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Review of Dian Fox, *Hercules and the King of Portugal: Icons of Masculinity and Nation in Calderón's Spain*

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institutional redemption from Algiers following the Fatima-Monroy case meant that Spanish ransomers had to rely on Jewish and Morisco intermediaries, undermining royal ideologies while establishing new connections with those Spain had expelled.

The breadth and depth of research, the insight with which Hershenzon draws out the significance of the sources, and the clarity of his writing all make this an impressive and convincing book. Because it engages with so many themes, it is of relevance to all scholars of the early modern western Mediterranean. And, though Hershenzon focuses on the Mediterranean, his argument raises a broader question: might similar patterns of region formation also have been at play elsewhere, such as in the Caribbean?

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Fox, Dian. *Hercules and the King of Portugal: Icons of Masculinity and Nation in Calderón's Spain*. New Hispanisms. Lincoln: University of Nebraska Press, 2019. xxx + 303 pp. + 5 ill.

The interplay between changing notions of masculinity and nation-ness is an important, yet insufficiently examined subject in early modern studies, particularly in the Iberian context. Dian Fox underscores the importance of this fruitful *line of inquiry* in her innovative study on Pedro Calderón de la Barca's dramatic portrayal of two discomfiting early modern icons of elite masculinity: the mythological figure of Hercules, so inextricably interrelated to sixteenth- and seventeenth-century Spain and its monarchy, and King Sebastian of Portugal, who reigned from 1557 to 1578 and whose untimely death after injudiciously invading Morocco led to the Portuguese *succession* crisis of 1580 in which Portugal lost its sovereignty to Spain for sixty years. Fox's perceptive analysis of the complex cultural appropriation and manipulation of both flawed masculine figures for political, nationalist and imperialist ends astutely uncovers anxieties in ideological conceptions of manhood and nationhood in *Habsburg Spain*.

Hercules and the King of Portugal: Icons of Masculinity and Nation in Calderón's Spain is a compelling, thoroughly researched and theoretically informed monograph that skillfully covers substantial ground with regard to sources (which go way beyond Calderón de la Barca's plays), approaches, theories, and interpretations. Fox situates her work within the expanding scholarship on masculinities in early modern Spain while acknowledging a specific debt to Golden Age scholars whose research relies on this vibrant and growing field. The book's division into two main parts, each consisting of three chapters, allows the author to

carefully examine the abundant and variegated representations of Hercules *Hispanicus* (Part One) and King Sebastian of Portugal (Part Two) in early modern Iberian culture. Also, by limiting the focus of her study to Hercules and King Sebastian, Fox is able to provide a detailed and insightful account on how their masculinity was constructed, exalted, challenged and problematized on and off the stage in Calderón de la Barca's Spain.

Fox calls attention to, and incisively examines, "Hercules's and Sebastian's imperfect embodiments of iconic masculinity" (xxvi). She explores, for instance, Calderón de la Barca's theatrical representation of the Hispanicized Hercules as an *hombre esquivo*. The punishment this unorthodox masculine behavior receives in the playwright's hands not only offer lessons on normative masculinity to the ruling classes "but also on reproductivity and succession, matters of urgent interest to an elite and royal audience" (109) who claimed descent from the legendary hero. As Fox cogently observes in reference to the hegemonic gender ideology of the times: "The *hombre esquivo*—no matter how strong and militant—in failing to pursue the company of women, fails at manliness and disrupts social order" (185-86). Fox rightly detects a similar effort to reform elite masculinity (with the primary lesson that un-reproductive masculinity threatens hierarchy and the nation) in the complex figurations of the historical figure of King Sebastian of Portugal whose own *esquivez*, characterized by "his apparent absence of desire for women" (215) and reluctance to marry left Portugal without an heir to the throne after his tragic death in North Africa. There were efforts to deflect King Sebastian's non-normative masculinity, which, in addition to his dislike for women, included rumors of impotence, venereal disease and attraction to men. These anxious efforts consisted in the circulation of cultural discourses in the Iberian Peninsula that claimed, for nationalistic purposes, that the unmarried king was "chaste by virtuous choice" (212), among other explanations that sought to honor "his memory with saintliness and martyrdom" (212), reminiscent of Saint Sebastian, his patron saint. Nevertheless, Fox cleverly shows how seventeenth-century Spanish playwrights, including Calderón de la Barca as well as other social and cultural voices, connoted "dysfunctional masculinity in the monarch" (187), an "undoing of his manliness" (213) that was deployed to endorse Spain's supremacy as a nation and empire over Portugal.

In sum, this is an eloquently written and persuasively argued groundbreaking study. Fox's writing is erudite, yet easily approachable, engaging, and superbly readable. Those interested in early modern Spanish theater generally and in Calderón de la Barca particularly will find the work of this established scholar extremely valuable. Fox's book accomplishes a great deal, going beyond a literary study to document the sociohistorical circumstances and contexts in which both Hercules and King Sebastian were made and unmade into early modern cultural icons of masculinity and nation. Her book will have a wide appeal among

scholars and students who are interested in questions of masculinity from a historical, social, and cultural perspective.

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Torremocha Hernández, Margarita. *Cárcel de mujeres en el antiguo régimen: Teoría y realidad penitenciaria de las galeras*. Madrid: Dykinson, 2019. 307 pp.

Prof. Margarita Torremocha Hernández's ample knowledge on penitential and women's legal matters during the Spanish modernity (seventeenth and eighteenth century) has translated into her latest monograph on women's prisons during the Spanish "Old Regime". She is the author of works on other environments, such as brothels (*mancebías*), convents, *casas de recogidas*, and lesser-known spaces within the social system (*De la mancebía a la clausura. La casa de recogidas de Magdalena de San Jerónimo y el convento de San Felipe de la Penitencia*). She has authored articles and book chapters on student life and campus regulations, laws pertaining matchmaking and honor, and charity houses.

From the very title, professor Torremocha Hernández successfully aims at pinpointing aspects in which the establishment of the law does not quite match its application, a situation not infrequent even nowadays but very visible in a setting like the vast territories of the Spanish empire, which covered much of the known world. She cleverly narrows the scope of her analysis to the state of the women's "galleys" (a suitable word, since females could not serve time in actual ships like men did), swiftly covering a range of ordinances through which the establishment and management of such spaces were defined by pioneer Magdalena de San Jerónimo in 1608. Later these would be upheld by Antonio González Yebra (1784), and Luis Marcelino Pereyra (1796). The first four chapters of *Cárcel de mujeres en el antiguo régimen* give the reader a clear rundown of how these and other Spanish intellectuals thought, organized, and planned the connection between theory and the context within the different reclusion models. The fifth chapter dives into daily life in jail, including not only regulations but also the types of prisoners, caretakers, food and clothing, labor, prayer, and other daily activities. The last section of this book takes the Galera de la Chancillería de Valladolid almost as a case-study; one might think regional data could be anecdotal, but in fact Valladolid was the major legal hub for the administration of justice in Spain. Hence it makes for an ideal representation of the state of the matter. The analysis is soundly backed up by theoretical documentation throughout, and a myriad of valuable testimonial primary sources, with some key elements having been reproduced in a brief appendix.