

I have published four research articles on Golden Age Spanish literature. My first published article was “*Letradomédicos brujijudíos: Ideología, antisemitismo y realidad social en algunas sátiras de Quevedo*”, in *Calíope* 14.2 (2008): 45-68. This essay focuses on anti-Semitism and political agendas behind Quevedo’s satires and *memoriales*. My point was to prove that Quevedo updated the ancient genre of the satire with new social and political weapons that did not exist before his time. Therefore, his historical, social and political context helped to shape the form of his attacks against lawyers and doctors.

My second article “*Soñando juntos: Contexto y Siglos de Oro en El desengaño en un sueño del Duque de Rivas, y sus contactos con Don Juan Tenorio de Zorrilla*”, in *Boletín de la Biblioteca de Menéndez Pelayo* 85 (2009): 247-64, explored the relation between Golden Age theatre and Romantic drama. I intended to show the interaction that Rivas maintained with Garcilaso, Calderón and Quevedo; ultimately it is their historical and artistic context which intertwined the works of Rivas and Zorrilla.

My third article, “*Recepción diacrónica de Quevedo: manipulador manipulado y símbolo colectivo*” in *La Perinola. Revista de investigación quevediana* 15 (2011): 191-234, studies how Quevedo has been portrayed as a fictional character from 1635 to 2008, in theater productions, novels, operas and film, as well as how textbooks have shown his figure and his works from 1856 (first public school laws in Spain) to 1990 (end of the political transition after Franco, and beginning of the new educative law, LOGSE). I tried to show how Quevedo became a collective, national symbol of political frustration and a symbol of the dangers of the political power for intellectuals. The article points out how political, social and historical context has been shaping his public image for 365 years.

My fourth article, “*Nuevos apuntes para la recepción diacrónica de Quevedo.*” *La Perinola. Revista de investigación quevediana* 18 (2014): 321-50, delves deeper into the construction of Quevedo as fictional character. This article explores the history of the reception of Quevedo, complementing an earlier one which analyzed the history of his public image and his longevity as a legendary character. The conclusion is that such longevity is mainly due to his function as a collective symbol of historical injustice. It analyzes nine works (two plays, six novels and one opera) that escaped the scrutiny of the previous article, sometimes because it was certain that the work had existed but it seemed to have disappeared, and others because the confusion of titles had woven a dense tangle that made it almost impossible to find. Some of these works are not preserved in the National Library in Madrid. The key to these articles is to define which public image features have been projected in time, through their interaction with other agents of various fields, and how they have continued changing as society has changed.

My forthcoming article, “*Hagiographic Reformulation, Distinction and Symbolic Capital in Francisco de Quevedo’s Epitome of Saint Thomas of Villanova*” analyzes a text that was supposed to be the summary of Saint Thomas’ life. However, in Quevedo’s hands the text becomes a tool to attack his enemies, to display Symbolic Capital and to stand out in political terms showing his independence and his agenda for an ethical regeneration of the Government. After studying several elements (political connections between Quevedo and Tomás, reformulation of pagan classical topics into new Christian

ones, mythical structure and social questions that arise under the hagiographic re-writing) I propose that these features act as a display of distinction and ostentation of his Symbolic Capital within the field of political power.

Francisco de Quevedo represents, together with Cervantes, the pinnacle of Spain's literary Golden Age in the seventeenth century. His serious works are marked by crisis, in its very etymological sense. In Greek, crisis means to separate, distinguish, or differentiate. The public vindication of separating stages of life is an obsession for Quevedo. He devotes great effort to separating his young self from his mature self, the playful from the serious, jokes from grave subjects. His mature works proclaim intimate projects of self-transformation, especially the negation of former stages of his life. I intend to prove that this obsession generates texts that have specific social functions. Through his writing Quevedo seeks to display his cultural capital—his knowledge, prestige, and competence—to powerful figures in the court of Philip IV and to distance himself from the scurrilous reputation of his youth.

In my dissertation, *Public Image, Religion and Politics: Symbolic Capital and Anti-Semitism in Quevedo*, defended in the University of Virginia (2010) under the direction of Dr. Alison Weber, I analyzed key religious and political works by Quevedo in the light of theoretical models of sociocultural hermeneutics derived from the work of French sociologist Pierre Bourdieu. These theories are especially fruitful in the case of Quevedo, an author whose texts show a dense interaction between the political and the literary fields. Cultural Capital is the complex of knowledge, experience, and connections that allows an agent to succeed over the other agents of his *habitus*. Even though Bourdieu modified concepts throughout the 1980s and 1990s, for him Capital always functions as a social relation within a system of exchanges, where all material and symbolic goods that are produced as exceptional or rare are worth achieving in a specific social formation. Thus, cultural capital functions as status-granting knowledge and serves as a tool for acquiring power in both the literary and political fields. A fundamental concept for Bourdieu is Distinction, the exchange or ostentation of symbolic goods, especially those considered attributes of excellence. This excellence is the ideal weapon in the strategies of distinction.

I first studied “the Religious Text and the Voice of Repentance in *Heráclito cristiano*”, Quevedo's first effort to neutralize his young image as an obscene, satirical wit. That he was promoted to an important political office immediately after making this work public indicates that his strategy might have been successful. Then I focus on “Hagiography, Distinction, and Symbolic Capital” on the *Epítome*, a hagiographic narrative of the life of Saint Tomas Villanova, which was used as a weapon to attack the political power of the king and his prime minister. The risks that he takes when boasting about his political independence is also part of his ostentation.

I then wrote “Distinction and Political Theory” on the relation of intellectuals and political power in his play *Cómo ha de ser el privado* (The right way to be a Chief Minister) and examine how Quevedo uses it as a handbook for developing his political theories on the correct behavior for a prime minister. I study “Religion, Political Theory, and Symbolic Violence” in anti-Semitic works, especially satires and *Execración contra los judíos*, since all three agendas are combined in this text, written for the king, where Quevedo proposes violent measures against Jews in Spain. Finally I focus on “Quevedo's Public Image”, and analyze Quevedo's reception in the literary canon and the manipulation of Quevedo as historical character.

My conclusion helps to explain why Quevedo is such a fascinating, controversial writer. Ironically, he gave many of his works an eminently instrumental nature, and later he and his works were manipulated, too. He created a public image and then tried to neutralize it, but it outlived him. I would like my project to be a contribution, using the theory of cultural sociology, to the study of Quevedo's instrumentalization/manipulation, and to the study of the political manipulation of art and religion in general.

The approach I use to understand Quevedo can aid to dissolve the radical dichotomy that affects his reception, his public image, his blurry biography, and the facile accusations against him of possessing a double personality. It is clear for me that the works of art, religion or political theory need to be examined in their context; without it, any human enterprise gets warped and distorted. My approach has never been used in studies of Quevedo, except by Professor Carlos Gutiérrez, who employed it to describe his relation with Olivares after 1635. My approach could help to integrate the dissociated images that have been long criticized and misunderstood in a man who is for many one of the best Spanish writers of all times, only surpassed by Cervantes. My research will be in this sense different than usual, and may bring an important, innovative perspective to the "problem" of Quevedo.

My future research plans include publishing a book on the Construction of the Public Image of Quevedo, his place in the community as a collective symbol, and his distorted and fascinating reception as unique case in the history of universal literature. No other single writer in any culture has ever been a fictional character for 365 years, maintaining his relevance and interest, and staying as a controversial figure for all Spanish culture. It is a unique case in the history of universal literature and in the relation between society, politics, and art in general.

I plan to teach a course on Quevedo and a course on Politics and Literature. I also would like to coordinate someday a conference on Quevedo. My expertise on Quevedo and the Spanish Golden Age in general would be beneficial as a contribution to the expansion of knowledge, intercultural communication, exchange of ideas and reflection on literature, religion and political theory.