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Abstract

This article probes the emergence of the salon chronicle, a vibrant journalistic genre, which flourished in Spain during the second half of the 19th century. In the light of new information on the connections that were developed between salon life and the periodical field, this study undertakes an exploration of women’s participation in both the private sphere of the salons and in the public sphere of the press. Theoretical considerations concerning women’s position in contemporary debate will be articulated alongside three case studies: Emilia Pardo Bazán, Emilia Serrano de Wilson, and Joaquina García Balmaseda. A comparative study of their salon chronicles will help bring to light the editorial strategies that they followed and the collaborations that they established throughout their careers. These historiographically underexplored strategies will enhance our understanding of women’s contribution to the field of cultural production and will offer an insight into the increasingly globalized future of the press.

Keywords: salons, periodicals, Spain, 19th century, women editors.

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Literary Salons and the Periodical Press in Spain. Exploring the *Crónicas de Salón*

In an attempt to describe the importance of the literary salons in the development of prose writing, Anett Jessop evokes Mikhail Bakhtin's chronotope of the learned conversation: 'In salons and parlours the webs of intrigue are spun, denouements occur and finally –this is where *dialogues* happen, something that acquires extraordinary importance in the novel, revealing the character, “ideas” and “passions” of the heroes' (Jessop, 2016: 132). In this excerpt, Bakhtin refers to the salons as spaces, which offer the opportunity for dialogues and exchanges that are essential to the development of a novel's plot. Salons were indeed used as a literary motif by nineteenth-century authors in Spain who valued their narratological importance and used them as the main setting for their novels. Luis Coloma's famous novel *Pequeñeces* is a remarkable example. It appeared in 1890 as a political satire aiming to criticize the elite circles that participated in the flourishing salons of Madrid. Coloma, an opponent of salon sociability, which he viewed as a moral transgression, presents his characters as egocentric individuals who end up regretting their former way of life.¹ This attitude was representative of the way in which salons were perceived in Spanish literature of the *fin de siècle* and functioned as a means to exert social criticism (Dendle, 1995: 62).

Salon descriptions in literature are of great interest because they reveal to the modern reader the role that sociability and customs play in a given socio-historical context. Nevertheless, in such descriptions the borders between reality and fiction are unclear. A more objective way to approach the socio-cultural dimensions of the Spanish salons is the systematic study of the descriptions that can be found in the pages of the press. Unlike authors who reimagined salon gatherings, journalists approached the intricacies of salon life in a different way. Before writing a chronicle or a tribute to a specific salon of the capital, they were invited to meet with the hostess of the house who was usually a learned woman of noble or bourgeois descent (Gallego, 2013: 34). This is how they gained access to private information on the hostess's background, the participants' interests and the discussions that took place during these gatherings. Emilia Pardo Bazán, an author and a salon chronicler, highlighted the discrepancies between the descriptions of salons that appeared in literary works and the ones that appeared in the press:

La notación de la vida, sea elegante o popular (aldeana, obrera), nunca suele realizarse en el texto del periódico con aquella intensidad artística, privilegio de la novela y del cuento. Por necesidad, por natural ley, lo que se escribe en un periódico (destinándolo a la breve vida de veinticuatro horas) no se tornea, perfila y acicala como lo que (al menos en la mente del autor) está llamado a pasar a la posteridad y a cimentar una fama (Pardo Bazán, 1905).

In contrast to fictional descriptions of salons that appeared in novels such as *Pequeñeces*, journalists towards the end of the nineteenth century moved past the imaginary representations of salon life and focused on more realistic descriptions. Some chroniclers drew their readers' attention by announcing the opening and the location of the salons and by

offering information on the topics that were discussed in specific gatherings. Others went even further in their analysis and described the salon as a socio-cultural phenomenon which contributed to the intellectual enrichment of the attendees and to the aesthetic refinement of society. These two approaches created an antithesis between male and female chroniclers. On the one hand, male chroniclers such as José Gutiérrez Abascal and Eugenio de la Escalera viewed the salon as a social institution and paid attention to the participation of men in private conversations and circles. Their main goal was to examine the implications that private discussions could have on the political landscape of Spain. Female chroniclers, on the other hand, approached salons as spaces in which women of letters were often active, and even leading, participants. Salons gave them the opportunity to position themselves at the centre of private conversations and helped them establish networks of communication ultimately facilitating their insertion in the press industry of their time.

The participation of Spanish women both in the private space of the salons and in the public sphere of the press is a question that invites particular consideration since it outlines new avenues for theoretical reflection on women's ability to act as agents of culture. Indeed, their double position as editors of periodicals and salon hostesses constitutes a neglected aspect of the social and cultural life of modern Europe. Recent developments in the field of cultural studies have shown that women in the nineteenth century created parallel private spheres in opposition to the dominant male order. These spheres of female networking functioned as 'subaltern counterpublics' (Fraser, 1990) or 'circuitous access routes' (Ryan, 1992) to those domains of public life from which women were formally and institutionally excluded. Further research in the field of periodical studies has focused on the development of the female press and the dissemination of women's magazines in Europe (Étienvre, 2006; Arkinstall, 2014; Burdiel, 2015). Nevertheless, a comparative study of periodicals and salons has hardly been attempted (Ezama Gil, 2014). In the light of new information on women's transnational collaborations and contacts, a comparative study will help bring to light the results of the numerous interactions between the private (salons) and the public sphere (press). Excerpts from chronicles written by Emilia Serrano de Wilson, Emilia Pardo Bazán and Joaquina García Balmaseda will be used to demonstrate their public and private mediation as chroniclers and editors as well as leading salon figures. This comparative approach will also allow us to comprehend the full potential of their agency and will lead to an adequate understanding of how and why transfers occur within cultural systems as well as among them (Even-Zohar, 1999: 25).

The connection between the world of the salons and the Spanish press started to become obvious during the second half of the nineteenth century when certain periodicals began to advertise the opening of the salons in Madrid (Mellado, 2007: 150). At that time, the journalistic genre that described and promulgated salon life in Spain was commonly known as *crónica de salón* or *crónica de sociedad*. This genre acquired a larger audience at the turn of the century when salons started to be more frequent among the growing bourgeoisie. According to Ángeles Ezama Gil, the salon chronicle was the section that obtained the highest number of readers in the periodicals and this is proved by the fact that most of them had a regular salon chronicler (Ezama Gil, 2007: 3). The ephemeral character of the press may lead to the hasty conclusion that salon descriptions, either focusing on facts or on a sociological analysis of salon life, were easily forgotten. However, a closer look into the nineteenth-

century chronicles can offer a considerable amount of information that sheds light on the impact of the salons in the development of culture and the formation of social circles.

Salon chronicles came to be an exclusive and highly prestigious field that was almost entirely dominated by male figures. For instance, during the last two decades of the nineteenth century, the most established salon chroniclers in Madrid were José Gutiérrez Abascal who wrote under the pseudonym Kasabal and Eugenio Rodríguez y Ruiz de la Escalera who was widely known under the pseudonym Montecristo. Kasabal wrote his chronicles for the prestigious *El Salón de la Moda* (1884) and had a permanent column titled “Crónicas Madrileñas” in the periodical *El Resumen* (1887). Montecristo collaborated with many different periodicals including the renowned *La Época* (1849) and *El Imparcial* (1867). The two men contributed to the periodical *Álbum Salón* (1897) which appeared in Barcelona under the direction of Miguel Seguí. At that time, there were only two women journalists whose names appeared on the front page of *Álbum Salón* and who contributed with their chronicles to the pages of the newly established periodical. One of them was Emilia Serrano de Wilson, and the other was Emilia Pardo Bazán.

The two women associated themselves with the elite social and intellectual circles of their time long before they collaborated in the publication of *Álbum Salón*. Before deciding to settle in Spain, both of them lived and travelled extensively in Europe and especially in Paris where they attended the salons of Queen Isabella II of Spain and her youngest daughter, Infanta Eulalia Duchess of Galliera (Ezama Gil, 2009: 110-112). Due to their upper-middle class background and their cosmopolitan upbringing, they were well placed to write chronicles about literary salons and emphasized their role in the circulation of ideas and the dissemination of art and culture. As we shall see in the following excerpt of Pardo Bazán’s chronicle, conversations about art were encouraged in the salons of wealthy, generous and refined people: ‘El florecimiento artístico, hoy que el arte ha perdido su carácter colectivo, que no son museos las iglesias, ni maravillas las catedrales, está sostenido por los salones de la gente rica, generosa y de buen gusto’ (Pardo Bazán, 1870: 12). In this particular chronicle, Pardo Bazán stressed that salon participants had the privilege to admire private collections of paintings thus developing a keen interest in art. She also outlined the positive effects of salon sociability and the constructive influence that private initiatives had on the cultural landscape of Spain. In another chronicle, she described the salon as a space of intellectual exchange and refined expression that contributed to the formation of customs and manners. In her view, the salon contributed to the embellishment of people’s habits and created a state of refinement and courtesy: ‘El salón contribuye a la dulzura de las costumbres, y crea un estado de afinamiento y cortesía [...] En resumen, todo salón es sociabilidad, trato, finura’ (Pardo Bazán, 1915: 976). In this passage, Pardo Bazán underscored the aesthetic and intellectual aspect of the salon which contributed to the education of women. From her perspective, female attendees to whom she referred with the adjective ‘precious’ were convinced of their right to have access to knowledge and culture and salons made this possible by enhancing their private and public outreach (Pardo Bazán, 1926: 71).

In contrast to Pardo Bazán’s chronicles, male journalists adopted a different approach to salon life. José Ortega Munilla who wrote chronicles for the journal *El Imparcial* considered the salon an institution that perpetuated worldliness in the cultural landscape of Spain. By adhering to a factual account of salon gatherings, Munilla argued that chronicles

which appeared in the press did not leave much space to the imagination of the journalist. According to his view, salon chronicles were not socially meaningful. Their sole function was to repeat a stream of news with no hint of novelty and sometimes with no particular interest with regard to the cultural development of the Spanish society: ‘Ese caudal de actualidades queda bien cercenado y siendo pobre de suyo nuestra vida social viene a reducirse a un haber de algunos sucesos eternamente repetidos, sin pizca de novedad ni interés’ (Munilla, 1884: V). From this comparison we realize that although the rise of the printed press could give momentum to the literary salons of the Spanish capital, there were fundamental differences in the chroniclers’ approach that could turn the public sentiment for or against salon sociability. This rendered the position of the editor crucial. If the editor of a certain periodical was favourable to the establishment of salons, the public was also likely to develop a positive attitude towards them. Hence, in order to gain a thorough understanding of chronicles, it would be useful to divide them into two main categories: those that interpreted the salon as a socio-cultural phenomenon that paid particular attention to aesthetic values and promoted the participation of women in learned conversations and those that provided factual accounts of salon gatherings while focusing on their association with the political events of the Spanish capital. By taking a closer look into the first category of chronicles, we now aim to trace a host of underexplored female networks that were developed due to the editor’s vital mediating role between the public realm and the private sphere of the salons.

Due to the editor’s key position in the formation and the dissemination of the salon chronicles, women who began their journalistic careers by publishing chronicles in male-edited periodicals, decided in due course to start their own publications. We shall now focus on three different periodical publications that were run by women during the second half of the nineteenth century. The first one was entitled *La Caprichosa* (1857-60) and was edited in Paris by Emilia Serrano de Wilson; the second was *El Correo de la Moda* (1865-86) edited in Madrid by Ángela Grassi and Joaquina García Balmaseda; the third appeared under the title *Nuevo Teatro Crítico* (1891-93) and was edited in Madrid by Emilia Pardo Bazán. Despite their contrasting fortunes, the striking similarities in their structure and content serve to highlight a host of potentially fruitful avenues for comparative research into the role and functions of periodicals and salons. As literacy rose and demands for reading material became more urgent, Serrano de Wilson, Joaquina Balmaseda and Pardo Bazán used their periodicals as forums of discussion, thus offering a new reading experience to the public.

In the pages of *La Caprichosa*, Serrano de Wilson aimed to familiarize the Spanish-speaking audience with the norms of elite sociability as manifested in the most highly regarded literary salons of both Madrid and Paris. In one of her chronicles published as early as 1858, she mentioned that she met with her Spanish compatriots in some of the salons that she attended in the French capital: ‘Nuestras amables compatriotas han lucido la gracia y la esbeltez de sus talles en los salones de las señoras de E. R. y G’ (Serrano de Wilson, 1858: 3). It is difficult for modern scholars to decipher the names of the three ladies who are mentioned in this chronicle. It is, however, possible that the audience of *La Caprichosa* was already familiar with the Parisian salon culture and its main protagonists. In the same chronicle, Serrano de Wilson informed her readers of a ball that would take place in the house of a Spanish Duchess: ‘Espléndidos bailes se preparan: el primero tendrá lugar el viernes 12 del corriente en casa de nuestra compatriota la Duquesa de G.’ (Serrano de Wilson, 1858: 3).

These excerpts show that Parisian salons were at times organized and frequented by a micro-community of Spanish compatriots who shared a common identity and a similar cultural background. Indeed, salon chronicles gave rise to a sense of social belonging since female participants from Spain who attended the Parisian salons developed an acute understanding of the French culture and were subsequently integrated in the elite circles of the capital. They also shared some aspects of their national traditions (e.g. dances) with the French attendees of the salons. These cultural exchanges constitute a moment of particular importance for Franco-Spanish relations since the two countries attempted to come closer during the years following the death of King Ferdinand VII and the abolition of absolutism in Spain (Jarrett, 2014 : 314-315).

Serrano de Wilson widened the scope of her chronicles by adopting a transnational perspective on salon sociability. More specifically, she drew parallels between different manifestations of sociability in Spain and in France affirming that Spanish salons compete in luxury and good taste with the salons held by the French aristocracy (Serrano de Wilson, 1858: 3). The juxtaposition between the salons that were held in Paris and those that were held in Madrid fostered a sense of hybridity and cultural *mélange* and brought the Spanish-speaking world into contact with the realm of French sociability. *La Caprichosa* gradually became a source on which readers from France could rely in order to obtain information about the salons of the Spanish expatriates residing in Paris. It also drew the attention of readers who lived in Spain and who wished to learn more about the salon life of the French capital. It is, therefore, possible to trace a connection between the sphere of salon sociability and the sphere of periodical editorship. On the one hand, the cultural events that were held in the urban salons of the time appeared in the pages of the press. On the other hand, networking in the salons of the capital became increasingly important for women editors who wrote chronicles and who wished to disseminate their periodicals among the emerging social and intellectual elites of the time (Delanty & Giorgi, 2011: 30).

Serrano de Wilson's salon chronicles are similar in style and tone to the ones that were written by Joaquina García Balmaseda. The latter undertook the direction of the renowned female magazine *El Correo de la Moda* in 1883 and had a regular column that appeared with the title "Revista de Modas". In her chronicles, she described in great detail the fashion tendencies that prevailed in the salons of the Spanish upper class and stressed that women had to evolve both aesthetically and intellectually in order to combine good taste with good sense (Llama, 2000: 134). She thus paid special attention to the aesthetic aspect of women's social and private life and argued that elegance in style and refined manners were constituent elements of their education. These factors were often associated with women's participation in literary salons which provided space and opportunities for young attendees to socialize and exchange ideas on a variety of cultural and artistic issues (Martin-Fugier, 2003: 94). For instance, in the following excerpt of Balmaseda's chronicle, the audience was informed of a salon gathering where attendees would have the opportunity to exchange views on theatrical plays: 'El conde de Z. invita a una reunión, en que no se bailará, pero hálase en secreto de una comedia y algunas piezas de teatro' (García Balmaseda, 1886: 17). Balmaseda as well as Serrano de Wilson used the salon chronicle as a means of expressing their views on the education of young ladies. Conversations about theatrical plays as well as musical performances were frequent manifestations which aimed to instruct and entertain female

attendees. As places of elite sociability Spanish salons, also known as *tertulias*, offered the possibility of meeting a wide variety of new people including future spouses. Both Balmaseda and Serrano de Wilson showed an acute understanding of that particular dimension of the salon and associated elegant manners with the pursuit of a future spouse. In that regard, Colette Rabaté argues that the salons were often viewed as ‘love markets’ or ‘places to meet husbands’ which is why many women chroniclers gave advice to ladies on how to take advantage of these private gatherings without making any mistakes with regard to etiquette (Rabaté, 2007: 195).

Whereas Serrano de Wilson went further in her chronicles by stressing the necessity of an integral education for women even outside of the institution of marriage, Balmaseda tended to focus on other aspects of salon life such as fashion.² Their chronicles can be viewed as complimentary since fashion and education were equally prominent subjects in the pages of the renowned *Correo de la Moda* in which the two women collaborated in 1886 (*El Correo de la Moda*, 18/1/1886: 22-24). Balmaseda wrote lengthy reports on how women should dress in order to obtain a position in the elegant world of the salons. Her references to worldly gatherings organized by ‘los señores de L.’ or ‘la duquesa de N.’ were frequent but she did not provide further information on the conversations that took place among the attendees of these salons (*El Correo de la Moda*, 18/1/1886: 18). This raises a number of questions as to what information salon chroniclers chose to include and what information they tended to omit from their chronicles. Since editors wished to reach a higher number of subscribers for their periodicals, they sometimes chose to conceal information that could potentially harm the reputation of their fellow salon attendees (Mellado, 2007: 151). Joaquina Balmaseda did not address these questions in her periodical. It is, however, possible to find some explanations on the challenging aspects of the salon chronicles in Emilia Pardo Bazán’s early writings. In her prologue to one of the most prominent books written by Eugenio de la Escalera on nineteenth-century salon sociability in Spain, Pardo Bazán encouraged her audience to read between the lines of the chronicles and emphasized the frequent use of euphemisms and rhetorical language that prevailed in this journalistic genre:

En mi concepto, la crónica de salones, lejos de ser un género fácil está erizada de peligros y dificultades y requiere más brillantez de estilo, galas de dicción, erudición, tacto, sentido de las conveniencias y discernimiento de gentes, sobre todo. El cronista de salones es mucho más hábil por lo que calla que por lo que dice. Su retórica es el eufemismo, la omisión y el silencio (Pardo Bazán, 1870: 13-14).

In this prologue, Pardo Bazán revealed the difficulties that chroniclers encountered when they wrote about salons. More specifically, she stressed the importance of discretion when dealing with private affairs such as the sentimental liaisons of the attendees that were not expected to become public knowledge: while chroniclers might develop solid knowledge of the history, background and ambitions of both the hostesses and the attendees, they were expected to respect their privacy. Pardo Bazán reaffirmed that concealing information was a common practice among the journalistic circles of the time. In her later writings, she underscored that the salon chronicler was essentially constrained to write ‘echoes’ of events sometimes focusing on frivolous expressions of social life (Pardo Bazán, *Crónica de España*,

3/8/1910: 416). For this reason, she advised her audience to read the chronicles with impartiality and critical thinking and to distinguish a candid and moderate account of events from excessive or romanticised descriptions. In fact, her own approach to the salon chronicles of her time was critical. The following passages demonstrate that although she wrote extensively about salons, she did not consider herself to be a professional chronicler:

Hay géneros que no manejo; y uno de ellos es este de la crónica de sociedad. En efecto, lo considero muy difícil. Al menos para mí, pues no falta quien lo cultive con arte y gracia (Pardo Bazán, *Crónicas de España*, 3 de agosto de 1910: 416).

Mi tendencia es crítica, y no puedo volcar el elogio en la forma incondicional delicada e ingeniosa a que nos tienen habituados los Montecristo, Halphen y demás encargados de llevar al día esta vida de los salones (Pardo Bazán, *Crónicas de España*, 18 de julio de 1914: 922).

Entiendo que en la crónica todo encaja bien; sus dominios abarcan la inmensidad de la vida, y no únicamente la vida social, que al fin es una mínima parte de la vida propiamente dicha, y sólo corresponde a su exterioridad (Pardo Bazán, *La vida contemporánea*, 14 de noviembre de 1898).

It is obvious from the above excerpts that Pardo Bazán did not identify with the most prominent male chroniclers of her time. She nevertheless insisted on the considerable influence that salons could exert on Spain's socio-cultural landscape. In this respect, she argued that the salons would continue to exert political, religious, social and literary influence (Pardo Bazán, 1926: 71). Her view that the chronicles offered a limited perspective on the intricacies of salon life was also shared by male chroniclers such as Enrique Gómez Carrillo who affirmed that the chronicle was 'a book of the sentimental memories of our time' (Carrillo, 1902: 270) and Manuel Ugarte who underscored that 'since a chronicler is obliged to see and know everything, his accounts are necessarily superficial' (Ugarte, 1903: 24). These views bear witness to a connection between the periodical press and the elegant world of the salons by putting into perspective the position of the chroniclers. Although their work was undoubtedly subject to limitations and was sometimes characterized as mundane or frivolous, chroniclers succeeded in capturing cultural moments and transitions that marked the passage between the nineteenth and the twentieth century. In this regard, Pardo Bazán argued that these transitions were connected to women's contributions to the evolution of language, the refinement of manners and the promotion of cultural exchanges. Furthermore, she asserted that the salons had the ability to educate the eye, sharpen the senses, refine the sensations, evoke history and teach the discernment of beauty (Pardo Bazán, 1870: 12). From these assertions, we may conclude that the social as well as the aesthetic dimensions of the Spanish salons were brought to the reader's attention owing to the mediation of the salon chronicle. The decisive role of women in the emerging press industry of the time helped promote the chronicle as a means of public engagement. Viewed from this perspective, the chronicle offers an interesting lens through which to examine the parallel evolution of periodicals and salons at the beginning of a new century.

Although women were involved in the salon culture of Spain as early as the seventeenth century, the rise of the press was a new phenomenon which had an unprecedented impact on the circulation of news and knowledge. In an attempt to explore the role of the press in the dissemination and the expansion of salon culture, Pardo Bazán underscored the significance of female initiatives. In her view, learned women undertook various roles not only as salon participants and chroniclers but also as salon hostesses and editors of their own periodicals in Spain and abroad. Carmen Servén and Ivana Rota assert that women were active in the journalistic field not only as journalists and collaborators but also as editors-in-chief (Servén & Rota, 2013: 353). In an article that appeared in her periodical *Nuevo Teatro Crítico* in 1891, Pardo Bazán emphasized the ever-growing influence of the printed press by stating that it became an indispensable need, just like bread: ‘El periodismo es hoy, como el pan, alimento indispensable y diario’ (Pardo Bazán, *Nuevo Teatro Crítico*, 1891: 10). The rise and consolidation of the periodical made it easier to follow the social, literary and artistic innovations that were introduced in the salons. These innovations were connected to the fields of music, literature, cinema that women journalists and editors such as Pardo Bazán described in their chronicles (Ezama Gil, 2014). Furthermore, the press promoted a better understanding of the broader cultural and aesthetic context in which salons were developed. Salon attendees enjoyed the benefit of admiring collections of paintings, sculptures, jewelry and precious antiques which were then described in the pages of the press (Mellado, 2007: 150). Therefore, in the words of Bazán, the chronicle emerged from continuous contact with ‘the beautiful, the sumptuous, the rare and the precious’ and allowed the salons to gain a wider reputation and a greater public outreach (Pardo Bazán, 1870: 12).

In conclusion, the emergence of the salon chronicle in Spain facilitates a general mapping of the connections that were developed between salon life and the periodical press. Yet, given the complexities of the chronicle as a journalistic genre, the role of the editor became increasingly important. This means that the chroniclers who attended the salons decided along with the editor of the journal what information to include in their articles. Most of the time editors had the final word regarding the content of a chronicle and maintained the privileges of their position. As we have seen, women such as Serrano de Wilson, Pardo Bazán and García Balmaseda who undertook the writing of salon chronicles, were also editors of their own periodicals. They were thus able to promote their interpretations and views on salons and to prioritize writing and editing as means of liberation and public engagement. Viewed from Pardo Bazán’s perspective, the main idea underlying women’s chronicles was that ‘the salons always represented the opinion of women’ (Pardo Bazán, 1926: 126). This explains why women editors were often advocates of salon sociability in the public sphere and demonstrates their eagerness to occupy power positions.

The broadest significance for the study of salon chronicles can be found in the acquisition and exchange of literary, economic, and social capital which results from the chroniclers’ participation in the cultural field. The role of the editor, then, is to preserve and enhance this capital by maximizing its dissemination and contextual plurality. The correlation between male and female chroniclers and editors are also significant because they outline major discrepancies with regard to their sense of mission and worldview. Their heterogeneous positions and interpretations not only reveal the core ethos of their periodicals but also lead to a more global understanding of the salon as a literary and political institution. The exploration

of such positions offers a clear view of the sociological and material conditions of women's editorial activities and prompts explicit reflection on the usefulness of the salon chronicle as mediator between the private and the public as well as between different cultural settings.

Notes

¹ See Coloma, L. 1951. *Obras completas: Pequeñeces*. Volume 7, Madrid: Razón y Fe, p.231: «Diógenes le llamaba de ordinario Francesca di Rimini, a veces señá Frasquita, y perseguíale y acosábale por estrados y salones, y hasta entre las faldas de las damas, donde el afeminado prócer acostumbraba a refugiarse, con intempestivos abrazos que le arrugaban y tiznaban la inmaculada pechera». In this passage, Luis Coloma ridicules the behaviour of Diógenes who goes to salons in order to pursue beautiful women. His description can be seen as a satire of laxity and light morals.

² Serrano de Wilson, E. 1911. *Las perlas del corazón*. Barcelona: Maucci Hermanos, p.50: «Para que la educación sea un hecho es necesario que la prensa hable, y que donde quiera que haya un oído benévolo se oiga la voz de la ilustración de la mujer».

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