Studies
- Cinema
- Human Rights
- Economy

The Conference themes can include:

- Mythical women throughout history
- Feminine identity: Revision of patriarchy, LGBTQ, Subject vs. Object
- Mothers/daughters
- Wonder woman vs. Superman: Super heroines in pop culture
- Women and war
- Autobiographies
- Memoirs
- Women behind the film camera
- Women and pop culture
- Women and politics
- Tearing down barriers: women travelers
- Women and dictatorship
- Women and globalization
- Women and consumer society
- Women of the Middle Ages

Please send your proposal for the conference (2 paragraph maximum) in Italian, English or Spanish, along with your complete academic profile, by **April 10 2016**, to the Organizing Committee at womenofthemediterranean@gmail.com

XVIII CONGRESO INTERNACIONAL DE LITERATURA HISPÁNICA: San Sebastián, España, 6 - 8 de julio de 2016.

Favor de enviar sumillas de ponencias o propuestas de sesiones (con extensión de una página), o hacer consultas antes del 24 de marzo de 2016 a:

Enrique Herrera, Director CILH
Raub 420
Lock Haven University. Lock Haven PA 17745. U.S.A.
Teléfono: (814) 574-6882/ Fax: (570) 484-2830
e-mail: eherrera@lhup.edu

FEMINISTAS UNIDAS Inc. in Congresos

FEMINISTAS UNIDAS, Inc en el MLA 2017: “Feminismos y estudios de géneros en América Latina y España: cruzando fronteras.”

January 5-8. Philadelphia, Pennsylvania.

Desde la concepción de un movimiento feminista masivo en la década de los 60 hasta hoy día, el concepto de qué es feminismo ha continuado evolucionando. Hoy día, este término no sólo incluye las preocupaciones de las mujeres sino también las de todos los géneros. Las discusiones más recientes (Butler, Ludmer, Olea, etc.) sugieren que el concepto de género mismo no siempre tiene fronteras fijas. El propósito de este panel es explorar cómo estas nociones de feminismos y de géneros cruzan no sólo cuerpos sino también las fronteras nacionales, regionales, étnicas, culturales, etc.

**Palabras clave: cuerpo, frontera, cultura, naciones, género, feminismo, América Latina, España.

Resúmenes de 250 palabras en inglés, español, o portugués. Hay que ser miembro de MLA y Feministas Unidas, Inc. para poder presentar en el congreso. Fecha límite: **1 de marzo**. Enviar las propuestas a Rebecca Ulland (rulland@nmu.edu).

XXVI CONGRESO DE LA AILCFH

Maria Elena Soliño, Presidenta de la AILCFH, ha anunciado el tema para el XXVI Congreso Anual de la AILCFH que tendrá lugar del 10-12 de Noviembre del 2016 en la Universidad de Houston, Texas: “Crossing Borders/Cruzando fronteras.” La convocatoria será enviada próximamente.

NEMLA 2016

The Northeast Modern Language Association (NEMLA) will meet in Hartford, Connecticut March 17 to 20, 2016 for its 47th annual convention and will feature approximately 400 sessions, as well as dynamic speakers and cultural events. To register for the convention please visit the link:<http://www.buffalo.edu/nemla/about/members/rates.html>

Membership in Feministas Unidas, Inc.

January 1, 2016—December 31, 2016

Welcome to the New Year!,

Each new year is a time for renewal, resolutions, and growth!

Speaking of renewals...Did you renew your membership in *Feministas Unidas, Inc.*?

Did you resolve to be kind to others? You could sponsor a Graduate Student or a New Faculty Member!

Did you vow to meet new people? Well, why not do so by sharing our coalition with new colleagues and taking Membership Forms or Fliers to conferences?

Please pay your dues: <http://membership.feministas-unidas.org>

Help our coalition grow!

Membership Form Feministas Unidas, Inc.

Founded in 1979, *Feministas Unidas, Inc.* is a non-profit Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic and Latino Studies. Our Coalition publishes an enewsletter in the spring and fall, and an annual critical peer-reviewed journal, *Ámbitos Feministas*, in the Fall. As an allied organization of the MLA, *Feministas Unidas Inc.* sponsors several panels at the annual convention, as well as at other academic meetings (SAML, NeMLA, etc.). As an interdisciplinary alliance, we embrace all fields of studies and culture relating to Hispanic women.

To renew on-line, go to: <http://membership.feministas-unidas.org>

To pay by check print this form and mail it with check payable to: *Feministas Unidas, Inc.*

Membership is for JAN-DEC of each Calendar Year

Year(s) for which you are renewing/joining

JAN-DEC 2016

Yearly Dues

Professor (\$20)	\$ _____
Associate Professor (\$20)	\$ _____
Assistant Professor (\$15)	\$ _____
Instructor (\$10)	\$ _____
Graduate Student (\$10)	\$ _____
Other (\$10)	\$ _____
Institution (\$25)	\$ _____
For all International Airmail Postage, please add \$5	\$ _____
Sponsor a Graduate Student (\$10)	\$ _____
Contribution to Scholar Funds (any amount)	\$ _____
TOTAL	\$ _____

NAME _____

(NEW or UPDATED ONLY) E-Mail (please print clearly) _____

(NEW or UPDATED ONLY) Preferred mailing address _____

If you are sponsoring a young scholar or graduate student with membership in *Feministas Unidas, Inc.*:

Individual that you are sponsoring _____

E-Mail address (please print clearly) _____

Preferred mailing address: _____

Send this form with a check in U.S. funds payable to *Feministas Unidas, Inc.* to:

Prof. Mayte de Lama

919 Creek Crossing Trail

Whitsett, NC 27377 (inquiries or e-mail corrections to: mdelama@elon.edu)

Change or update your personal/professional data at <http://fu.echapters.com>

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Feministas Unidas, Inc.

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Feministas Unidas, Inc. Membership:

Institutions \$25 per year
Individuals \$20 per year
Students \$10 per year

Send the renewal form (follow the link below) along with a check in U.S. funds payable to *Feministas Unidas, Inc.* to:
Mayte de Lama

Treasurer and Membership Recorder
Elon University
919 Creek Crossing Trail
Whitsett NC 27377
mdelama@elon.edu

Renewal form. Membership also payable on-line at:
<http://membership.feministas-unidas.org>

Renewal form. Membership also payable on-line at:
<http://membership.feministas-unidas.org>

Ámbitos Feministas is the official critical journal of the coalition *Feministas Unidas, Inc.*
ISSN 2164-0998.
MLA and EBSCO indexed.
Peer Reviewed. Printed. Published annually in the fall.

Ámbitos Feministas aims to foster critical exchanges on the current status of feminist studies in relationship to creative work (literature, film, plastic arts) by contemporary Hispanic, Iberian, Luso and USA Latino women.

For information on contributions go to:
<http://ambitosfeministas.feministas-unidas.org>

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Feministas Unidas, Inc. Newsletter welcomes books for review. Send books and other materials for review to:
Carmen de Urioste-Azcorra, Book Review Editor
SILC-Spanish Program; Box 870202; Arizona State University Tempe, AZ 85287-0202
carmen.urioste@asu.edu

For member-related news and information to be published in the Newsletter, please contact:
Maria Alejandra Zanetta, Newsletter Editor
Zanetta@uakron.edu