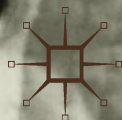


TELEVISING RESTORATION SPAIN

HISTORY AND FICTION IN
TWENTY-FIRST-CENTURY
COSTUME DRAMAS

EDITED BY
DAVID R. GEORGE, JR.
AND WAN SONYA TANG



Televising Restoration Spain

David R. George, Jr. · Wan Sonya Tang
Editors

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History and Fiction in Twenty-First-Century
Costume Dramas

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CONTENTS

| | | |
|---|---|-----------|
| 1 | Introduction | 1 |
| | David R. George, Jr. and Wan Sonya Tang | |
| Part I Producing Heritage | | |
| 2 | Fortunata's Long Shadow: The Restoration as Televisual Heritage in <i>Acacias 38</i> and <i>El Secreto de Puente Viejo</i> | 23 |
| | David R. George, Jr. | |
| 3 | Profane Unions: Constructing Heritage from Anarchist-Bourgeois Romances in <i>Ull per ull</i> and <i>Barcelona, ciutat neutral</i> | 51 |
| | Elena Cueto Asín | |
| Part II Imagining Technologies | | |
| 4 | New Technologies and Transmedia Storytelling in <i>Víctor Ros</i>: Captivating Audiences at the Turn of the Century | 77 |
| | Mónica Barrientos Bueno and Ángeles Martínez García | |

- 5 From Photography to Forensics: Technology, Modernity,
and the Internationalization of Spanish History in *Gran
Hotel* 93
Wan Sonya Tang

Part III Constructing Genders

- 6 Dresses, Cassocks, and Coats: Costuming Restoration
Gender Fantasies in *La Señora* 119
Nicholas Wolters
- 7 “Las normas son para romperlas”: Emilia Pardo Bazán,
Carmen de Burgos, and the Unruly Women of *Seis
Hermanas* 139
Linda M. Willem

Part IV Restoring the *Telenovela*

- 8 *Bandolera*: Limits and Possibilities of Period *Telenovelas* 163
Francisca López
- 9 Creating Locally for a Global Audience: *Seis hermanas*
and the Costume Serial Drama as Quality Television 183
Concepción Cascajosa Virino

Part V Sensing the Ending

- 10 Commercializing Nostalgia and Constructing Memory
in *As leis de Celavella* 205
María Gil Poisa
- 11 “*Felices años veinte*”: *Las chicas del cable* and the
Iconicity of 1920s Madrid 221
Leslie J. Harkema

| | |
|---|------------|
| 12 The End of the Restoration: A Vision from the Early Second Republic in <i>14 de abril. La República</i> | 241 |
| Iván Gómez García | |
| Index | 263 |

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LIST OF FIGURES

| | | |
|----------|---|-----|
| Fig. 2.1 | <i>Acacias 38</i> (Boomerang, TVE, 2015–): Episode 43—Leonor meets Leopoldo Alas | 35 |
| Fig. 2.2 | <i>Acacias 38</i> (Boomerang, TVE, 2015–): Episode 191—María Cristina and Alfonso XIII | 40 |
| Fig. 2.3 | <i>El secreto de Puente Viejo</i> (Boomerang, Antena 3, 2011–): Episode 28—Alfonso XIII meets the mayor of Puente Viejo | 42 |
| Fig. 3.1 | <i>Ull per ull</i> (TVE, TV3, 2010): Episode 1—standoff between anarchists and the Civil Guard | 58 |
| Fig. 3.2 | <i>Barcelona, ciutat neutral</i> (TV3, 2011): Episode 2—Karl and Glòria, reunited | 68 |
| Fig. 5.1 | <i>Gran Hotel</i> (Bambú, Antena 3, 2011–2013): Episode 1—hotel maids install Edison light bulbs | 98 |
| Fig. 6.1 | <i>La Señora</i> (Diagonal, TVE, 2008–2010): Season 2, Episode 14—Isabel de Viana consults Victoria for fashion advice | 131 |
| Fig. 6.2 | <i>La Señora</i> (Diagonal, TVE, 2008–2010): Season 1, Episode 6—Ángel kneels in his room while chastising himself | 135 |
| Fig. 7.1 | <i>Seis hermanas</i> (Bambú, TVE, 2015–2017): Episode 45—Carmen de Burgos and Celia Silva | 152 |
| Fig. 9.1 | <i>Seis hermanas</i> (Bambú, TVE, 2015–2017): Episode 1—the six Silva sisters | 184 |



CHAPTER 1

Introduction

David R. George, Jr. and Wan Sonya Tang

In episode 32 “Tiempo de Verbena” of Televisión Española’s sci-fi history series *El Ministerio del Tiempo* (TVE, 2015–2017), the character Angustias (Francesca Piñon) takes a break from her post as secretary in the Ministry of Time to travel back to 1894 in hopes of landing tickets for the premiere of her favorite *zarzuela*, *La verbena de la Paloma*. Having missed the show because of her mother’s illness, she is profoundly dismayed to discover upon arriving at the defunct Teatro Apolo in Madrid that the performance has been canceled. Angustias returns to the present and persuades the ministry to send her back in the company of special agents Lola (Macarena García) and “Pacino” (Hugo Silva) to ensure that the show goes on to make history. Within the structure of the series, this particular mission serves as a comic digression from the main plotline, but nonetheless falls within the purview of the government ministry charged with safeguarding the course of Spanish history against the meddling of rival secret societies. The agents initially question the importance of saving a *zarzuela*

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for posterity, yet, following the established pattern of the series that gives equal weight to political and cultural artifacts, figures and events in the preservation of national heritage, the trio is assigned the task. Through the depiction of the moment of gestation of what remains one of the most popular pieces of the Spanish *género chico* (light-opera) repertoire, the trope of time-travel consecrates the work, and more important still, the period of the Restoration (1874–1931) in which it was produced, as fundamental in the trajectory of Spain’s past as represented in the series.

El Ministerio del Tiempo traffics in historical *tableaux vivants* that entertain and instruct by recreating recognizable episodes of Spanish history for twenty-first-century audiences (Rueda Laffond et al. 2016, 98). The opening sequence of “Tiempo de verbena” exemplifies the *modus operandi* of the series: Angustias finds herself on stage on the night of the opera’s debut improvising the role of Tia Antonia, backed by Lola and “Pacino,” dressed in traditional Madrid garb. The comic sequence recreates a plausible yet irrecoverable moment of cultural history through a medley of the *zarzuela*’s most familiar scenes and tunes—“Por ser la Virgen de la Paloma,” “Coplas de Don Hilarión,” and “Donde vas con mantón de Manila”—in uncanny fashion that interpolates the audience’s memories of performances preserved and replayed on film and video. As a result, the historical context becomes available for fabulation: History and fiction playfully mix when fictional agents track down the librettist Ricardo de la Vega (Manuel Brun) and composer Tomás Bretón (Bruno Oro) in a café conversing with novelists Benito Pérez Galdós (Jorge Basanta) and José Echegaray (Pedro Garcia de las Heras). While the musical figures are less known, the time-travelers, and viewers of a certain age, recognize the writers as cultural icons whose faces once adorned 1000 pesetas notes issued in the 1970s and 1980s.

Within the scope of the series, this comic episode is loaded with self-referential winks to avid fans, since this is not the only instance in which ministry agents intervene in the period spanning the turn-of-the-twentieth century over the course of three seasons. By and large, more than as history, the Restoration functions as story in *El Ministerio del Tiempo*, either as a plot point of origin, or as a convenient retreat into the past, as in the case of Angustias’s “vacation” to 1894. Consequently, the epoch appears prominently, and so not insignificantly, in agent biographies developed both on-screen and in the web of transmedia stories spun on the Internet and social media. Together with Angustias, who was born in the 1870s, all four of the series’ female characters hail from the

years of the Restoration: Amelia Folch (Aura Garrido) was born in 1857; Lola, around 1920; and Irene Larra (Cayetana Guillén), in 1930. This gendered treatment of the Restoration is fitting, as it was during this period that the modern Spanish feminist movement was consolidated. Of the four female characters, the popular agent Amelia best embodies the period: Born to an upper-class family in Barcelona, she was supposedly among the first women to graduate university and became active in the anti-slavery movement of the 1880s before her recruitment to the ministry. Her departure from *El Ministerio del Tiempo* in episode 27 (“Tiempo de esclavos”) occurs significantly after ministry agents foil a wholly fictional plot to assassinate King Alfonso XII in 1881, which would have fundamentally altered the history of the period by leaving the throne without a male heir (Alfonso XIII). Notably, the ministry’s recruitment officer Irene brushes with death when she travels back to 1918 in episode 13 (“Un virus de otro tiempo”) to assist the birth of historic flamenco dancer Carmen Amaya “La Capitana” and becomes a victim of the Spanish flu pandemic; she is rescued by colleagues and returned to the present to be cured. Perhaps the most emblematic historical events of the Restoration figure in the biography of Amelia’s male cohort Julián Martínez (Rodolfo Sancho): Halfway through season two, he abandons his post and is eventually tracked down in 1898 serving as volunteer field doctor during the Spanish–American War, first in Cuba (episode 15 “Tiempo de Valientes I”), and finally in the Philippines (episode 16, “Tiempo de Valientes II”). True biography also works as an indirect mode of representing the era in the form of references to mostly cultural figures whose works are emblematic of Restoration Spain as the hatching ground for successive movements of artistic innovation. In addition to the historical characters in “Tiempo de Verbena,” who represent the Realist Generation of 1868, the Generation of 1898, Modernism and the Avant-Garde are evoked in cameo appearances by the likes of Pablo Picasso, Federico García Lorca, Luis Buñuel, and Ramón del Valle-Inclán, among others.

The recurrence of the Restoration in *El Ministerio del Tiempo* puts the show in dialogue with various recent costume dramas set in the era, as well as with the longer tradition of literary adaptations that have brought to the small screen numerous works of literature from the time. Whereas the vignettes of the sci-fi series transport the agents of the ministry back to the period and engage audiences as voyeuristic spectators who derive pleasure from the characters’ game of dress up, recent series that recreate the age promise to transport viewers themselves through original

fictions that directly involve them in stories that are historically plausible and visually pleasurable. These full-fledged recreations of the Restoration are not incompatible with the brief encounters offered by *El Ministerio del Tiempo*; on the contrary, both formats complement each other in the production of a more complete rendering of an age that, for all its televisual presence, still remains a largely misunderstood chapter in contemporary Spanish history.

THE RESTORATION IS HISTORY

Following the airing of episode 27 “Tiempo de esclavos” on July 7, 2017, Aurelio Pimental posted a feature on TVE’s *El Ministerio del Tiempo* webpage titled “Las diez cosas que España no tendría si Alfonso XII hubiera muerto en el atentado de *El Ministerio del Tiempo*” (Pimental 2017). In the introduction to the list, the writer assures fans that, had the mission failed, the course of Spanish history would have been fundamentally altered. The enumeration is little more than a hodgepodge of trivia that at best undermines the historical plausibility of the episode set in 1881; most of the events and outcomes listed predate the supposed setting and so would have happened anyway. This aside, the register of things that would be missed today includes the playground song “¿Dónde vas, Alfonso XII?,” the popular boating pond in Madrid’s Retiro Park and the king’s torrid affair with opera diva Elena Sanz, alongside the 1876 Constitution, the end of the Carlist Wars and the institution of the Bourbon monarchy itself. By referring to random events and outcomes of Alfonso XII’s reign, and more generally, of the Restoration of the monarchy he symbolized, the page and viewers’ commentary and rankings of the items provide insight into the place both the period and the monarch occupy in popular historical imaginary.

For television viewers, part of the appeal of the Restoration as a historical setting is that it constitutes an aesthetically attractive period that is recognizable yet about which audiences retain relatively little real knowledge. In 2014, the online version of conservative newspaper *ABC* published a short quiz titled “¿Aprobarías un examen de la Restauración borbónica?” (Would you pass an exam on the Bourbon Restoration?). In it, author Manuel Villatoro challenges *ABC*’s online readers to outperform high school students, for whom the Restoration comprises a unit of the state-mandated history curriculum, on a ten-question, largely multiple-choice quiz (2014). Villatoro prefaces the questions by stating that

“Su extensión, su cercanía en el tiempo a nuestra época (menos de dos siglos) y sus grandes repercusiones políticas han hecho de este periodo uno de los más reseñables de la Historia de España” (its extension, its temporal proximity to our time [less than two centuries], and its great political repercussions have made of this period one of the most noteworthy in the history of Spain), and yet his challenge to readers seems to suggest that the average Spanish adult will in fact fail to correctly identify key elements, characters, and policies of the Restoration. Ironically, Villatoro himself seems shaky on the period, as his subtitle incorrectly states “En el S.XVIII se instauró en España un sistema basado en el poder de la corona y el ‘turno de partidos’” (In the eighteenth century, a system was established in Spain based on the power of the crown and alternation between parties).

In comparison with the Spanish Civil War, Franco’s dictatorship and the Transition to democracy, which are still heatedly discussed in public fora, the Restoration is studied in schools, only to be relegated to the recesses of memory. Thus, whereas Spanish history post-1931 remains mired in political controversy and debates over historical memory, the Restoration appears to be a safe, relatively peaceful and uneventful period, in spite of the localized violence of the final Carlist civil war, spurts of anarchist terrorism and colonial conflicts in the Caribbean, Philippines and North Africa that marked the 1874–1931 period. As a result, the Restoration becomes a floating signifier of sorts, onto which television producers and viewers might project present-day social concerns such as class conflict, gender norms and political divides. Working-class struggles, restrictive models of masculinity and especially femininity, and polarized political ideologies are common threads running through the majority of the series discussed in *Televising Restoration Spain*. To be sure, these issues likewise permeated the public consciousness during the Restoration itself, particularly toward its end, when public figures like politician Clara Campoamor clamored for women’s suffrage, and the 1909 Tragic Week in Catalonia pitted striking workers against the Spanish Civil Guard in violent confrontation. Like Victorian England, then, Restoration Spain can be considered a birthplace of modernity, both in terms of the political and social problems that came to the fore, and the scientific and technological advances that were implemented. As Iris Kleinecke Bates states in *Victorians on Screen: The Nineteenth Century on British Television, 1994–2005*,

The period is both close to our own and associated with a perceived loss, a fall from grace, while the technological advances that mark the period and signal the birth of the modern industrial world create an ongoing affinity which denies the satisfaction of a clearly defined boundary between past and present. The resulting blurring of the margins of either means that the period is perceived as at once distant and modern. (2014, 5–6)

Although Bates speaks here of England's Victorian period, the Spanish Restoration could be described in similar terms. It, too, is perceived as simultaneously remote and proximate, such that audiences of Restoration period dramas can both recognize their roots in the society portrayed on-screen and appreciate how far Spain has come, particularly in terms of questions of social justice. This joint dynamic of audience identification and separation applies to many of the series we analyze here.

RESTORING THE RESTORATION

The Restoration as a historical setting and a source of adaptable stories for series and telefilms has been present on TVE almost from the moment public broadcast television was launched in Spain in 1956. By the end of the 1960s, as José Carlos Rueda Laffond and María del Mar Chicharro Merayo observe, TVE had become “una verdadera factoria de adaptaciones y traslaciones teatrales” (a veritable factory of adaptations and theatrical revivals) based on works of classic and contemporary literature (2006, 201). In program spaces reserved for fiction, most prominently *Estudio 1* (TVE 1965–1984) and *Novela* (TVE 1962–1979), the Golden Age figures large for obvious reasons, yet there is also an overwhelming presence of works by writers of the late-nineteenth and early-twentieth centuries, including Benito Pérez Galdós, Emilia Pardo Bazán, Pío Baroja and Ramón del Valle-Inclán. Cervantes and the authors of the *comedia* clearly fulfilled the requisites of heritage and the didactic mission of the public service broadcaster, whereas figures like Galdós, Juan Valera and Leopoldo Alas (“Clarín”) more often than not offered stories suited for melodrama, which were readily made visually appealing through inexpensive costuming and set designs. Over the course of the decade, production values increased thanks to the incorporation of multiple cameras, more sophisticated mise-en-scène and the introduction of videotape editing, yet remained deficient by international standards (Rueda Laffond et al. 2006, 202). Indeed, as Luis Miguel Fernández notes, by the early 1970s the

proliferation of series based on nineteenth-century novels with little technical innovation would contribute to the crisis experienced by Spanish television producers, who were unable to compete with the superior quality of offerings arriving from the USA and the UK (2014, 126).

The miniseries *La saga de los Rius* (TVE), filmed in 1975 but aired in 1976–1977, and based on Falangist writer Ignacio Agustí’s pentalogy *La ceniza fue árbol*, established the paradigm for television serials in the 1970s and 1980s. Filmed in color and with high production values, the program continued the reliance on the format of the nineteenth-century novel established in the previous decade, as Fernández observes (2014, 194). Even so, Rueda Laffond suggests that, in the context of the Transition, the Restoration was evoked in television series as a generic setting for exploring the values of participative democracy (2009, 99). Between 1976 and 1982, television in Spain underwent a fundamental transformation in terms of mission, function and financing that parallels the vast political and social changes wrought by the transition to democracy. Changes in administration and legislation of TVE, Palacio points out, aligned the medium with the political process and positioned the entity to play an active role in the democratic socialization of the Spanish population (Palacio 2001). Citing the success of *Los gozos y las sombras* (TVE, 1982) and *La plaza del Diamante* (TVE, 1982), Palacio goes on to highlight the importance of productions that treat themes of the Civil War as evidence of TVE’s explicit pedagogical mission to cement political cohesion and “incidir en el imaginario de hechos constitutivos de la vida colectiva contemporánea de los españoles” (Palacio 2002; influence the imaginary of constitutive acts of the Spaniards’ contemporary collective life). While the predilection for the war and post-war period is undeniable in adaptations made for TVE after 1982, in the prime time slot reserved for miniseries, it is the Restoration that is revisited with the most consistency (Rueda Laffond 2009, 99). *La saga de los Rius*, along with adaptations of Vicente Blasco Ibañez’s *Cañas y barro* (TVE, 1978) and *La barraca* (TVE, 1979), Galdós’s *Fortunata y Jacinta* (TVE, 1980), Juan Valera’s *Juanita la larga* (TVE, 1982) and Emilia Pardo Bazán’s *Los Pazos de Ulloa* (TVE, RAI, 1985), comprise a cycle of high-quality miniseries that, under the guise of bringing to life some of the great works of Spanish literature, recreate in a visually pleasing manner the sociopolitical milieu of the late nineteenth and early twentieth centuries. For Palacio, the primary contribution of these programs is the cultivation of a broader sense of the national past that resides

primarily in the prestige of the original works and their authors in the literary heritage of the nation. However, as Carmen Peña Ardid and David George have studied, notwithstanding the consistency of the cycle and the types of novels chosen, these adaptations offered television viewers from the Transition through the 1980s something more than simply a dose of culture in the dulcified form of visually pleasing costume dramas (Peña Ardid 2010; George 2009, 2011). Under the guise of popularizing literary classics, these miniseries restore the social consciousness of the original Realist and Naturalist texts with the result of projecting the Restoration, in spite of its shortfalls, within a prehistory of liberalism and constitutional government in Spain.

From the second half of the 1980s to the early 2000s, the Restoration, in the form of literary adaptations and otherwise, disappeared from the small screen in the same measure that TVE lost audience share to regional broadcasters, private national channels and most recently streaming services. Certainly, the drift away from Realist novels as a source of history tracks political and social changes in the period: Rueda Laffond notes that, while the nineteenth century had served the purposes of the Transition by projecting pertinent issues of political socialization, following the electoral victory of the PSOE in 1982, attention progressively shifted to deal with more recent history, first the Civil War and then the Franco dictatorship and the process of democratization itself, as material for television historical fictions (2009, 98). No doubt, throughout the period of TVE's hegemony from 1956 until 1990, the treatment of history on television was in almost all cases an indirect effect of the public entity's foundational pedagogical mission. Yet, according to Palacio and Carmen Ciller, in the present context, television's mode of looking to the past is determined as much by altruistic goals as by the demands of the market, brand image, financing and ever-shifting patterns of consumption (2010, 38).

Changes in Spanish period dramas, indeed, reflect the global move away from the classic adaptation in the 1990s and the emergence of "quality" original series in the mid-2000s (De Groot 2016, 225). With certain exceptions, most notably the miniseries based on Alas's *La Regenta* (TVE, 1995) and Blasco Ibáñez's *Arroz y tartana* (TVE, Intercartel, 2004), the Restoration disappears as a setting for costume dramas until the 2008 premiere of *La señora* (Diagonal, TVE, 2008–2010). The aspiration to "quality," which historian Jerome De Groot deciphers as a generic "air of the adaptation," distinguishes the various *telenovelas*,

miniseries and made-for-TV movies set in the Restoration that have debuted on Spanish television over the past ten years (2016, 235). The original teleplays produced by private producers Diagonal, Bambú and Boomerang in collaboration with national broadcasters TVE and Antena 3, as well as streaming services, purport to offer an authentic recreation of the past, yet because their primary goal is first and foremost to entertain, the treatment of history and historical detail are almost always a function of melodrama, as argued in many of the essays that follow.

The image of the Restoration resulting from the cycle of classic adaptations in the 1980s is tethered to the perceived pedagogical value of the source texts, but at the same time, these works and their authors represented a cultural heritage that begged to be recovered following 40 years of dictatorship. The act of vindication in the form of commemoration is a further determining factor of how the period has been re-presented on Spanish television. While it is true that the taste and marketability for literary adaptations of Realist novels has waned, the shift toward original scripts also reflects a progressive interest in the events of a century ago, based on the “centenary” as a generic commemorative marker. To a certain extent, what historian William Johnston describes as Europe’s “cult of anniversaries” drives this recent television production in as much as it participates in a larger “commemoration industry” that coordinates across various entertainment and cultural sectors the events and figures of the past to be revisited as part of local, regional or national identity-building initiatives (1991, 63). For the most part, producers and writers of these recent television fictions have not ventured into the temporal territory already covered and recovered by the classic adaptations in the 1980s given that they fall outside the limits of the commemorable. The tendency, instead, has been to focus on the turn of the century, the reign of Alfonso XIII, and in particular, the decade of the 1920s. This is clearly reflected in the programs studied in the present volume: With the exception of *Bandolera* (Diagonal TV, 2011–2013) and *Víctor Ros* (New Atlantis, Telefónica Studios, TVE 2014–2016), all are set in the twentieth century and deal with aspects of the Restoration that have remained heretofore unknown and unfamiliar to audiences because they have yet to be the subject of commemoration.

Palacio and Ciller are correct to caution against the pitfalls of reading too much into the versions of the past offered by television when they affirm, “todo programa televisivo histórico es antes que nada televisión” (2010, 39). Even so, as Samuel Raphael posits, “television ought to have pride of place

in any attempt to map the unofficial sources of historical knowledge” (1994, 15). Fictionalized histories on television, for all of their potential shortcomings, impact the popular imagination, determining the ways in which we think and learn about the past, as well as how “history” itself is constructed as a cultural production (De Groot 2016, 4). The prevalence of representations of the Restoration in programs like *El Ministerio del Tiempo* confirms that the period still matters, if only as a consumable object. The programs examined here reflect the fundamental paradigm shifts that have reconfigured the past as a commodity in a globalized entertainment industry. Great works of nineteenth-century literature have given way to intimate stories of everyday life in the past, and the authors of these texts are now more apt to appear on-screen as characters themselves.

NATIONAL TELEVISION IN A GLOBAL DEBATE

In his recent volume *Dramatized Societies: Quality Television in Spain and Mexico*, Paul Julian Smith contends that “Over the last decade Spain and Mexico have both produced an extraordinary wealth of television drama and are among the leaders in their respective continents” (2017, 1), yet most Hispanists at home and abroad have failed to recognize “that television has displaced cinema as the creative medium that shapes the national narrative” (3). Generally speaking, cinema still maintains an aura of cultural prestige denied to television production in the Spanish context, despite the fact that “the nightly audience for a single Spanish show. . . is greater than the annual audience for all Spanish feature films” (Smith 2007, 1). While Smith was thinking of the Spanish series *El comisario* (Bocaboca, Estudio Picasso, Telecinco, 1999–2009), his comments could well be generalized to many of the Restoration period dramas discussed in the present collection, which have ranged from moderately to spectacularly successful in terms of audience share. The relatively scant amount of academic publications dedicated to Spanish television series thus belies both the quantity and quality of programs on offer.

The essays collected in *Televising Restoration Spain*, then, seek to help address the critical silence surrounding Spanish television products, particularly period dramas. Within Spain, Manuel Palacio pioneered television studies with his *Historia de la televisión en España* (2001), but it is only in the past decade or so that the analysis of television content

has provoked sustained interest in Spanish researchers, as evidenced by the 2006 creation of the research group Televisión y Cine: Memoria, Representación e Industria (TECMERIN). Led by Palacio, and based at the University of Carlos III in Madrid, the TECMERIN research group has examined such topics ranging from on-screen gender representations to Spain's audiovisual diversity (Grupo de Investigadores TECMERIN 2015). Nevertheless, this important body of work has largely been published in Spanish, thus limiting its audience and ability to enter into dialogue with media scholars elsewhere in Europe, the Americas and beyond.

As Smith notes in the introduction to *Dramatized Societies*, “even outside the US, TV studies and criticism are overwhelmingly biased toward US and English-language production” (2). In contrast, Spanish television is hardly referenced in English-language television studies, with Smith's work standing out as a notable exception. The general silence surrounding Spanish television becomes increasingly problematic in consideration of the growing international popularity of Spanish series. Broadcasting rights to the shows discussed in this volume have been sold around the globe, not to mention their success on international streaming services such as Netflix. Notably, of the twelve Spanish television series currently available on Netflix, three are set in Restoration Spain: *Gran Hotel* (*Grand Hotel*; Bambú, 2011–2013), *Las chicas del cable* (*Cable Girls*; Netflix, Bambú, 2017–) and *Tiempos de Guerra* (*Morocco: Love in Times of War*; Bambú, 2017–). As previously discussed, recent Netflix acquisition *El Ministerio del Tiempo* likewise engages episodically with the 1874–1931 period. This Netflix sampling is indicative of the plethora of recent original television offerings that depict the Restoration period, a corpus that has remained largely ignored in scholarly circles.

TELEVISIONING THE RESTORATION

As Villatoro's *ABC* quiz suggests, the Restoration has been ignored for too long. In Spain, it has been overshadowed by discussions of the Civil War and postwar society, and outside of Spain, non-Hispanists often have no concept of the Restoration at all. This volume then plays an important pedagogical role in introducing English-speaking audiences both to an important period of Spanish history and to the series that represent it on-screen. As such, it complements the flurry of recent publications

centered around the televisual depiction of Victorian or Edwardian England (see, for instance, Bates 2014 or Byrne 2015) and allows for comparative study and discussion. This volume aids particularly in introducing Spanish-language series into the college classroom, whether it is in the context of Hispanic or media studies. In Spanish literature and culture courses, the series under study allow students to improve their listening comprehension skills while immersing themselves in the world of late nineteenth- and early twentieth-century Spain. Because so many Restoration-era authors are canonical staples of Spanish literature (such as the aforementioned Pérez Galdós, Pardo Bazán and Alas), assigning students episodes of television series set in the period can be an invaluable tool in promoting a more complete vision and comprehension of the Restoration as sociohistorical context. Additionally, these series, many of which are available with English subtitles, can be introduced into English-language courses on television or heritage cultural production to broaden the predominantly Anglo-centered focus of media studies and provide material for a more comprehensive, comparative analysis. For classroom usage, the essays collected in the present volume aid in focusing the study of each series, drawing out relevant aesthetic and cultural issues and questions for further debate.

To facilitate comparative discussions of the series studied in *Televising Restoration Spain*, chapters are divided into five parts that reflect similar themes and shared historical and theoretical concerns. Under the heading of “Producing Heritage,” the two chapters of Part I discuss how diverse television programs designate the Restoration period and its posterior televisual depictions as “heritage.” In “Fortunata’s Long Shadow: the Restoration as Televisual Heritage in *Acacias 38* and *El secreto de Puente Viejo*,” David George proposes a reading of afternoon costume serials *Acacias 38* (Boomerang TV, 2015–) and *El secreto de Puente Viejo* (Boomerang TV, 2015) as “heritage revival” in the sense that both bring the past back to life in a format that substitutes surface spectacle for historical knowledge. Understanding the possible significance of the late Restoration for contemporary audiences, he argues, involves a consideration of how *Acacias* and *Puente Viejo* revivify the period as televisual heritage. His “close-reading” of storytelling and historical references reveals how these daily serials appeal to collective memories of depictions of the period as preserved not only in canonical literary works, but also in their television adaptations created for TVE during the Transition and Post-Transition. In George’s reading, the series of the late twentieth century,

including Mario Camus's adaptation of *Fortunata y Jacinta* (TVE, 1980) and Fernando Méndez-Leite's *La Regenta* (TVE, 1995), ultimately comprise a televisual heritage that confers a seal of quality upon the twenty-first-century shows that reference them in terms of narrative or production.

In Chapter 2, "Profane Unions: Constructing Heritage from Anarchist-Bourgeois Romances in *Ull per ull* and *Barcelona, ciutat neutral*," Elena Cueto Asín turns to look at the construction of heritage in Catalonia. She critically examines the integration of anarchist history into Catalan heritage through the trope of anarchist-bourgeois romances in two Televisió de Catalunya (TV3) miniseries: *Ull per ull* (TVE, TV3, Roda y Rodar Cine y Televisión, 2010) and *Barcelona, ciutat neutral* (TV3, Radio e Televisão de Portugal, Stopline Films, 2011). In both dramas, set in 1919 and 1914, respectively, a rebellious child of Barcelona's industrial bourgeoisie renounces money and privilege to identify with the circumstances and ideology of an anarchist ennobled by a strong work ethic and filial piety. Although the two miniseries differ in their presentation of political and social struggles, Cueto proposes that both programs participate in a shared project of uncovering a heritage of social cohesion based on the union between two diametrically opposed forces in Catalan society of the late Restoration period. Cueto ultimately argues that these narratives mark anarchism as a historically defined and "museumizable" ideology, conveniently absorbed as national heritage, and so as available for incorporation into contemporary concepts of class and Catalan identity.

Similarly concerned with the way in which the past is packaged for present-day consumption, Part II "Imagining Technologies" examines the use of period technologies and modern-day media platforms to connect twenty-first-century viewers to on-screen depictions of the Restoration period. First, Mónica Barrientos Bueno and Ángeles Martínez García explore the Internet and social media's role in attracting, maintaining and educating audiences in "New Technologies and Transmedia Storytelling in *Víctor Ros*: Captivating Audiences at the Turn of the Century." From the authors' perspective, *Víctor Ros* stands out among other Restoration period dramas for its multimedia strategy. They argue that the series' creative team strategically deploys different media platforms such as Twitter or interactive websites to expand the world of protagonist Víctor and connect him to contemporary audiences by immersing viewers in the show's setting of turn-of-the-century

Madrid and Andalusia. Barrientos Bueno and Martínez García observe in particular the mix of authentic and fictional period materials featured across the various media, which they contend invites viewers to actively participate not only in following Víctor Ros on his adventures, but also in reconstructing Restoration history.

Technology is likewise the focus of Wan Sonya Tang's chapter, "From Photos to Forensics: Technology, Modernity, and the Internationalization of Spanish History in *Gran Hotel*." Here, she looks at the prominent role played by turn-of-the-century technologies within the narrative and staging of the international hit series *Gran Hotel* (*Grand Hotel*; Bambú Producciones, 2011–2013). From its initial episode, Tang observes that *Gran Hotel* is steeped in period-specific technology: Viewers are privy to the arrival of electricity to the hotel and later witness such developments as cinematography, psychoanalysis and the use of forensics in law enforcement. As she argues, the prominent role played by these advances within the series extends beyond that of the plot device. Instead, period technology serves to familiarize global audiences with Restoration Spain in three key ways: firstly, by refuting the long-standing stereotype of Spain as a historically backward nation; secondly, by highlighting universally familiar themes of Restoration society, such as class conflict or the modernizing impulse; and finally, by appealing to twenty-first-century technophiles who recognize the indispensable role played by technological innovation in our everyday lives. Tang ultimately concludes that through these three functions, the technology featured in *Gran Hotel* serves to present the Restoration period as a universally appealing setting, particularly in visual terms.

Turning from the material advances of the period and their consumption in the present, the chapters in Part III "Constructing Genders" look at the way in which series set in the Restoration represent the era's shifting gender dynamics from a contemporary perspective. Both authors concur that the period is largely characterized by gender inequity, but nevertheless recognize that it marks the birth of Spain's modern feminist movement. In "Dresses, Cassocks, and Coats: Costuming Restoration Gender Fantasies in *La Señora*," Nicholas Wolters analyzes the wardrobe used to "dress up" the protagonists and narrative of TVE's award-winning series *La Señora* (2008–2010). As Wolters argues, the show reanimates the 1920s in the form of well-established gender tropes like the fashionable heiress and the enamored priest canonized in texts like Leopoldo Alas's novel *La Regenta*. By focusing on mise-en-scène and dialogues with Restoration texts, Wolters concludes that the TVE period drama