1. General

David S. Zubatsky, *Spanish, Catalan, and Galician Literary Authors of the Eighteenth and Nineteenth Centuries: An Annotated Guide to Bibliographies*, Metuchen–NY, 1995, 156 pp., includes essayists, journalists, linguists, and literary critics among his authors in a valuable reference guide. Tomás Rodríguez Sánchez, *Catálogo de dramaturgos españoles del XIX*, M, Fundación Universitaria Española, 1994, 685 pp. *Poesía española del siglo XIX*, ed. Jorge Urrutia, M, Cátedra, 1995, 558 pp., has a balanced, informed and closely argued introduction that is profusely documented — especially that section dealing with the first half of the century — and intellectually stimulating. The selection inclines towards breadth, rather than depth, of coverage, a sensible option when even the non-specialist reader will already be familiar with poets like Espronceda and Zorrilla (nine and seven poems respectively) but unlikely to know even Ruiz Aguilera and Selgas. David Thatcher Gies, *The Theatre in Nineteenth-Century Spain*, CUP, 1994, 392 pp., is an authoritative contribution to what is a dauntingly broad field, one that goes well beyond the canonical texts in its indefatigable and perceptive coverage of all aspects of the theatre. The study is predominantly chronological, but shrewdly and seamlessly establishes a thematic direction in each of its major chapters — theatre and dictatorship for the first third of the century and a substantive chapter centred on women and the theatre are two examples, the end result being a stimulating survey volume that is meticulously documented, internally coherent and remarkably lucid, from the initial overview to the conflicting visions of neo-Romanticism and Realism that conclude the volume. A Spanish version, *El teatro en la España del siglo XIX*, 546 pp., appeared under the same imprint in 1995. Charles Ganelin, *Rewriting Theatre: The Comedia and Nineteenth-Century Refundición*, Lewisburg, Bucknell U.P., 1994, 272 pp., considers the role of the refundición in the evolutionary processes of literary history, with major chapters on *La estrella de Sevilla* (versions by Trigueros and Hartzenbusch); *Marta la piadosa* and *El alcalde de Zalamea* (as reworked by López de Ayala). The principal thrust of G.’s argument considers the dialogue between each successive refundición and the original text, contending that in this creative interaction the canon is progressively critiqued and an amended legacy transmitted. Lou Charnon-Deutsch, *Narratives of Desire: Nineteenth-Century Spanish Fiction by Women,*