◆   INTRODUCTION

# Spaces of Confinement

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Women of the late medieval and early modern Iberian Peninsula occupied a space that was unique to their sociocultural context and confined as compared to their male counterparts. For social anthropologists Lynn Meskell and Robert W. Preucel, space and place are terms that are both divergent and concomitant (215). The understanding of space takes root with the Cartesian thought process that unites "the physical setting within which everything occurs" and "space as an absolute containing all senses and bodies" (215). Place, on the other hand, is a social construct. Places are "the products of the imaginary, of desire, and are the primary means by which we articulate with space and transform it into a humanized landscape" (215). These notions of space and place, of course, are debated in varying terms by critical theorists, among which are Michel Foucault's thoughts on heterotopias as spaces that are parallel to real or imaginary sites and yet exist. At the same time, for Michel de Certeau, spaces are places shaped by the stories and activities that occur within them and through the figures that populate them, in other words, "space is a practiced place" (117). Philip Sheldrake conceptualizes that "place [as it] relates to issues of empowerment and disempowerment forces us to think of multilocalities (locations are different 'places' simultaneously) and multivocalities (different voices are heard in each place)" (20). There is a particular discourse of confinement in the late-medieval and early modern period that restricts the spaces that women were able to inhabit and there are many literary and historical documents that tell stories about these places of confinement. Whereas Yuri Lotman interprets the space of literary texts as artistic models of real spaces since they are incomplete with regards to real-world spaces, David R. Castillo and Bradley J. Nelson have indicated that the meaning of objects displayed in a particular place is a response "to a number of social, economic, political, and aesthetic tensions and desires" (xi). The theoretical underpinnings concerning space and its relationship to gender within this volume of *Hispanic Issues* expose different types of confinement for women.

Women were *confined* to spaces guided by overzealous patriarchal norms that limited their movement. There exists a certain gendered category of space whose common thread situates women as an ever-present yet simultaneously a less-present, or latently present, figure within the space of the social hierarchy. Determined by the borders of Spain, the traditional boundaries of the home and the convent, immurement cells and prisons, and gender norms that prescribe women's social place through writing, places or spaces take on a narrative trajectory in this volume. We will see precisely how women's voices are simultaneously empowered and disempowered, strengthened and reduced within the greater early modern Spanish landscape. We tell the stories of place in order to access how the spaces that late medieval and early modern Iberian women inhabited were both carefully restricted to maintain male honor and social norms, and simultaneously provided opportunities for resistance.

This collection of essays finds its genesis over the course of two conference panels focusing on the space of Iberian women from the thirteenth to the seventeenth centuries.[1] This unique sociocultural context might best be underscored by the onset of the Spanish Inquisition (1478–1834), which sought to identify and correct heretical comportment, but did not limit its reach to the accoutrements of religious ritual and belief.[2] Women's behavior, and thus the space within which they were permitted to operate, was exceedingly regulated in order to comply with Counter-Reformation and Inquisitorial ideology. Particularly throughout the reigns of Felipe III, Felipe IV, and Carlos II, widely recognized as the *decadencia española* (Spanish decadence), the official discourse of the ruling class sought to restrict freedoms as it lost its grip on absolute power of the Empire. Moreover, this period of time witnessed a pinnacle of artistic, treatise, and literary production that coincided with the benefits garnered from the New World. To a certain extent, these works were pressed into the service of a hegemonic discourse that manipulated social perceptions in what historian José Antonio Maravall terms as "channels of socialization," aimed at preserving the social order (126). Notwithstanding the predominantly male fields of literary, treatise, and artistic production, women writers along the lines of Ana Caro or St. Teresa of Ávila found their place among men, frequently resisting social norms in their productions or, alternatively, carving out space among male-dominant ecclesiastical hierarchies. Along with this outburst of artistic production, this period witnessed new scientific discoveries regarding the anatomy of the human body with the writings of physicians such as Andreas Vesalius's *De humani corporis fabrica* (On the Fabric of the Human Body) or *The Badianus Manuscript*, which detailed the discoveries of new medicinal plants and herbs from the Americas. These new scientific and creative movements all agitated or disturbed the traditional understanding of the contemporary social imaginary. Naturally, women of this world of new

discoveries occupied a dynamic, unstable space within official and artistic discourse that saw the tightening of inquisitorial social standards as a means to oppose change. Much of what this artistic, scientific, theological, and treatise production entailed grants insight into cultural norms and attitudes toward gender roles that this volume employs as its foundation for interpreting women's space.

In order to think critically about how a type of female space is produced, restricted, regulated, and transformed, we turn to theorists of space and place: Henri Lefebvre and Michel de Certeau. Lefebvre sets out the parameters for social space and determines that the Renaissance city is a code to be both read and constructed: "In reality, social space 'incorporates' social actions, the actions of subjects both individual and collective who are born and die, who suffer and act" (33). In reading about individual cases and stories concerning female figures, we bear witness to how together they are part of a specific early modern social space that is carefully controlled and maintained. This story, according to De Certeau, is a "spatial trajectory" in which the "story's first function is to authorize, or more exactly, to found . . . This founding is precisely the primary role of the story. It opens a legitimate theater for practical actions. It creates a field that authorizes dangerous and contingent social actions" (123, 125). De Certeau establishes the "politics of place" and, crucially, the organizing concept of "focalizing enunciation," in which memory is practiced and enunciated upon the space of the body within a particular discourse. In analyzing the female body throughout different manifestations of confinement, this volume examines a specific marginalized narrative order within a particular geographic space**.**

A fundamental aspect of this project is the analysis of the mechanisms of enclosure and control over the female body. The notion of confinement itself is a limiting word that may denote any variety of barrier; the Latin etymological root of "confinement" contains the word *finis*, end or limit, thereby indicating some restriction of movement. Theories of incarceration and punishment, including Julia Sudbury's conception of "doing time" and Foucault's mechanisms of punishment and the "political technology of the body" are particularly apt in conceptualizing this work. Sudbury notes that the common aphorism of doing time while referring to a prisoner's experience of confinement is actually a twofold pressure point of time and physical space that operates on the human psyche: "For, despite the allusion to temporality, 'doing time' is also fundamentally about space. It is the confinement within the closed space of the prison and the brutal monotony of the cell that makes 'doing time' a punishment" (154).[3] Nonetheless, confinement, especially for women and the early modern woman in particular, was not limited to prison walls but also played a part in the creation of social roles. Foucault's *Discipline and Punish*

sets out the terms of this social regulation with the *panopticon*. He defines its purpose as "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (201). In this volume, we will see specific models for literal and figurative female enclosure; the panopticon is useful because it implies a constant visibility and surveillance that is unremittingly linked to notions of patriarchal power. Foucault furthers, "Punishment has to make use not of the body, but of representation" (94). In many of the essays in this volume, the female body is the space upon which social norms of honor are inscribed. Here we treat female figures that have been coded and socialized to obey, both within and outside of a formal penitentiary system. In order to preserve this social system, Foucault elaborates that "This legible lesson, this ritual recoding, must be repeated as often as possible, the punishments must be a school rather than a festival: an ever-open book rather than a ceremony" (111). Therefore, we encounter stories that tell and retell the norms of and the resistance to the boundaries or space of female confinement and enclosure.

With the passing of time, the boundaries of female enclosure are transfigured. Moreover, physical movement, such as travel, constitutes a type of space unique only to those moving in unison. Crucially, the boundaries that define travel are secured to the advancement of time and physical changing of place. Contrasting mediums, such as streaming video series and cultural movements of protest (#MeToo), wherein stories of women's confinement are told, likewise demonstrate mutating boundaries that challenge traditionally understood gendered space. Notwithstanding gendered delimitations, racialized divisions within female space further both social and physical difference. The Foucauldian notions of "biopolitics" and "cellular power" have aided the authors of this volume in addressing the changing gendered, physical, and racialized spaces of hierarchical power from the period of Inquisitorial Iberia to present-day enclosures. Accordingly, filmic space permits our authors and readership to comparatively examine gendered and racialized space as it relates to biopolitical power hierarchies across chronological, geographical, and contextual boundaries. The changing of time and place begets changing power structures that ultimately relegate female actors of the social construct to secondary roles confined to their gender and race.

Confinement does not ineluctably denote punishment. It may also be understood as a space that permits women opportunity to exist under codes of conduct alternative to their traditional sociocultural and patriarchal setting; thus, limiting the reach of the confined condition itself by, perhaps paradoxically, breaking social barriers and creating freedom of societal or individual movement within reduced physical space. Accordingly, for women of this period, the conception of doing time may also be interpreted as a continuous

search for a space that permits them to exercise their desires without the possibility of retributive punishment. With this in mind, confinement will be broadly interpreted throughout this volume as it relates to restricted physical, social, and temporal spaces inhabited by women. These restricted spaces may produce both positive and/or negative effects on women's enclosed experience. These spaces may appertain to gender, the medieval and early modern concept of honor, language or gendered linguistic characteristics, character portrayal, race, blood cleanliness, and religious connotations. Differing models of marriage, physical spaces of immurement or confinement, the regulation of women's space in treatises and official discourses, hierarchical religious enclosures, and literary representations of female confinement are among the crux of issues concerning spatial restriction in this volume.

The first section of this volume, "Religious and Devotional Spaces," is composed of five essays that explore the devotional spaces of religious women, the confinement of imprisoned women, and a female voice that broke into the male-dominated medical field. Foucault in *Discipline and Punish* determines that the body politic are the "material elements and techniques that serve as weapons, relays, communicates routes and supports for the power and knowledge relations that invest human bodies and subjugate them by turning them into objects of knowledge" (28). In this section, we see particularly how institutional confinement functions in ways specific to early modern women, and how punishment and discipline are used to preserve social order. Taking as a starting point the Inquisition and the Counter-Reformation as reactionary movements that serve as combatants to changing ways in which women are treated in early modern Iberia, this section investigates physical, metaphorical, and textual enclosures or spaces of real-world women and cultural artifacts. In Joan Cammarata's "The Devotional Space of Performance in Counter-Reformation Spain," we will see precisely how the *beata* Francisca de los Apóstoles suffered in the jails of the Inquisition due to new normative rules for female religious figures. Cammarata analyzes the *beata* Francisca de los Apóstoles's Inquisitional tribunal as it underscores the challenges faced by female religious reformers after the Council of Trent. She examines the Inquisitorial procedure as a microcosm of the conflicts and tensions of the broader issues that emerge in Counter-Reformation Spain. Her research discusses Francisca's performative aspects or visionary experiences carried out in the public sphere, and the eventual punishment that this particular *beata* receives for defying authority figures. In Cammarata's analysis, we see firsthand through Inquisitorial records the life of a *beata* who was imprisoned within the Inquisitorial system for a two-year period and how she carried out her "unregulated life" as a figure who lived beyond ecclesiastical control of the cloister and the convent. Francisca de los Apóstoles would ultimately be

condemned in an auto-da-fé. In this final production of penalization, we are reminded of Foucault's words, "spectacle of the scaffold" (233), which represents a form of exemplary punishment aimed toward coercing the onlookers of a hanging into respecting social norms, which are indicative of social spaces that particular societal agents are *confined* to. In this regard, the example of Francisca de los Apóstoles's public execution essentially disciplines female witnesses to her punishment into not overstepping the boundaries of their traditionally organized space.

"The Prayer of the Walled-Up Woman: Devotion and Superstition in Spain (1450–1550)" by Gregoria Cavero Domínguez investigates documentation regarding liminal figures that lived within the boundaries of the religious and lay worlds, in actual physical immurement. Women of the medieval and early modern world, known as anchorites or religious recluses, were typically immured within the walls of churches, convents, cathedrals, and other religious sites with the belief that a life led in prayer and under humble circumstances would achieve greater access to the divine in the afterlife.[4] *Emparedadas*, walled-up, walled-in, or immured women, boast a history of confinement in Europe that extends to the Late Roman Period (284 BCE–476 CE) for religious purposes and perhaps further for retributive motives.[5] The practice of immurement typically involves the voluntary or involuntary enclosure of a subject who is furnished with paltry meals behind closed doors until, upon death, the subject is removed from the spatially reduced enclosure.[6] According to Cavero Domínguez, religious reclusion "ha sido femenina y masculina, pero se ha generalizado más entre las mujeres" (*Fuentes* 105) (has been feminine and masculine but has generally referred to women). In regards to its theistic use, immurement was considered a means to achieve perfection in the imitation of Christ in Western Christianity. The *Oración de la emparedada* (Prayer of the Walled-up Woman) is one specimen of this type of orison that immured religious devotees recited in exchange for favors or goods with the outside world. As one of their main missions in life, *emparedadas* used the repetition of prayer as a form of meditation, at times to evoke mystical visions. This particular prayer, as its label indicates, was common among walled-in women, but was also widely known by other sectors of society. Indeed, as Ryan Giles observes, the prayer is mentioned in the sixteenth-century *Lazarillo de Tormes* by Lazarillo's first master, the blind man. "*Lazarillo de Tormes* provides evidence of how the *Oración* also circulated in sixteenth-century Spain as part of the oral repertoire of blind men who supported themselves by reciting such popular prayers" (231). Accordingly, the "Prayer of the Walled-up Woman," as with other prayers of this category, were well recognized in religious and secular circles, indicating that immurement itself was most likely widespread phenomena. In her essay, Cavero Domínguez discusses

the intrinsic value of the repetitiveness of the *Oración de la emparedada* and its evolution from the foundational moments of the Rosary Prayers. Repetition of prayer was believed to incite divine favors, but when certain lesser-known prayers were repeated in the margins of ecclesiastical hierarchies, they became contaminated or corrupted by superstition. To this end, Cavero Domínguez traces the historical corruption or evolution of the "Prayer of the Walled-up Woman" and the spaces that they traditionally occupied.

Whereas immurement could be voluntary or involuntary, the early modern period saw the creation of involuntary spaces of enclosure for women in the *galera* (prison) and *casas de recogimiento* (houses of enclosure). As Foucault underscores, the body is the "major target of penal repression" (8). In fact, the treatment of delinquent women in the early modern period was considered separately from their male counterparts. In "Confined Conversion: Critiquing Institutional Care for Women in Seventeenth-Century Madrid" by Margaret E. Boyle and "Disciplining Sinful Women: Magdalena de San Jerónimo's All-Work, No-Play Model of Punishment and Rehabilitation" by Stacey Schlau, we explore the institutional mechanisms utilized in order to punish, reform, and treat the female figure in the *galera* and the *casas de recogimento* or Magdalen houses. Boyle explores Tirso de Molina's *Marta la piadosa* (Marta the Divine) (c.1614–1615) within the context of contemporary models of institutional care for women, especially within Madrid's foremost Magdalen house, *La Casa de Santa María Magdalena de la Penitencia* (1587).

> Tirso's three-act thus asks its audience to engage with the rightful place for women's piety at a moment in time where the real-life figures of the *beata* and *magdalena* provoked additional layers of social and political anxiety concerning the authority of women and the possibility and places of conversion broadly defined, from sinner to saintly, sick to healthy. (59)

Boyle treats the topic of the rehabilitation of women, demonstrating that these Magdalen houses reformed former prostitutes, often preparing them for marriage, as they were in high demand due to their sexual experience. Boyle shows how contemporary norms were played out in theater and connects the ceremonies that reformed prostitutes participated in with figures appearing before the *Santo Oficio* (Holy Office). These bodies under intense scrutiny were visible to their social world. The play speaks to larger social concerns regarding institutional care for women and Boyle carefully demonstrates how early modern anxieties are worked out in the literary sphere. The dialogue between theater and its historical counterpart in the

Magdalen house allows a critical space to analyze the performance of gendered codes and models of care.

In conversation with Boyle's essay, Stacey Schlau investigates women's prisons of the early Spanish Baroque period. The focus of her essay, Magdalena de San Jerónimo, is an early modern nun-reformer who lays out the way delinquent women should be treated in her 1608 treatise, *Razón y forma de la galera y casa real* (Reason for and Form of the Prison and Royal House). The document addresses gender specificity insofar as it projects beyond the commonplace of blaming women as Eve's daughters. Her treatise reforms the more "lenient" existing Magdalen model, and proposes a tougher treatment more in line with what men faced upon incarceration. The proposed *galera* outlined in this text offers a model intentionally designed to address women's needs. Schlau explores both the punishment and the education that the *galera* affords disobedient women and the paradox of a woman who chose enclosure (Madre Magdalena) to support the enforced enclosure of other women as a means of both education and punishment. As Schlau states:

> Underlying the project was the fear that "vagabond and delinquent" women, and especially those who commodified and transacted their sexuality on city streets, would erode hegemonic ideas and social structures, bring disorder and unrest, and ultimately, destroy the status quo. Within the walls of the *galera* (prison), Madre Magdalena hoped to provide a protected space in which its inhabitants could be rid of their disreputable and libidinous impulses, and taught not only a trade but also how to be a "good" wife and mother, if not a religious recluse. (73)

This case demonstrates how contemporary Spaniards were thinking about the role of institutional care within the spatial perspective of an early modern woman.

The final essay in this section does not address physical confinement, but instead the way in which women are expected to retreat from scientific discourse in the Renaissance period. Silvia Arroyo in "Giving Birth to Science: Oliva Sabuco and Her Intrusions into Male Episteme" shows that Oliva Sabuco writes to break away from a metaphorical enclosure. Arroyo explores the female authored Renaissance treatise *New Philosophy of Human Nature* within the context of the professionalization of the medical field, which excluded women. Arroyo determines that:

Exclusion is an essential notion in understanding Sabuco's project. In her work, exclusion and marginalization are the stance that allows creativity to explode: it is not only from the margins of patriarchy that she is writing, but also from the margins of literary tradition and medical practice. Oliva depicts herself as doubly excluded from the discipline: both as a woman and as an "empiric." (91)

*New Philosophy* actually manages to resist the exclusion of women and to critically challenge the notions of patriarchal authority and control, thus developing a feminist project in a work completely dominated by male voices. The tradition of medical knowledge stemming from Greek Antiquity substantiates Arroyo's thesis that medicine is a long-established masculine field since men's names predominate medical literature in the form of Galen, Hippocrates, Averroes, and Avicenna, to name a few. Notwithstanding medicine's lack of female voice during this period, Sabuco forms a textual space within which she operates on the social body to create women's space in this new world of scientific discoveries.

The second section of this volume, "Literary Spaces of Confinement," unravels traditional and nontraditional roles portrayed by female characters in theater and prose and authorial attempts of resistance to traditional spaces.[7] Literary and theatrical performances, although perhaps not unerring replicas of Spanish life, do at the minimum give prominence to widespread social anxieties that aid in driving plotlines. This section treats the honor-code obsessed social structure, furthered by Inquisitorial and Counter-Reformation social concerns, which engendered injustices directed toward women to safeguard male social status. Some authors took direct issue with traditional female roles in society and literature, while still others addressed this matter in a more clandestine manner. Notwithstanding the authorial intent of writers of the period, several authors of this volume have analyzed fictional portrayals of women and the spaces they inhabited as directly attributable to the radical nature by which the code of honor and blood lineage was adhered to in order to pacify male anxiety. Within the creations of literary and histrionic space, Yuri Lotman envisages space as modelling "different relations of the world-picture: temporary, social, ethical and others" (218). These fictional models of real-world spaces are limited to the language of descriptive techniques and, therefore, are not complete. Likewise, readership of these real-world models is, in turn, limited to its interpretive capabilities and the knowledge of one's own "real" experiences.

Among these literary examples of confined or contained female roles are: Cervantes's portrayal of the *malcasada* (badly married woman); Salas

Barbadillo's female picaro juxtaposed with the metaphor of disease within the social body; Tirso de Molina's portrayal of a romantic pious woman and a *mujer varonil* (mannish woman); and Calderón de la Barca's display of a young beautiful woman taking on the role of a phantom or ghost. At the heart of these otherized fictional female representations is the underlying force of honor that drove male sensibilities to contain and ridicule them. The honor-driven confinement and ridicule of these characters calls attention to an undertone of resistance to the enclosed spaces themselves, which, paradoxically, originates from the space of female social confinement. In so many words, attempts to separate and differentiate nonnormative female figures by positioning them in otherized spaces serves to motivate resistance. To this end, this section examines fictional models of spaces in varying verisimilar, the *malcasada* and the *mujer varonil*, and non-verisimilar, the picaro and the phantom, manners concerning the worlds created in each story.

Although contemporary voices urged women in different ways to behave or comport themselves in their marriages, this topic is not new and there were female voices that resisted their respective situations. The popular figure and folk songs sung about the *malcasada* reflect that women did not always quietly bear this burden. In the first essay of this section, "'Upon Being 'Badly Married': The Figure of the *malcasada* in Cervantes's Novella *El celoso extremeño*," Emily Colbert Cairns treats the figure of the unhappily married woman in early modern society. Emerging from the oral tradition found throughout medieval Europe, by the early modern period, this literary trope was reflected in many male-authored texts that both served to maintain the status quo and question the system that subordinated women. Colbert Cairns examines how the female protagonist Leonora was closed in within the marital space of the home. Although this novella has been widely studied regarding its role within transatlantic and colonial encounters, slavery, Moorish culture and its influence, and the humanistic tradition, it has not been analyzed through the lens of the *malcasada* tradition. She explores the specific boundaries and mechanisms of her enclosure and considers how Leonora moves between different gendered spaces from the family home, married home, and the convent throughout the text.

As the belief system of both men and women were increasingly under scrutiny in this period, overt behavior was easier to monitor than interior belief system. Within judeo-converso communities, it has been convincingly argued that women took on the main roles of spiritual leadership once male-centered forms of public observance (rabbis, cantors, butchers) were eliminated following the initial mass pogroms in 1391 and then by the Expulsion in 1492. Following these pogroms, new categories of identity were created including New and Old Christians, *conversos*, and *moriscos,* and families were divided

along these newly established confessional lines. Electra Gamón Fielding, in "Confining the *Pícara*: Ethnic Violence and Banishment in *La hija de Celestina*," examines Alonso Jerónimo Salas de Barbadíllo's *La Hija de Celestina* and the so-called, *morisco* problem, which denies representation to this group. In exploring the tension between the public and private spheres, she treats the abuse of ethnic minorities following the expulsion of the *moriscos*. Gamón Fielding elucidates how the *pícara* in Salas Barbadillo's *La hija de Celestina* is constructed as a diseased member of society that needs to be banished from the "ideal" nation that Isabella and Ferdinand initiated. The *pícara* Elena is doubly marginalized due to both her gender and her ethnicity. The vilification of the Moor, and especially of the *morisca*, is contextualized within their sociopolitical environments in regards to ethnic minorities in the Iberian Peninsula during the first half of the seventeenth century. Paying special attention to the circumstances surrounding the final expulsion of the *moriscos* in 1609, this essay analyzes the use of violence and punishment toward the transgressing woman in an effort to control her, while examining the spaces that the *pícara* dwells/transits/is confined to. Through the figure of the *pícara* who communicates the *moriscos* plight in Spain, Gamón Fielding suggests that a heterotopic space (or space out of place or parallel to real spaces) is developed in which a non-mainstream figure exists and can be confined within, enclosed and hidden.

Early modern women, regardless of their status, single or married, religious or lay were confined within contemporary norms of enclosure. As women's bodies were highly monitored and regulated, many behavior and conduct manuals were penned by male authors in order to guide young women according to social expectations, principal among them, marriage.[8] Fray Martín Alonso de Córdoba dedicated his *Garden of Noble Young Ladies* (1468–1469) to Queen Isabel the Catholic, highlighting that marriage for all women including the most powerful historical figure was subject to this prime organizing component of her social structure. Isabel in her queenly exceptionality was clearly also subject to the laws that governed female comportment. Christopher Oechler, in "The Enemy Outside the Gates: Isabel the Catholic and the Extramural *mujer varonil* in Tirso de Molina's *Antona García*," treats the figure of this hybrid queen, as he highlights "By presenting Isabel with a *speculum principis* that conceives of feminine space as an enclosed garden, Martín de Córdoba effectively circumscribes Isabel within the boundaries of early modern gender roles" (154). Isabel's highly monitored and regulated body connects her to other women and helps fashion her as a popular figure. Oechler investigates Tirso de Molina's historical play *Antona García*. Set during the Castilian War of Succession, not only does the play follow the trend of immuring Isabel within a space of exemplary femininity, but it

also effectively walls out Antona García, a peasant woman that typifies the popular *mujer varonil* character. Oechler examines how the text associates the hyperbolic Antona with Isabel's historiographic legacy and construes the peasant heroine as a caricatured masculine counterpoint to the queen. Rather than simply domesticating and immuring Isabel's legacy, the play expels her virile behavior from the enclosed feminine space, thus presenting both a prescriptive model of femininity and a criticism of contemporary historiographical practices.

The manifestations of honor and the social anxiety surrounding female figures give way to the discourse of early modern monstrosity. In fact, the discourse of monstrosity is a natural consequence of the increasing tensions on the female body in the Counter-Reformation period. Fernando Gómez's "Passing through Walls, Transgressing Social Norms: The Rhetoric of Gender and Monstrosity in Calderón de la Barca's *La dama duende*" identifies superstition and honor as the two dominant antagonistic forces at work in Calderón de la Barca's 1629 play, *La dama duende.* These forces keep the female protagonist, the young, beautiful, and newly widowed Ángela, confined to a tomb-like room in which she takes on the qualities of a ghost. His essay analyzes supernatural features in the play and the rhetoric surrounding them that associates gender with monstrosity (in this case, ghosts). Gómez shows that

> monsters help human groups to negotiate and delineate the boundaries between those behaviors they want to promote and those they would prefer to censure. . . . As new values take shape and threaten to overturn old ones, such as those being contested in Counter-Reformation Spain concerning how widows should behave and the nature of women in general, new monstrous images spring forth in their own distorted and frightening forms that manifest, and thereby reflect, the fear and anxiety infusing such precarious moments of transition." (168)

What becomes apparent is that the social anxiety concerning a woman's honor precedes her representation as a monstrous being, demonstrating that the conception of women as some form of monster does not stem from their own nature, but rather is a product of cultural fear concerning their sexuality. Contemplating women's sexuality in conversation with monstrosity and supernatural phenomena effectively situates female desires in a space that is otherworldly.

The third section of this volume, "Religious, Metaphorical, and Literary Confinements, Then and Now," explores how these topics of female enclosure and social anxiety in the medieval and early modern period continue to resonate with present-day society. This section examines questions with regards to how female latitudes have changed in twenty-first-century Western society and how they have remained comparable to those of medieval and early modern women. For the cultural theorist Itamar Even-Zohar, all sociocultural systems or "polysystems," which he interprets as societies held together as temporally and geographically located patterned socio-semiotic communities, could be better understood if analyzed on the whole rather than as conglomerates of disparate elements (1). As a result of looking at communities in their polysystem form, the interrelatedness of specific cultural elements of societies of the past, in particular, may be better comprehended when positioned alongside cultural elements of the here and now. Returning to Sheldrake's conceptualization that "place [as it] relates to issues of empowerment and disempowerment forces us to think of multilocalities (locations are different 'places' simultaneously) and multivocalities (different voices are heard in each place)," we relate, in this section, how women's place is best understood through the different voices of time and across a variety of polysystems (Even-Zohar 20). Several of this volume's authors have made compelling juxtapositions of cultural, literary, and cinematic female spaces within early modern and present-day contexts as a means to escort greater germaneness to the continued study of cultures of the past.

Current cultural trends of resistance such as the #MeToo movement call attention to the modern reader's sensibilities in order to revive past texts. Studying the connection and transmutation of female confinement between the early modern literary and sociocultural texts and contexts and those of the modern-day world has led authors of this volume to take on the Foucauldian notion of *heterotopia* as a space of female confinement. At the same time, authors engage with Foucault's conception of cellular power and biopolitics in which the social and racial enclosures of the early modern world (*galeras*, *casas de recogimiento*, convents, and *emparedadas*) that serve to separate and discipline*,* are comparative with twenty-first-century prison narratives (such as *Orange is the New Black*). In contrast to the liminal spaces of enclosure and confinement, the final essay in this section deals with how movement and travel through the world is often gendered but at times transcends gender. Through this gendered perspective, authors are enabled to make connections that link subjects across time and place.

Literary spaces are not synonymous with real places inasmuch as authors create space via limited descriptive techniques that do not perfectly grasp the dimensions that characters inhabit, to say nothing of cultural barriers that may

go unobserved. Since literary spaces are a limited representation of sociocultural contexts, they appear as a heterotopic space that simultaneously exists, but is not real. For literary space theorist Yuri Lotman, "Literary space represents an author's model of the world, expressed in the language of spatial representation" (218). Briefly stated, literary space is a model of real-world space that is limited by the artist's medium—literature—and to an extent the artist's own worldview composed of his or her own sociocultural limits. It is, however, also a limited view that depends simultaneously on the implied reader's understanding of the polysystem he or she is reading. These inferences on literary space may also be applied within the mediums of television series, such as HBO's *Westworld* and Netflix's *Orange is the New Black*, and cinematic narrative representations with the caveat that motion pictures utilize visual perspectives in lieu of descriptive language and readership's interpretation of space is substituted for that of viewership. The third and final section of this volume connects the past with the present by taking a turn specifically toward physical, metaphorical, and social barriers of space.

Ana M. Rodríguez-Rodríguez, in "Early Modern #MeToo: María de Zayas's Response to Women's Confined Lives," explores María de Zayas's works within the present-day context of the #MeToo movement that began in the fall of 2017. She characterizes this movement as an awareness of an urgency for female victims to break their silence and tell their stories. In order to understand the violence that women experienced in the early modern world, Rodríguez-Rodríguez focuses on Zayas's short stories from her *Novelas ejemplares y amorosas* (Amorous and Exemplary Novels) (1637) and *Desengaños amorosos* (Disenchantments of Love) (1647): "La inocencia castigada" (Innocence Punished), "Amar solo por vencer" (Love for the Sake of Conquest), "Tarde llega el desengaño" (The Truth Comes Late), and "La perseguida triunfante" (Triumph Over Persecution). In writing these stories, Zayas calls to condemn this violence against women. She seeks to cognize the impact on a social system that organized women's relationships with their abusers in focusing on gender and its relationship to the domestic sphere. María de Zayas y Sotomayor's novellas seize upon issues featuring women's plight. She does not deny that certain women (typically the disenfranchised or prostitutes) hold responsibility for the problems of the body politic, but she unequivocally rejects the responsibility ascribed to all women (Drinkwater 155). Her literature has been the recent focus of feminist scholarship principally due to the hyperbolically violent situations in which she portrays women actors. Literary critic Lisa Vollendorf, by way of illustration, notes that "Zayas corporealizes women's experiences and mobilizes the body as a source of self-authorization and political validation," endeavoring to combat an austere patriarchy (103). This affirmation is particularly befitting of Rodríguez-Rodríguez's approach to the #MeToo movement inasmuch as a

gendered political campaign against the traditional institutionalized patriarchal structures has quite literally inscribed itself (people write the hashtag symbol on their own bodies) on the space of abused female bodies in recent years.

In character with the institutional control over the female body as witnessed in Zayas's stories, Brian M. Phillips's essay, "Docile Bodies and the Walls of Female Confinement Past and Present: A Biopolitical Look at *Orange is the New Black* and Chicaba," links past and present hagiographical and cinematic narratives of confinement with the metaphorical walls of cultural, class, and racial separation. He explores an institutionalized control over the gendered and racialized space that the female body inhabits within prison in the Netflix series *Orange is the New Black* (2013). Likewise, his study delves into the curious story of the first African-born Spanish slave-turned-nun, Chicaba, and the limitations of race in seventeenth-century Spain's hagiographical writing within conventual walls. The essay provides a biopolitical overview of the various types of social and racial enclosures of marginalized women of the early modern period as compared to those of today's twenty-first-century female body. The theoretical argument of this essay dialogues with Michel Foucault's notion of cellular power as a technique used to discipline bodies into compliance (149). According to Phillips,

> While the distribution of biopower has ultimately transformed over the passing of time, stories of confinement demonstrate that cellular space, intended to separate and discipline to achieve normalization, creates liminal spaces wherein the patriarchal and racialized order is both present and also simultaneously creates alternate freedoms for its female captives. (222)

In this regard, coercions that are practiced on gendered and racialized bodies aid in the creation of a gendered and racialized social space, both within and outside of physical barriers.

The final essay of this volume, Stephen Hessel's "Northworld: *Peregrinas*, Prision, and the Inescapable Loops of the Open Road" investigates the open road, unobstructed horizons, and liminal spaces between the wild and civilization, which do not bring to mind confined spaces. Instead, they tend to speak of liberation, freedom, and possibility. Yet one's trajectory through a wide-open world is frequently anything but open and free. Life during the sixteenth and seventeenth centuries in Spain was a guided and frequently predetermined path whose course was sculpted by "destiny," the circumstances

of "fortune," and obligation. Hessel's essay analyzes the tension between systemic rigidity, facilitated in this case by womanliness and entropic freedom in Cervantes's works, through a comparison of Auristela/Sigismunda's pilgrimage and the journey of self-discovery of Dolores, the seemingly demure android host of HBO's series *Westworld* (2016). Hessel looks at space in the contexts of socio-hierarchical loops or orbits, wherein "imperfect and mutable orbits or loops around a power center represent a person or character's place within the social plane" (232). As Hessel notes, reading narratives that focus on travel as space through a gendered lens, "projects a female perspective upon an atypical form of confinement to reveal the rough and porous edges between several dichotomies: male/female, space/place, subject/object, movement/stasis, freedom/confinement" (243). The looping of predetermined paths and the various examples of divergent forces present in the journeys of both "women" (Auristela/Sigismunda and Dolores) provide a novel window into Cervantes's depictions of confinement, female characters, and, at times, the nexus of both. Hessel underscores the notion that movement across socio-geographical time specific spectrums—from sixteenth-century Spain to twenty-first-century unverifiable locations—highlights the arbitrary orbits or spaces that characters are bound to by situating them in contradictory positions.

The essays in this volume contribute to our current understanding of female space and make connections regarding confinement and gendered identity throughout the late medieval and early modern periods.

NOTES

1. The editors kindly thank the 2015 Kentucky Foreign Language Conference organizers and the 2016 Northeast Modern Language Association Conference organizers for their dedication and kindness in fostering academic dialogue. Special appreciation goes to the NeMLA Summer Fellowship committee for partially funding archival research, without which this project would not have been developed.
2. The years encompassing the officially recognized organization of the Tribunal of the Holy Office of the Inquisition in Spain saw several prequels in Castile, Seville, and other regions of the Medieval Iberian world that spanned from the twelfth to the fifteenth centuries. For more on this, see Henry Kamen's book *The Spanish Inquisition: A Historical Revision*.
3. Contrary to the Cartesian thought process that positions objects as acting and reacting to one another, space may also be investigated under a phenomenological lens. Edmund Husserl's phenomenology of time-consciousness, for instance, looks at space in the forms of perception, memory, expectation, imagination, identity, and

self-awareness (to name a few) over time. Time, then, is also a space that governs the relative perception of space in relationship to one's consciousness.

4.  Gregoria Cavero Domínguez likewise notes a plethora of terminology used to describe immured women apart from the aforementioned nomenclature depending upon temporal and geographical location: "'encarcerat,' 'cellane,' 'murate' . . . *soror reclusa*" and so on (*Fuentes* 105).

5.  When referring to immurement or *emparedamiento* in this volume, authors are discussing a reduced physical and—typically—solitary confinement that endured for the remainder of the life of the immured. For specific dimensions of a characteristic representation of this type of enclosure, see Gregoria Cavero Domínguez's article "Emparedamiento en Astorga." Although there are accounts of many varieties of immurement, ranging from voluntary to non-voluntary, religious devotional to retributive, male and female, sacrificial, Asian, Persian, and European, this volume generally adheres to its proposed gendered, geographical, and temporal objectives for purposes of continuity.

6.  The walling-in of a subject generally refers to the immurement of one person, although there are some accounts of group immurement. See Miura Andrades "Formas de vida" for greater detail.

7.  Although some authors, such as María de Zayas, clearly resist subordinate gendered cultural status in their literary creations, others including Cervantes are more ambiguous. Be that as it may, various essays of this volume tease out the obfuscated undertones of a gendered resistance within literary works of the period thereby calling attention to injustice, whether said injustice was intended to be consciously revealed by the literary author or not.

8.  Numerous contemporary authors wrote about the expectations of early modern elite women and their popular counterparts including, Martin Carrillo, Abad of Monte Aragón, in *Praise of Insigne Women form the Old Testament* (1627)*,* María Guevara's *Disappointments of the Court and Valorous Women* (1664), and Álvaro de Luna's *Book of Virtuous and Clear Women* (1446)*.* Juan Luis Vives argues for silence as a primary virtue for a well-bred woman in *Instruction for the Christian Woman* (1524) and Fray Luis de León offers marital advice in *The Perfect Wife* (1583). As we witness in the early modern shifting social structures, marriage and maternity remain constant in their moral superiority for humanists. This corpus determined the discourse that prescribed and regulated female behavior in the early modern period.

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