

LUCIA BOSÉ. A STAR ACROSS BORDERS¹

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Claro que, si lo pienso bien, no sé por qué desconfié del buen gusto de Lucía. Es hija de un obrero y nieta de campesinos, pero posee la elegancia natural y el refinamiento de una primera de cuentos. Desde que se instaló en España en 1955, en una sociedad paleta y autárquica sufrida por el franquismo, la caspa y la incultura, Lucía Bosé fue nuestra joya de la corona, la más sofisticada, la más moderna, la más europea; y luego, tras su sonada separación del torero Luis Miguel Dominguín, fue la encarnación del mal y la lujuria para los bienpensantes, un símbolo de perdición atractiva.

While far from having produced a stable flow of historical analyses, it is widely regarded as indisputable that the cultural phenomenon of the star system retains a peculiarly intriguing significance. "Stars," Robert Allen and Douglas Gomery wrote in 1985, "are complex images which contain multiple meanings." However, the polysemy which is intrinsic to their social existence, as Allen and Gomery reckon, is not arbitrary, and is organized as a structured multi-layered system, which can be reconstructed and, hopefully, deciphered,² to the joy and thrill of film, and social, historians. Film stars are therefore at the cross roads of diverse, socially significant meanings, and literally embody what could be regarded as figments of the visual culture of a certain age.

With that guiding idea, the following essay endeavours to delve into the changing myth of Lucia Bosé, whose polysemic career includes a strongly connotated transnational transition within different European countries,³ as well as a definite un-American identity. As the winner of the 1947 Miss Italia contest, Bosé entered the path to stardom⁴ in Italy in the early 1950s through the works of Giuseppe De Santis (*Non c'è pace tra gli ulivi*, 1950, her first feature film; *Roma ore 11*, 1952), Michelangelo Antonioni (*Cronaca di un amore*, 1950; *La signora senza camelie*, 1953), Luciano Emmer (*Parigi è sempre Parigi*, 1951; *Le ragazze di piazza di Spagna*, 1952), and Mario Soldati (*È l'amor che mi rovina*, 1951), making her appearance in rather popular "quality" films. Recruited by Spanish Communist filmmaker Juan Antonio Bardem, to act in *Muerte de un ciclista* (1955), she would later work between Spain, France and Italy, after the interruption of a marriage, which coincided with her temporary retreat from the screen, with bullfighting star Luis Miguel Dominguín (both the marriage and the absence came to an end in 1967). It is therefore possible to read her career as the result of a progressive acquisition of transnational traits, through the mediation of a crucial, professional and personal, experience in Spain.

As far as that process is concerned, what could be considered, in Lucia Bosé's existence as a public image, is a European (Southern European) version of modernity manifested

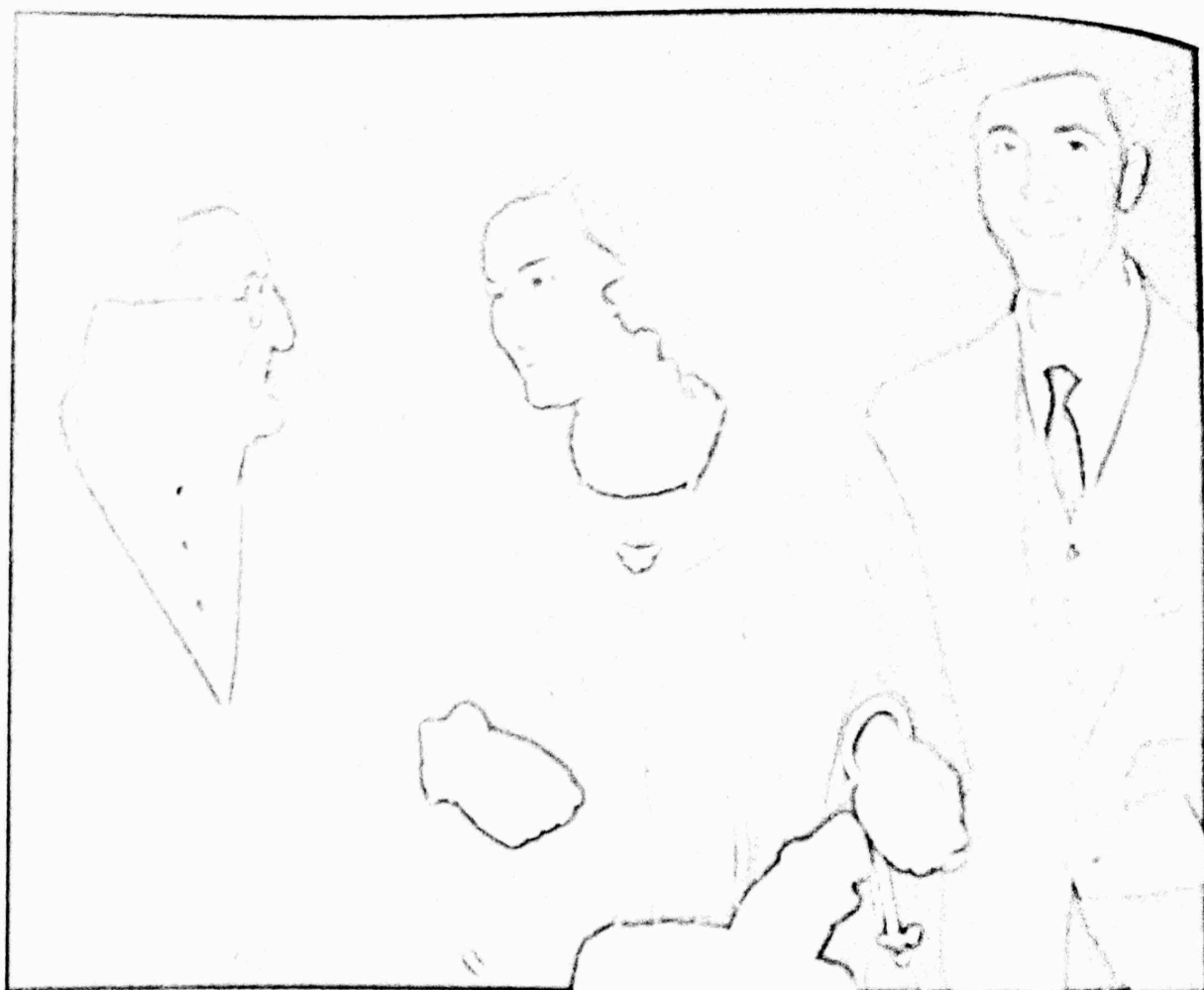


Le testament d'Orphée (Jean Cocteau, 1959).

in her physical appearance (her body and outfits), and social behaviour (her relationships with family, friends and acquaintances, but also with other professionals). Within this framework, the specific meanings which her "myth" acquired in Franco's Spain would therefore reveal a local interpretation of female modernity strictly integrated in an international context.

A beautiful image orchestrated by Jean Cocteau in 1959 for his last feature film, *Le Testament d'Orphée*, might serve to represent the deep version of Bose's public image. Towards the end of the film, a group of four aesthetically outstanding people are shown among the witnesses to the poet's death. They are arranged as theatre spectators in a balcony: Jacqueline Roque and Lucia Bose are seated in the foreground, and Luis Miguel Dominguín and Pablo Picasso, their husband and partner, respectively, are standing behind them. A perfectly balanced shot, nothing in it seems casual. As far as Lucia Bose is concerned, two elements are especially revealing. On one hand, the proximity to Picasso (the genius, the unquestionable artist) emphasizes the gravity of her expression, and her face appears as the very embodiment of a determined soul; on the other, her headscarf alludes to a local, Southern European, culture, which she seems proud to represent.

As Cocteau himself declared, all celebrities who appeared in *Le Testament d'Orphée*, are not there as stars, but as friends of his. Nevertheless, or, maybe, consistently with that premise, the instantaneous image he builds up of Lucia Bose is evocative and, pos-



Juan Antonio Bardem, Lucia Bose and Luis Miguel Dominguín in 1933.

sibly, accurate: a portrait of a gravely independent woman, who, at any moment, will decide where she stands in relation to male power and traditional values, a woman whose body signifies a modernity beyond time and space, the perfect witness for artistic and intellectual queries. The ultimate aim of this essay is to ascertain to what extent, and under what circumstances, that cultural image was able to circulate and adapt itself to the visual and cultural panorama of Franco's Spain.

With that object in mind, the following pages will draw up a schematic approach to a short fragment of Lucia Bose's life as a star, covering basically the first twenty years of her career, up to the late 1970s, but with a greater emphasis on her Spanish films. The hypothesis is that it is in those years that her life as a film star reveals the complexities of female modernity in Southern Europe. The sources to illustrate this hypothesis are the film texts, integrated with references to popular press.

Cronaca di un amore and *Muerte de un ciclista*. Coming to Terms with Upper Middle Class Culture, Social Values and Emotions

If Lucia Bose's cinema debut⁶ was as a shepherd lass in *Non c'è pace tra gli ulivi*, and if De Santis would later insist in characterizing her as an underprivileged girl in *Roma*

ore 11, the Italian actress's most enduring image is associated almost from the outset with social and/or cultural sophistication, and with the psychological and moral crises which seem to go with it. It is quite remarkable that contemporary reviewers were unanimously puzzled by her first appearance on the screen as a peasant in *Non c'è pace tra gli ulivi*: "Her sensitivity does not fit the role of a primitive and violent woman," it was remarked.⁷ Indeed, her characterization as such by director De Santis was widely interpreted as a sort of contrasting use of her outstanding attributes and potential range.⁸

It is no surprise therefore that in her next film, her character would be quite different, much more consistent with her public image, and her beauty would be clearly part of a complex personality. *Cronaca di un amore*, her first film with Antonioni and her second important role, establishes Bosé firmly in a bourgeois character, in a modern urban milieu, well dressed in expensive fashionable clothes, which emphasize her modern figure, far from any primitivism. As could be expected from Antonioni, though, the film's view of its characters is not merely sociological, while accurate and crucial for the correct understanding of the film, social circumstances only represent a starting point for a much deeper, psychological analysis.

Far from any kind of social realism, *Cronaca di un amore* relates "a journey meant to highlight the prismatic and illusionistic games between being and appearing."⁹ Therefore, it was essential to depict accurately every character, and give them a mark of authenticity. Paola Molon, the character played by Lucia Bosé, performs a central role in the representation of the essence/appearance game. Antonioni adopts an analytical gaze, and no single shot in which Bosé appears suggests any kind of final appraisal. The way in which she is represented in the dramatic conversation which is taking place between her and her former lover, Guido, in the first part of the film, when she realizes that her past is being investigated, is, in this respect, quite illuminating. Contrasting with her uninspired attitude in the preceding scene, when she is shown among her bourgeois friends, in this sequence Bosé abandons herself to an impulse of warm humanity, which the desolation inspired by the cold setting, the Idroscalo in Milan, emphasizes. Through her eyes, the emotional impetus is seen as a desperate, blind, childish struggle against the hypocrisy of her life as the wife of a rich and powerful industrialist.

The intensity which Antonioni gave her was so strong that, according to our hypothesis, it would later become a permanent feature in Bosé's roles. The firmness, or the integrity, or the rigour, as it has been variously described, with which her characters would strive, as Paola Molon does in *Cronaca di un amore*, to be consistent with their feelings, can somehow be considered an enduring trait of Bosé's image as a star.

Indeed, as soon as *Cronaca di un amore* began its commercial career, it became clear that a new star was born, who was going to establish herself in the Italian cinema firmament, beside Silvana Mangano, Sophia Loren and Gina Lollobrigida. Indeed, Bosé's entrance into stardom coincides in time, space and purpose with an ongoing, no matter how self-conscious, attempt at building up "alternative" star systems in Europe. It can be no coincidence that her first film had been with director Giuseppe De Santis, who is considered, along with Alberto Lattuada, a particularly sensitive director in discovering talented beauties who could differentiate themselves from their Hollywood counterparts.¹⁰

Significantly enough, though, while Mangano was compared with, for instance, Rita Hayworth or Jane Russell, Lucia Bosé was (and still is) associated with Louise Brooks, probably "the most significant example," as the Italian film historian Gian Piero



EXCLUSIVA

PRIMERA
ENTREVISTA CON
LUCIA BOSE,
ACTRIZ

II EPOCA

Foto: J. M. BORDO

"EMPEZAR ES DURO, PERO REGRESAR ES MAS DIFICIL TODAVIA"

«No tiene 25». Una primera fuerza de golpe por todos los tabales que en realidad es un director desconocido. En una sala llena de rebotones, Lucia Bose y hace más fuerte el filo no tiene en su frente ni segundas figuras ni compañías ni extras. No hay maquillaje, ni peluqueros, ni técnicos. Ella es una creación libre, una película que refleja un juego psicológico sutil y complicado. Un papel mismo es como siempre desde ahora desde el momento en que su director ha dado la primera vuelta de tuerca y se tiene que volver el resto de su vida. Lucia Bose es una gerente, una gerente española, un poco para España, sino que para realista Europa, para Francia y para por lo menos. El robot se ha ido a un club de la fiesta de Cadaqués, la casa de Port Lligat, que está diez kilómetros de ruinas y navegación. Una modesta casa de piedra con un interior, está decorada con cuadros importantes, vegetación y un solo edificio. Una casa en el agua, tal como el mundo gustó. Fontaine se encuentra aquí, una especie de conductores que protagonizan dos situaciones. Los días no saben una palabra de cine, los han encontrado por la calle y ahora, pasan entre las cámaras. Muy Lucia Bose no trabajo. Pero esta es un, con nosotros. Es su primer momento con el cine. Después de eso, tiene una. Desde cuando se dejó de lo había mucho de esta experiencia de la vida. El espacio con cierta magnitud. Por lo tanto, eso dice Lucia.

«Se ha pretendido divulgar que yo he conseguido un magnífico momento. Por lo de mi separación de Luis Miguel Pérez. Algunos periodistas han escrito que mis problemas personales —problemas que han llegado incluso a los tribunales— son un subtexto muy bien mentado para apuntalar mi reinserción».

«¿No tiene 25? ¿Que le van a decir a usted? La Brie por todo esto se protocola, eso sería increíble. ¿Dónde está que se va a poner una en boca de todos para hacer una película? ¿E un momento, además? Porque está claro que yo he estado trabajando activamente para volver al cine. E no por ser de lo que media. Para, entendamos, por una vía profesional que sea mi trabajo sólo por razones familiares. No por ser española. No por haber fracasado. Sobre esto, siempre todos me han de acuerdo. Y después, por supuesto, porque ahora no me falta a trabajar. Para esto es una carrera».

«Lucia tiene un orgullo de mujer, y a veces se muestra un tanto tímida, en momentos de silencio. En una entrevista con ella y su trabajo se muestra un poco en una de las cosas. Ella dice que es una mujer que trabaja para conseguir un momento de felicidad. Una especie de un momento de felicidad. Ella dice que se encuentra en un momento de felicidad de ver las cosas y se ve en un momento de felicidad. Se pregunta la intensidad de la experiencia, la intensidad de la experiencia, la experiencia, el momento y las cosas que se han de hacer. Ella experimenta un momento de felicidad y se ve en un momento de felicidad».

«¿Volver a empezar? ¿propósito de la vida? Por qué? Este es mi trabajo. Lo abandono momentáneamente porque mis obligaciones de madre me piden dedicar momentos. Ya se sabe que se puede ser madre y actriz. O la vida se pone ya se sabe madre. Creo que buena madre. Ahora Miguel Pérez y ella ya tienen sus propias vidas, las suficientes en todo caso para que su madre pueda de estar sola durante unos días. Por eso se».

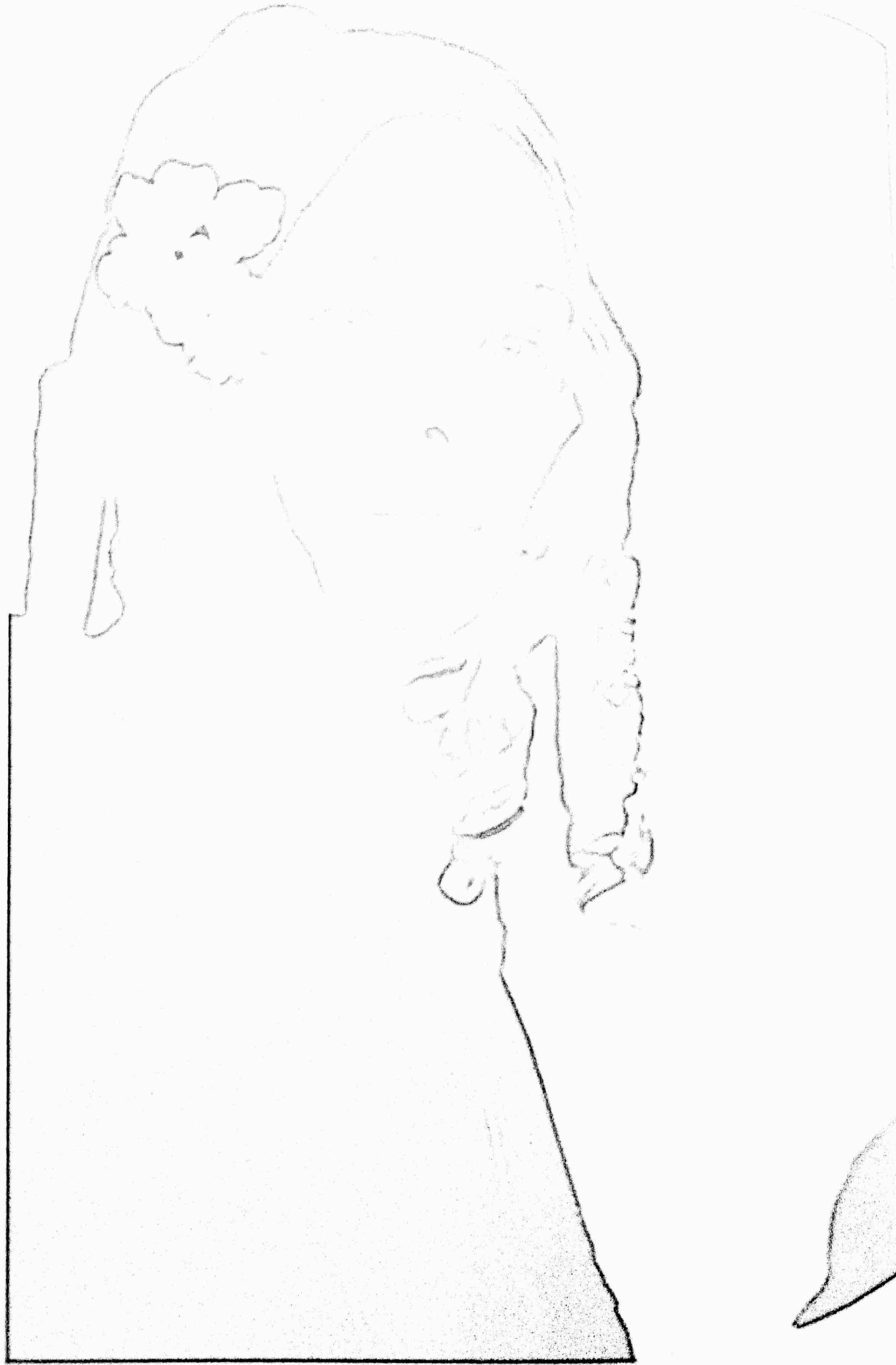
An interview in *Fotogramas* (April 5, 1968).



Nocturno 29 (Pere Portabella, 1968).

Brunetta puts it, “of an aspiration to intellectual acting.”⁴¹ Since the early Fifties, then, Bosé occupied “an intermediate zone where the specific professionalism of the film actor receives recognition,”⁴² and her impressive physical appearance was accordingly framed within an appreciation of her characters’ artistic or intellectual value.

Nevertheless, the solid determination which seemed to go with it could be interpreted in different ways. Five years after *Cronaca di un amore*, when Juan Antonio Bardem asked her to interpret a similar character with supposedly similar problems,⁴³ the rash firmness in asserting her feelings evident in her first cinematic appearances, was in fact turned into a remorseless egoism. In *Cronaca di un amore*, Paola Molon sets forth an ingenuous attempt to go back to her first love, so strong that it can bring her character to plan to kill her husband, but at the same time relentlessly true to her emotions. In Antonioni’s films, “homicide, disappearance are elements which unify the main characters’ loneliness; they cement their sentimental alliance.”⁴⁴ In *Muerte de un ciclista*, María José/Lucía Bosé is selfish, irresponsible, weary of sincere feelings, not only incapable of fighting against hypocritical social conventions, but ready to use them to preserve her social power in the face of the sufferings of the underprivileged people.⁴⁵ She is only superficially interested in her lover, and is unable to feel authentic emotions. Bardem’s film does not explore, it asserts. Characters serve a strong political message, and no other room is left for a more private dimension.



Un invierno en Mallorca (Jaime Camino, 1959).

The juxtaposition between the two main characters, Juan/Alberto Closas, and María José/Lucía Bosé is clear, with social responsibility established as the dividing line between the two. Juan, while deeply corrupted by his social role, is still capable of listening to his conscience, and is depicted as shocked by his own moral feebleness, when he does not force his lover to rescue a cyclist whom she had knocked down. Besides, this discovery sets forth a painful crisis which is leading him to a "regeneración". On the contrary, María José, is represented as a monolithic character, who does not change all through the dramatic story, and is shown as uniquely and obsessively intent on preventing anyone from discovering her crime, in order to avoid not only a possible punishment, but also her exclusion from her social sphere.¹⁶ So, within "one of the most emblematic political films of Spanish film history,"¹⁷ Lucía Bosé is made the "bad girl" character,¹⁸ and her firmness is sharply dissociated from emotional integrity, and linked to its opposite, injustice and emptiness of the bourgeoisie, which she represents.

Afterwards. Leaving Behind *Muerte de un ciclista* and the "Bullfighter"¹⁹

To what extent *Muerte de un ciclista* would change her image as a star in Spain was not to be seen for a decade. As soon as the film shooting ended, in March 1955, Lucía Bosé married Luis Miguel Dominguín in Boulder City, Nevada. Shortly afterwards, she became pregnant. After her marriage, and before her first son's birth, she worked in two more films, *Gli sbandati*, directed by Francesco Maselli, in Italy, which could be interpreted as a return to the image De Santis had created from her, and *Cela s'appelle l'aurore*, a French-Italian coproduction directed by Luis Buñuel,²⁰ and filmed in France, where her character has been described as an example of "feminine integrity,"²¹ and then disappeared from the screens.

Indeed, she had hardly reached the screen at all in Spain before her wedding. When *Muerte de un ciclista* was released, in September 1955, she was still largely unknown as an actress in her husband's country, and her celebrity did not have much to do with her professional activities. "Latest actuality has brought the Italian film artist Lucía Bosé to the forefront," an article in the popular *Cine mundo* announced in March 1955, relating the news of her recent wedding with Dominguín; and it continued, "although it is hard to believe [...] we know very little of her cinema career, since only two of her performances have been seen here."²² No statement could be more definite: in Spain, in the mid-1950s, Lucía Bosé acquired her status of popular star as the wife of the bullfighter. Six months later, *Muerte de un ciclista* established the features of her film character, but only very briefly.²³ It is significant that she did not play an important role in the launching of the film, as reported in the popular press.²⁴

Apart from her silent apparition in *Le Testament d'Orphée*, cited above, she would come back only in the late 1960s, accompanied by the noise of her separation from Dominguín, and the enforcement of the harsh laws which dictated the fate of women who separated from their husbands in Franco's Spain. Negative feelings against her separation must have been very strong, if still a year after her return to professional life, she was reported as saying: "I hate journalists. If I could kill them I would [...] I had had enough: we parted and there is nothing to talk about. But they go back to the same topic, over and over again."²⁵ Then, between 1968 and 1969, she appeared in five films, four of them shot in Spain, one in Italy. A short description of them will demonstrate

how little her social image had changed since *Cronaca di un amore*, and, at the same time, how perfectly it could fit into dramatically changed cultural circumstances, with in and without the cinema world. Bardem's interpretation stands, in this regard, as a particular reading of the same factors. María José/Lucía Bosé is the product of a strong will to control the narrative and avoid nuances, on the part of its director, but it equally reveals the difficulty implied in coming to terms with changing feminine patterns of behaviour which did not fit, in the early 1950s, into established leftist approaches. Yet, in the late 1960s the cultural context had changed, rather radically, in spite of the Francoist regime's effort at containing modern habits and values. Now, even in catholic, strongly conservative countries, a film character did not need to kill her husband to fight for her identity, and preserve her emotional and intellectual authenticity. And directors, possibly identified with a critique of the political and social circumstances of the society they lived in, might be interested in exploring alternative ways of living sentimental and domestic crisis. This is the cultural space in which some room is made to a different attitude to the features peculiar to Lucia Bosé's image: integrity, fight for authenticity, a modern, untraditional, attractive look.

Bosé's "first contact with cinema after thirteen years"²⁶ is in an unconventional project, strongly stressed within its historical context as a "modern" initiative. It is significant that Pere Portabella, one of the great innovators of Spanish cinema in the 1960s, had been thinking about a film with Lucia Bosé for quite a long time,²⁷ and that he eventually chose her for his first feature film. In *Nocturno 29* (Pere Portabella, 1969), a carefully designed, experimental film of the "Escuela de Barcelona", is where Bosé's significance as a star can best be seen. What is made immediately clear is that Bosé is still firmly established in the cinema firmament. During the shooting, *Nuevo fotogramas*, the film fan magazine, announced: Portabella's new film, "is going to be a sure success. Lucia Bosé is a guarantee. An absolute guarantee, not only in Spain, but also in most European countries."²⁸ Not only she is still a certain attraction, but she is also expected to function exactly in the same way, with her strong European image, which is another way of saying, beyond Spain but firmly on this side of the Atlantic.

Besides, insofar as her character's function within the film is concerned, the same line of continuity can be observed, perhaps with the only considerable difference of a much better definition, a superior clarity, as if the time was a ripe for revealing all Bosé's potential. In spite of the film's adoption of a complex narrative form,²⁹ where no clear action can be detected, her character does play a crucial role in the definition of the film's meaning. Indeed, as she undergoes a recognizable evolution, it is that process which marks the succession of shots. This interpretation is supported by the strong characterization of Bosé's role as defined by the *mise en scène*. Step by step, the spectators discover that she is a socially established wealthy lady, that her lover is a businessman, and that they are experiencing a crisis. Both of them are shown as engaged in an interior journey trying to understand their intended direction. All through the film, up to the second to last sequence, she is consistently associated with straight lines and modern, minimalist sets and dresses. It is quite significant that Portabella would declare, before the shooting: "I will certainly use to a great extent her personal wardrobe, because her clothes, quite timeless, fits the character."³⁰ This particular is highly significant, as confirmed in a revealing conversation between Bosé and Gabriele Ferzetti (her fictional husband) taking place just before the final sequences. After a series of allusions to the being/appearing conflict, she states: "I do not know whether it is me.

this person standing here in these clothes.”³¹ Almost immediately afterwards, she is shown in a cloth shop, looking at fabrics with striking colours and pop drawings. At the end of the sequence the allusion is made more explicit, when she is shown while looking at fabrics which carry the drawings of different national flags, a prelude to an eventual escape, which seems confirmed by the following images, showing an airport and take offs.

Her enigmatic presence, under the unprecedented guise of a nun, in *No somos de piedra* (Manuel Summers, 1969), does not seem to add much to the recovered image of Bosé as analysed until now. Her character appears to be not much more than an allusion to a more modern world which would be capable of dealing differently, in a more mature fashion, with sex and its implications. The friction between her image and what nuns are supposed to symbolize is rather inspiring. That very contradiction might be read as a probably involuntary allusion to the ultimate consequences of a cinematographic progressive definition of an educated, urban, European woman striving to transform herself without getting lost, and which is shown as trapped in an unchangeable world.

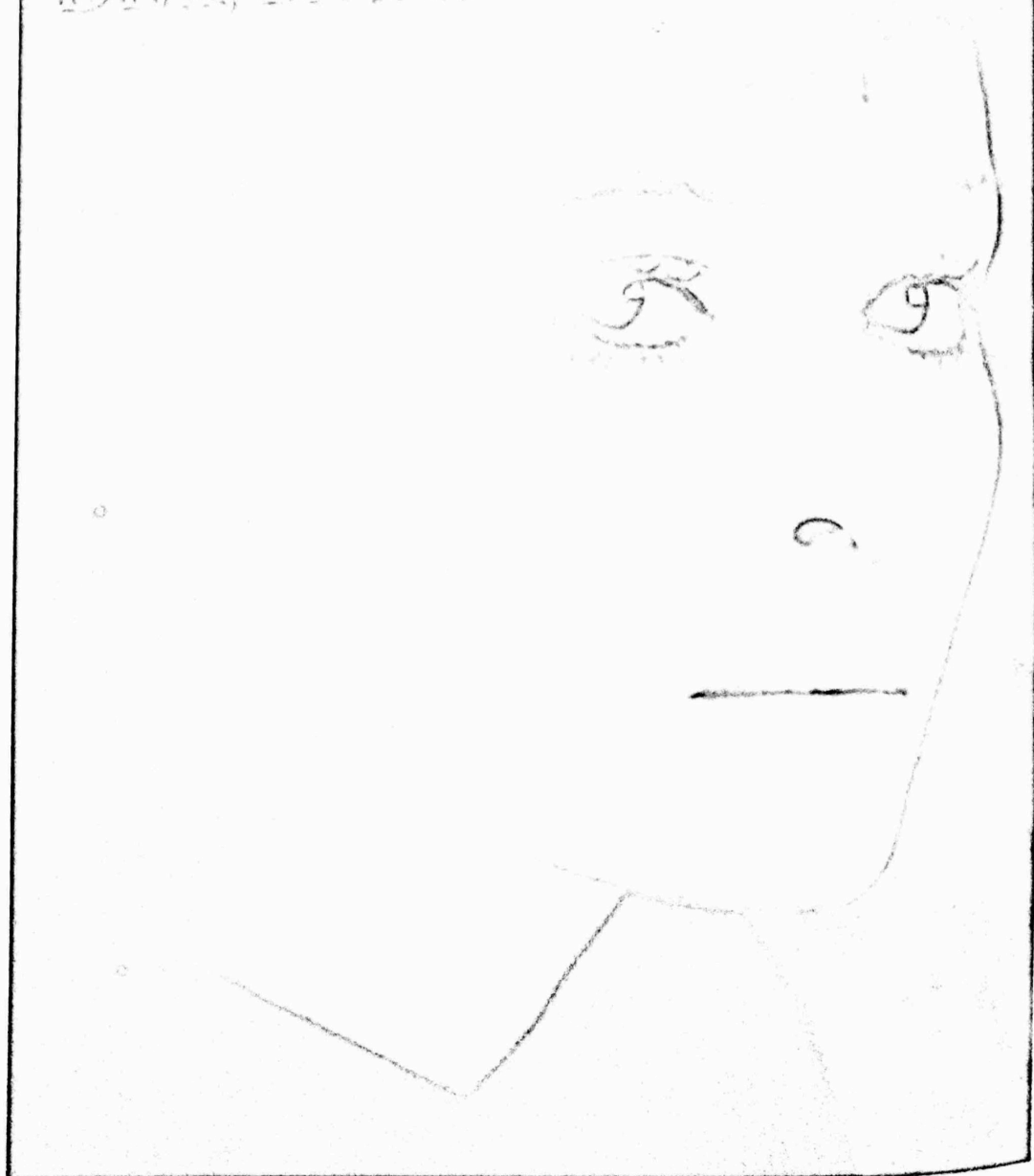
After a short appearance in a sequence of the Fellini's *Satyricon* (1969), she was required by Basilio Martín Patino for a film where all the stereotypes associated with her are once more put to work. *Del amor y otras soledades* (1969) deals with a higher middle class couple passing through a deep crisis due to a prolonged lack of communication and a growing, but also somehow momentary, distance arisen between husband and wife. The film's opening sequence marks the central role played by her character³² as she is shown seated in the office of a (woman) psychologist, and she is talking about the opportunity to put an end to her marriage. Then we discover that she lives a bourgeois life in a rather luxurious house, that her husband is quite aggressive to her and she does not show any interest in him, but that it was not always like that. “I remember,” she tells the psychologist, “that I used to feel comfortable with him: his leadership, his ideas. He was very intelligent, at least then, more intelligent than I was, of course, but we had something in common, he would tell me his problems, we shared them.”³³

Although the film is not completely coherent in its narrative structure, in the following sequences we are shown how Lucia is being increasingly drawn away from the more traditional milieu which her husband works in, and towards some sort of modernity, and cultural openness. Through clothes (she normally wears very simple and elegant black, white or black and white clothes) and personal possessions,³⁴ she is associated with a sophisticated sensibility (she is a craftswoman). As an indication of her character is the decoration of her house, described by a rather old fashioned, extremely rich couple (he is the owner of the firm where Bosé's husband works), as “very modern”. Yet, this does not imply any drastic or radical conflict which could threaten her emotional balance. She does not seem to be interested in establishing a new morality, but only a new way to face life, which, according to her, will flow spontaneously from a fight for dignity and authenticity. It does not really matter whether she will eventually leave her husband for good, or not. It is the questions she poses, her relentless effort to be true to herself, which occupy the centre of the action; indeed, her very commitment to truth might imply that she should stay with her husband as he is part of her life. Whatever the ultimate choice, it does not really matter. It is the process, and not its result, which is at stake. And, what is really more relevant within these pages, at the heart of that search Lucia Bosé stands firmly true to her image as a star, perhaps less explicitly than

BEGONA ARANGUREN

LUCIA BOSÉ

DIWA, IDIVINA



Front cover of the authorized biography published in Spain in 2003.

she would in a democratic country, but not too hard to find beyond the vagueness which characterises the film.

From this point on, whether she would interpret Georges Sand's or the cruel wife of a would-be vampire,¹⁷ under the direction of Josefina Molina, Jaime Chavarrín, or Claudio Guitián Hill, her firm attachment to an image of "feminine integrity" was never really questioned, in the Spanish films she worked in before Franco's death.¹⁸ That same firmness is mirrored in the image spread by popular magazines: "I shall continue working with young directors," Bose states in 1950, and nobody seems to be able to doubt it. Indeed, as the captivated interviewer admits, when one meets her face to face, "she appears more everything: more beautiful, more elegant, more different, more lady-like"¹⁹ Increasingly and ultimately, she is a "phenomenon of sobriety, elegance, and, notably, of young spirit."²⁰

Concluding Remarks: Private Is Political?

As the last analytical exercise which may be used to test the interpretations suggested above, it could be interesting to introduce a post-scriptum which tentatively explores what happened after Franco's death. *Mata, has de sengre en un ex* he movie directed by Antonio Mercero in 1978, is Lucia Bose's last appearance within the rigid requirements of the dictatorship. Significantly enough, Mercero's film plays an intertextual game with *Marta de sengre en un ex*, thus suggesting the idea of a circle which is being closed, a circle densely intertwined with political, and ideological circumstances.²¹ There is here an almost explicit allusion to Bose as a cultural symbol, the very embodiment of all the evil that anti-traditional behaviour could nurture. As a public cultural and visual image, Bose introduced herself in Spain as the evil bourgeois woman who torturously knocks down a poor guy and does not stop to offer assistance, thus being morally responsible for his death. In *Mata, has de sengre en un ex* he movie it is a man, José Luis López Vázquez, Bose's husband in the fiction, who fails to assist a father and son who had just suffered an accident, and who are going to die, as he takes no action. But she is still ultimately responsible, as it is to preserve a gift for her, a new luxury car, that he acts as he does. Besides, she has no qualms in approving his action, and resolutely insists in saying that she would have done the same – with only one difference: she would not have felt guilty about it, exactly as Marta Jose did not feel guilty in *Marta de sengre en un ex*. Indeed, as Marx had warned, history repeats itself as farce. For Lucia Bose is a sort of extreme, even more simplified Marta Jose. Not only she is an upper middle class self-satisfied woman, but her wealth has a dubious source, not only she is amoral, she is somehow disgusting: not only she is untraditional in her behaviour, and is not interested in maternity, but she is lesbian and if her husband has a lover, he was prompted to it by her indifference and perverse sexual proclivities. Under this regard, *Mata, has de sengre en un ex* he movie is an almost exemplary representation of a superficial change which contains a substantial cultural continuity, and which, beyond conventional political allegiances, can be defined as the difficulty in coming to terms with "an untraditional woman."²²

The advent of democracy swept away most of this adherence, as it coincided with Lucia Bose's more mature phase, it also witnessed her failure to attract more commercial endeavours, and her identification with an artistic, or intellectual wife, her "that's enge-

mático,"⁴² as she herself describes it, was intensified. It might be interesting to remark that it prompted her to work more often, and more successfully, in Italy and France than in Spain. No other Spanish film which would include her was going to enjoy a remarkable social visibility, while in Italy she would work with Mauro Bolognini, Francesco Rosi, and Ferzan Ozpetek,⁴³ and in France with Daniel Schmid and Jeanne Moreau.⁴⁴ Somehow, she disappears as a significant symbol from the public sphere in Spain. With all the complexities which Patino, and his work in documentaries, would assume in the early 1970s, it is nevertheless shocking that seven years after *Del amor y otras solemnidades*, when democracy was beginning its uncertain existence, he could talk about that film without even mentioning Lucia Bosé.⁴⁵ Political issues were capturing the attention of the directors and creative people who had been interested in the innovative significance of her star image. Apart from minor reappropriations orchestrated by some young, then marginal directors, such as Almodóvar, who re-used her as a nun in *Entre mujeres* (Pedro Almodóvar, 1983), or Agustín Villaronga, in *El niño de la luna* (1989), she would only come back in a main role on Spanish screens as a witness of Buñuel's past.⁴⁶ Her recently published authorized biography does not constitute a significant change in this regard, and, one might add, serves as a confirmation of an absence of meaning. As the quote at the beginning of this essay states, her mythical meanings belong to quite another time within Spain, or to different places at the same time. She might have been charming, elegant, beautiful and intriguing, still Francoism had condemned her to perdition, and democracy has not been too interested in rescuing her. Lucia Bosé's transnational story as a star would then lead one to think that the meanings associated with her could only partially work as undercurrent, unifying Southern European traits, and in this respect, crossing the Pyrenees did mark a change, in the direction of a greater rigidity, and a minor degree of complexity.

1 This article is part of a collective research project financed by the Spanish Ministry of Science and Technology whose title is "Cultura visual: la construcción de la memoria en la España contemporánea" (BHA 2001-0219; main researcher: Jesusa Vega).

2 "In fact, if I think about it carefully, I do not know why I did not believe in Lucia's good taste. She is the daughter of a worker and grandchild of a farmer, but she holds the natural elegance and the refinement of a fairy tale princess. Since 1955, when she established herself in Spain, in a provincial, autarchic society, suffocated by Francoism, dandruff and lack of culture, Lucia Bosé has been our crown jewel, the most modern, the most European, and, afterwards, after her separation from bullfighter Luis Miguel Dominguín, she was the embodiment of evil and lust for the conformists, a terribly attractive symbol of perdition", Rosa Montero, "Lucia Bosé, una seductora original," *El País Semanal*, no. 1379 (March 2, 2003), p. 12.

3 Robert C. Allen, Douglas Gomery, *Film History. Theory and Practice* (New York, Mc Graw Hill, 1985), where classic analyses of film stars such as Morin's and Dyer's are referred to.

4 As Gundle suggests, the "Europeization" of film stars is hardly an exception after the end of the Second World War. See Stephen Gundle, "Il divismo nel cinema europeo, 1945-60," in Gian Piero Brunetta (ed.), *Storia del cinema mondiale*, Vol. 1, *L'Europa. Mitì, luoghi, din* (Torino, Einaudi, 1999), pp. 754-786.

What is interesting about Lucia Bosé is the fact that she lives through the changes introduced in the 1960s, analysed as a new star system, "made up of anti *divi* who walk, talk and move like ordinary people." ("Il nuovo divismo sarà fatto di anti divi che camminano come la gente

- ...poco, parlare come la gente comune, si muovono come la gente comune." [Stefano Masci, "Il divismo emerso dagli Anni Sessanta", in *Ibid.*, pp. 265-267.]
- 4 While Masci is not completely clear about it, it seems possible to define as "Star" a popular actor/woman moulded within the European industry. See note 1 above.
- 5 For more film. Before that, she had worked in a short film, 1949 (Pino Risi, 1949).
- 6 "La sua sensibilità non si addice alle parti di donna primitiva e violenta." Unsigned article, *cinema n. 8*, no. 40, quoted in Vito Zagaria (ed.), *Una è pace magica* (ed. L'Espresso) (1992) (Roma: Scuola Nazionale di Cinema, 1997), pp. 114-115.
- 7 This is the conclusion of the collective work on her first film. See *Ibid.*
- 8 "Un viaggio alla scoperta del prismatico e illusionistico gioco di *L'apparenza e dell'essere*." Goffredo Brumetta, *Cent'anni di cinema italiano* (Roma: Bari: Laterza, 1997), p. 305.
- 9 Callisto Tanzi also discusses this interpretation in V. Zagaria (ed.), *op. cit.*, pp. 104-104. To mention it, he also refers to the strongly opinionated analysis of Aldo Marchi, *Assenti*, 1992 (1992 ed. *cinema*) (Paris: Le Terrain vague, 1997), p. 67.
- 10 Cf. Brumetta, *op. cit.*, p. 110, see also pp. 118 for the analysis of Italian female stars of the 1940s. Lucille Bouché, the mythical founder of the cinematographique since is reported as having said that "this actress' intrusion in our imaginary cinematographic universe was quite different, because, thanks to Antonioni's camera, she showed at the same time the magic of *La nuit* and the sovereignty of Louise Brooks." ("L'intrusion de esta actriz en nuestro imaginario cinematográfico fue algo fulminante porque gracias a la cámara de Antonioni ella mostraba al mismo tiempo la magia de *La nuit* y el sortilegio de Louise Brooks.") Quoted in the web page <http://lucilla.com/medias/textos/B0811131A>.
- 11 Cf. Brumetta, *op. cit.*, p. 110.
- 12 On the influence that Antonioni's film exerted on *Raiders*, see Carlos E. Hernández, *El cine de los 60: cine español, 1961-1964* (Madrid: Biblioteca Ispañola, 1993), pp. 317-321.
- 13 Cf. Brumetta, *op. cit.*, p. 101.
- 14 On this point, I therefore strongly disagree with Ciro Geronzi, who states that "The character of Lucia Bone [...] brings that film a lot closer to *Raiders*." See Juan Ramón Civerio Geronzi, *El cine de Juan Antonio Ruiz* (Madrid: Universidad, 1998), p. 110.
- 15 In this sense, I think that the interpretation given of *Raiders*' film in two relatively recent books by Castro de Paz and Toranzo should be revised, as they do not take into account the completely opposed reactions of Juan and Maria Jose, the former being ready to pay for his guilt to restore the truth, the latter, capable of killing her lover to hide her responsibility. See José Luis Castro de Paz, "Muerte de un ciclista," in Julio Ruiz Berchea (ed.), *El cine de los 60: película para cineastas* (Madrid: Planeta, 1993), p. 41; Casimiro Toranzo, "Muerte de un ciclista: el género," in Julio Ruiz Berchea (ed.), *Análisis crítico a del cine español 1961-1964* (Madrid: Castalia, 1997), pp. 397-399.
- 16 "Uno de los films pelidios más emblemáticos de la historia del cine español." H. Castro de Paz, *op. cit.*
- 17 She is not "doing the right thing", as asserts Susan Martin Marquet, *Female Film Stars: sex and Spanish cinema* (New York: Oxford, Oxford University Press, 1996), p. 23.
- 18 According to Rosa Futrell was the first to start referring to Domínguez as "el torero," a way of dealing ironically with everything Domínguez represented. See R. Marquet, *op. cit.*
- 19 She recalls memories of the film in *Crónicas de la Academia*, no. 8, *Madrid* (Cinecine), Daniel Sánchez Salas (ed.), *Francia a España* (August 1996), pp. 118-119.
- 20 The citation by Raymond Bagnat, *Film and Feelings*, quoted in *Actas de la 11.ª Jornada "To Improve Our Minds"*, *Sociedad Española de Cine* (May-June 1997).

- 20 "Lucia Bose", *Cine Mudo* no. 103 (March 12, 1933). The films were *El primer beso* and *Le repare el pantalón* by Sagna. In the data base of *Filmoteca Española*, there were three mentioned as released in Spain before September 1933. *La signora senza camelie* by Sagna and *Amor y celos* by Pellegrini, 1933 and *Madraza* (Mario Bonnard), 1933.
- 21 Among the reviews which appeared in the popular press, very few references were made to Lucia Bose, as an element which might possess some kind of autonomous meaning. For a representative sample of what a commercial industrial publication, a financial ideology, and a militant left wing one, respectively, might publish on the film see, for instance, *El programa* no. 108 (October 7, 1933), *El cine* *Plaza* no. 77 (September 17, 1933) and *El programa*, 1933.
- 22 See the photographic report "Muerte de un cineasta. Los países nórdicos. Dos artículos, un combate del cine nacional." *Revista* *Plaza* no. 78 (September 24, 1933) Bose is the person who does not appear at all.
- 23 S. Alameda, "Entrevista," *Nuevos programas* no. 1071 (May 6, 1933).
- 24 "Su primer contacto con el cine después de casi trece años." Leopoldo R. Alonso, "Entrevista con L. Bose, actriz," *Nuevos programas* no. 1078 (April 6, 1933).
- 25 The pressed film's title would have been *Confidencia* and it would tell the story of a poor middle class family who, after one of his sons' death, attempts at destroying his daughter's sexuality. The widow, which was to be interpreted by Lucia Bose, would then learn to start living her own life, ending up happily working as a prostitute to gain her independence. This story is reported in Estere Kiambau, Cándido Torreira, *La Penola de San Sebastián de la "gran belleza"* (Barcelona: Anagrama, 1988), p. 81.
- 26 "La tinte asegurado de éxito de público. Lucia Bose es una garantía. Una garantía absoluta en toda parte España, como que para casi toda Europa." L.R. Alonso, op. cit.
- 27 Kiambau and Torreira talk about a "systematic destruction of the concept of narrative" ("Destrucción sistemática del concepto de narración") but also of a "taboo since most signs" ("Taboo de la mayoría de los signos"). E. Kiambau, C. Torreira, op. cit., p. 27.
- 28 "Seguramente, utilizate en gran parte su guardarropa personal, porque su forma de vestir bastante impersonal, le va al personal." M. Torres, "Entrevista con Rose Poole," *Nuevos programas* no. 1078 (April 6, 1933), p. 17.
- 29 The original text says "No se si soy vestida que esta de pie vestida."
- 30 Batino declared that he had "written the script for her." Juan Tebar, "Lucia Bose. El cine dirige a Lucia Bose," *Nuevos programas* (April 11, 1933).
- 31 The dialogue in the film reads as follows: "Recordo que junto a él me sentaba y él me contaba sus ideas. Era muy inteligente, al menos entonces, más que yo. Pero yo tenía temeroso algo en común, él me contaba sus dificultades, las compartíamos."
- 32 Alonso says, a woman friend of his husband's notices her ring and expresses her admiration for it "It is beautiful and it could be more simple." "Ella con a ella por ser un poco más simple." And Lucia explains that it was bought in Italy.
- 33 Which she does in *Parroquia* (in terms of Mallorca, Jaime Camus, 1988).
- 34 As a character's signature (a large claim), 1933.
- 35 Chacarra would say that he had chosen Lucia Bose for his film. "Los cineastas no querían que se le diera un nombre que no fuera el de una mujer que sería capaz de transmitir a su personaje." Luis Alberto López, "El cine y el mundo de Chacarra," *Mirada* *Plaza* no. 24 (January 1933), p. 21.
- 36 "Según traducción con directores noveles," "te parece más bella, más guapa, más interesante, más clara, más sencilla." S. Alameda, op. cit.

- 39 "Fenómeno de sobriedad, elegancia y, notablemente, de espíritu joven." U.Z., "La nueva etapa de Lucía Bosé," *Nuevos fotogramas* (December 31, 1971).
It is quite remarkable that this is still pretty much the same image, almost the same words which Rosa Montero uses in the very recent interview quoted as the opening paragraph of this essay. What is new, and it can hardly be a surprise, is the appropriation of her as a symbol of what Franco had tried to suffocate: values which until 1975 had to be kept implicit, can now be uttered outspokenly. See R. Montero, *op. cit.*
- 40 A parallelism between the two films is also suggested in Carlos J. Plaza, José Luis Rebordinos (eds.), *El humor y la emoción. El cine y la televisión de Antonio Mercero* (San Sebastián: Filmoteca Vasca, 2001), p. 26.
- 41 This is how Eva/Bosé describes herself in a conversation with her husband in the film's first half: "Ya sabes, no soy una mujer tradicional; no me gustan ciertas costumbres."
- 42 "En algún momento de mi vida he conocido a gente que me ha confesado que, más que mi belleza, le ha llamado la atención una especie de halo enigmático, una barrera protectora hacia los otros, hacia el mundo que al parecer, desprendo." See her authorized (and disappointingly uninspired) biography: Begoña Aranguren, *Lucía Bosé. Diva, divina* (Barcelona: Planeta, 2003), p. 60.
- 43 Her post-1975 filmography includes: *Per le antiche scale* (Mauro Bolognini, 1975), *Cronaca di una morte annunciata* (Francesco Rosi, 1987), *L'avarò* (Tonino Cervi, 1990), *Harem suaré* (Ferzan Ozpetek, 1999).
- 44 In *Violanta* (Daniel Schmid, 1977), and *Lumière* (Jeanne Moreau, 1976). She had worked with Moreau in a film directed by Marguerite Duras a few years earlier, *Nathalie Granger* (1972).
- 45 "Habla Patino", *Dirigido por*, no. 38 (November 1976), p. 27.
- 46 In *A propósito de Buñuel* (José Luis López Linares, Javier Rioyo, 2000). A written interview on the same subject is also included in *Cuadernos de la Academia*, cit.