Music in Spanish Women's Magazines in the Nineteenth Century:
A Study of the Collection of Thomas J. Dodd Research Center
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1. Introduction to the research and its relationship with the collection at the Dodd Center:

First, I want to thank the Thomas J. Dodd Research Center for giving me the opportunity to work directly with its collection of Spanish press sources, and the opportunity to enjoy the Strochlitz travel grant to finance a large part of my stay in Storrs. I would like to thank Betsy Pittman, Interim Director, and especially Marisol Ramos, Curator for Latin American & Caribbean Collection, for her invaluable help both professionally and personally.

My research at the Thomas J. Dodd Research Center is part of my doctoral thesis, currently ongoing, on the music in Spanish magazines between 1833 and 1874. Five years ago I became aware of the Dodd Center periodical collection (through the online catalog), but my interest for this collection increased last year when I visited the digital portal of women's magazines prepared by Marisol Ramos. The collection of Spanish magazines and newspapers in the Dodd Center is very valuable to researchers as a complement of Spain’s archival collections, because it contains newspapers that do not exist in the public archives of our country and it completes partial collections preserved in them, especially emerging musical and cultural magazines from Madrid and Andalusia. Moreover, we note that many specimens preserved in Storrs are not as damaged as their peers at the National Library in Madrid, and many titles still contain many supplements fashion plates and scores that existing copies found in the Iberian Peninsula did not preserved.

2. Validity of newspapers as primary sources to investigate the Spanish music in the nineteenth-century:

Newspapers are primary sources that are extremely helpful to approach the study of musical life, anytime, anywhere. It does not only provides information on works, composers and performers, but it also allows the study of sociological aspects of music such as musical taste of the public, the
business of music publishers, the main musical spaces of a city, type of music education offered by institutions and professionals, or the controversy surrounding the opera and zarzuela in the Spanish society of the time. In this line, an extremely interesting facet that we can discover in the pages of nineteenth-century press is the image of women and their relationship with music. This presentation will discuss the type of magazines and newspapers content in which music appears linked to the feminine universe and the significance of this vision of feminism in Spanish society during the 19th century.

3. Music in the nineteenth century press directed to women:

Women's magazines began to proliferate in Spain from the 1830's, although there are precedents in previous years. They are distinguished by being directed exclusively to women, referring explicitly to their target in the subtitle or the start of the first delivery. Also, many cultural magazines (on art and literature) had special sections devoted to women because the female audience represents a high percentage of total subscribers. The feminine press combines recreational and instructional content related to woman, family, children and home. Although at first glance these magazines offer a very homogeneous appearance, we can distinguish various kinds of publications: first, the press called «fashion and salons» inspired by French fashion magazines of the eighteenth century; second, literary press, with an educational and moral focus; and finally, the less common type of political women's press.

A. “Fashion and Salons” Press:

It specializes in new fashion trends and carried out a type of superficial journalism, recreation and escapism [pleasure and avoidance]. It is a kind of conservative press, based on traditional values of the bourgeoisie. Women are considered the foundation of the family and therefore their education is necessary for their condition as mothers and educators of children. However, outside the influence of the home, women are seen as passive objects and an inspiration for male creations. Her education should be refined in order to shine in society. Most journals in this group are managed and edited by men.

An example is the Correo de las Damas (Madrid, 1833-1835), one of the first Spanish journals of «fashion and salons», whose characteristics are maintained for decades in magazines of this type. They are aimed at social elite, not current events are reported, except those related to the royal family and high society events, and are heavily influenced by French culture. Correo de las
Damas devoted special attention to music, and incorporate scientific writing and opinion essays on musical topics (a rarity in most women's magazines of the time).

El Correo de la Moda (Madrid, 1851-1893) is a very valuable and attractive magazine in the press «of fashion and salons». Its activity persists for more than forty years, which is very rare in the nineteenth century Spanish journalism. Although it’s main emphasis related to needlework and clothing, also includes numerous practical tips to educate women. It is not a moralistic magazine since it promoted the consumption of luxury goods dictated by fashion trends.

Outside Madrid, in the other Spanish provinces, the press «of fashion and salons» began to appear later (in the 1850's). In addition to Álbum de las Bellas (Seville, 1849), it appears in Valencia the magazine titled Silvina (1857). During the Revolutionary Six Years (1868-1874), an interesting publication called El Mundo Artístico, Musical y Elegante (The Artistic, Musical and Elegant World) (1871) was published in Seville, which responded to the interests of high society Seville women.

In late 1840, a new group of women's magazines of escape and recreation specialized on literature and less on fashion appeared, such as La Luna (Madrid, 1848) and Álbum de las Bellas (Seville, 1849), both short-lived publications. Women writers collaborate in them, some of which did not sign with their names and preferred to remain anonymous. These publications, born with a desire to entertain and enlighten female readers, encouraged women’s participation and defended the concept of the equal intellectual abilities between the sexes. However, despite their apparent defense of equality, these magazines conceive the education of women in the context of their role in marriage. The presence of music in them is very poor and always appears indirectly in the course of a story.

B. Literary Women's Magazines (with an educational and moral focus):

Magazines characterized with a bigger emphasis on instructional content, dealing with philosophical and ethical issues related to women, instead of the purely recreational and superfluous. The fashion section does not go away but is less important than in the magazines of escape and entertainment. Consequently, the music and the arts have no particular presence in its pages.

Since 1843, with the beginning of the reign of Isabel II and a moderate (centrist) government, women's magazines began to promote a model for the educated women to improve their role as mother and wife, under the so-called Canon Isabelino. At this time, female upper classes writers join the editorial of the journals and promoted strongly this conservative feminist ideology, defending the right of women to moral and utilitarian instruction to perform their duties within the home. To this group of magazines belong El Tocador (Madrid, 1844-1845), El Espósito (Córdoba, 1845), the
Gaceta de las Mugeres (Madrid, 1845) and its successor, La Ilustración: Álbum de las Damas (Madrid, 1845-1846). They advocated nascent feminism and defended the equality of women compared to men (in their intellectual faculties and in their ability to govern outside the home), although their focus is on female education from the point of view of parenting, religious and moral issues.

The image of women embodied in the second type of feminine press (moralistic and educational) is that of an austere mother and angel (without wings) of the home. But at the same time, is presented as an exemplary wife, whose appearance should highlight their femininity and her clothes should showcase the social status of the husband. This ambivalence in the message (austerity versus ostentation) generates often a contradictory discourse in feminine magazines, which they tried to be overcome through warnings about the risks associated with consumerism, vanity, coquetry and frivolity, and through encouraging advice on puritanical customs and the exercise of charity. The presence of music in the instructional and moralist press didn’t merit special attention, and appeared through essays on female education, as part of the plot of novels, and in advertisements and cultural-theatrical reviews. Male journalists were in charge of writing musical reviews, although other writings on moral and education were assigned to women who were excelling at the time.

A mid-nineteenth century came a set of liberal-leaning magazines written and directed by women, among them is La Mujer (Madrid, 1851-1852), who strongly advocate for women equality (claimed the right for women to work away from home). The presence of music in these progressive publications is quite low compared with the press «of fashion and salons». However, the musical theme disappeared completely in the pages of feminist periodicals such as El Pensil Gaditano and El Pensil de Iberia (Cadiz, 1856-?).

Conclusions: the presence of music in the “Fashion and Salons” press confirmed my thesis that its presence reaffirmed the established traditional canon. The strong bond of music with the fashion press is not found or it is diluted in the more progressive journals that replaced leisure interests with more pragmatic and ethical issues concerning women. Thus, we see that the presence of music in the women's press legitimizes a conservative image of women. The music content always appeared in the press aimed at «fair sex» («bello sexo») with the aim of increasing the refinement, attractiveness and femininity of women, and not to strive for a professional, artistic training that contributes to the emancipation of women. Music is an instrument to convey a message in the press about conservative women.

C. Political women's magazines:
Spanish women's magazines of the nineteenth century did not show any political trend (for or against a particular party) but it seems clear an inclination for the Elizabethan monarchy. An exceptional case is the magazine *La Margarita* (Madrid, 1871-1872), a conservative publication and an advocate for Carlist faction. This journal is inspired by and named after Queen Margarita of Borbon-Parma, the Carlist candidate's wife, which is presented as a prototype for women. The few references to music in *La Margarita* are manipulated politically, for example its pages alluded to the zortzico (a Basque folk song) in relation with the Carlist anthem. It also mentions the singing of the Carlist troops of the *Mutillac* on several occasions.

4. Music Content in the Spanish Women Press

The topic of music is found in different content in the press directed to women, such as studies, editorials, short stories and poems, socio-cultural chronicles and artistic reviews, fashion prints and needlework patterns, anecdotes and curiosities, current news, advertisements, bills and musical programs and music scores.

4.1 In-depth Essays

-- **Topical Essays:** It was not typical the publication of musical studies in the feminine press, because scientific content was not considered of interest for a female audience. Even though, the *Correo de las Damas* included interesting analysis on physiology of voice in singers and articles about the origin of the Italian opera.

-- **Opinion pieces:** Some essays about women education evaluated the appropriateness of a female musical instruction. There are many and varied opinions in the matter. For example, *El Correo de la Moda* recommended young women to practice ballroom dancing for its benefits (entertainment, exercise and socialization). In addition, they considered that knowing to sing and to play the piano added attractiveness and refinement to women. On the other hand, the moralistic press such as *El Tocador*, argued that learning piano, singing, dancing, drawing or languages are unnecessary pursuits and they took away time from the learning of the proper activities of their sex (housekeeping and child-rearing).

4.2 Socio-cultural chronicles and artistic reviews

Almost all women magazines incorporate theatrical and musical reviews, but the selected those events that were played in first class establishments and attended by elite female audience (such as Madrid theaters such as the Principe, the Music and Declamation Conservatory, or private
gatherings in the residence of famous musicians). Topics covered in theatrical reviews included famous operas by Rossini, Bellini, Verdi, etc., the first shows of zarzuelas by Barbieri and Arrieta—in mid-19th century and dance spectacles by famous ballerinas in Madrid. Also instrumental concerts and dances attended by the royal family and the aristocracy, especially during festivals. Regional magazines also published reviews that showcase the local musical offerings, for example, the magazine Silvina from Valencia described zarzuelas and instrumentals concerts in their local theaters.

In general, these reviews were very low on technical expertise mainly because they were done by aficionados and not by experts in the field. In addition, the emphasis was more on the social and aesthetic aspect of the event (who went and what they wore) than about the artistic representation of a play or the quality of musical interpretations.

4.3 Fashion and Needlework content

-- Textual content: Fashion reports on the different clothes styles, based on the dictated of French fashion. Music is only alluded as part of describing dresses to attend musical events (dances, concerts, theater plays). These descriptions of dresses detailed such things as design, textiles, color tones for dancing dresses and coats for when attending such events. Accessories are also described: jewels, hats, handbags, gloves, stockings and shoes. Other places that music is found are the name of dress styles. For example in the Correo de la Moda, it described a dress as Semiramis, the title of one of Rossini operas, very well known during that time.

-- Visual content: fashion prints, patterns for clothes, drawing of needlework and lace with descriptions. In fashion print, the images sometimes included musical instruments as a way to depict a credible scene (family home, living room). The analysis of these images of musical instruments is very valuable to study the evolution of instruments during the 19th century and its importance for the Spanish bourgeoisie in their daily life. For example, in the Correo de la Moda, in addition of images of pianos in many fashions illustrations, included patterns for crochet for covers to place over piano benches in their issues.

4.4 Advertisement

Advertisement related to music is found in almost all fashion and salons magazines, either as a establish section or in sporadic commercial advise. During the 19th century, musical products were considered luxury goods associated with the elite. Albums and collections of musical scores were the most advertise goods (especially those for ballroom dancing and recently premiere operas). Besides
scores, the sale of pianos was the most common good advertised in the magazines since they were considered the instrument of excellence for women, an identifier of the high status and required element in the bourgeois home. In contrast, the moralistic, educational press also included advertisement for music but they differed from the other presses with an emphasis on general instruction for young girls and teenagers, and music is mentioned as part of the curriculum of these women’s private colleges (where music, piano, French, drawing and dancing were supplementary classes and not the main focus of instruction).

**Finally to close the presentation I will talk about the Musical Supplements found in these magazines:**

Almost a third of the feminine press in the 19th century—the majority in the fashion and salons category—included musical scores in their subscriptions, for example, *Correo de las Damas, El Correo de la Moda* and Silvina. Also some of the more culturally oriented magazines such as *El Andaluz, El Álbum Granadino, El Artista, La Estrella o El Ramillete* included scores, in addition to other more specialize musical magazines of the time. The addition of musical scores—as well as fashion print—that were free or for a very affordable price was one of the enticements that publishers used to attract female subscribers. At the same time, it helped to supplement musical instruction for teenagers and young women in well-to-do families.

The majority of the musical pieces found in these feminine and cultural presses were created exclusively to be distributed in these magazines. However, we only known very few pieces because the majority of the pieces were lost or were not preserved together with the magazines. In the Dodd Center, the magazines that still conserved their scores are *Correo de las Damas* and *El Correo de la Moda*. The former distributed in 1834 three scores for signing with piano and guitar accompaniment (two are patriotic anthems in favor of the future Queen Isabel and one against the Carlist). These pieces have great value for being the first musical’s lithographies done in Spain. They are very interesting too because the scores came with an explanation on how the female subscribers should study the scores. *El Correo de la Moda* is a very important title because it published one of the broadest musical collection of scores ever distributed in the feminine press of this epoch (at this point in time it is known about 45 musical scores).

Now, we will listen to the musical piece titled, “La anarquía” by the composer Pascual Galiana, published in *El Correo de la Moda*: this piece is a danza de salon or ballroom dance, a gallop, for piano, where the left hand maintain the rhythm of the dance and the right hand perform a
fast melody which is very hard to execute. And afterward, we will listen to the song “La Coqueta” published in *El Álbum Granadino*. 