

production of Cervantes' *Pedro de Urdemalas*. And yet the political angle is not foregrounded at all by the book's editors either in its organization/division into sections or in their brief commentary appearing at the outset. It might have been interesting to collect these disparate studies into a section on "Politicizing," to stay with the designated gerund form for section titles.

The best essay in the book is Bruce R. Burningham's "Corpus Lorqui: Transformation and Transubstantiation in Los Barracos de Federico's *El caballero de Olmedo*," which is specifically rich in its theoretical engagement with the nature of ritual as formative of ideological communities. Harley Erdman's "The Dramaturgy of Absence: Minding the Gaps in Tirso de Molina, Ana Caro, and Feliciano Enríquez" also offers a good comparative angle. The fact that the editors engaged in weekly Skype sessions for three years in the process of collaboration makes one wonder whether all that effort was worth it for such relatively meagre output. As the editors themselves point out, all *refundiciones* of plays are hybrids, and some hybrid creations work better than others. In my opinion this volume itself is one hybrid production that, unfortunately, just doesn't quite work.

HILAIRE KALLENDORF
Texas A&M University

DOROTA HENEGHAN. *Striking Their Modern Pose: Fashion, Gender, and Modernity in Galdós, Pardo Bazán, and Picón*. West Lafayette: Purdue University Press, 2015. ix + 155 pp.

As indicated in the title, this book studies the intersection of fashion, gender, literature, and modernity in nineteenth-century Spain. Under consideration are canonical authors Benito Pérez Galdós and Emilia Pardo Bazán, as well as the lesser-known Jacinto Octavio Picón. The focus is on narrative, specifically the four novels *La desheredada* (1881), *La de Bringas* (1884), *Insolación* (1889), and *Dulce y sabrosa* (1891). The book, therefore, examines a ten-year period in which fashion (*la moda*) was not simply described in literature, but rather, as argued by the author, a series of sartorial signs that explored questions of femininity and masculinity. Heneghan brings to the forefront the idea that the fashionable female and male protagonists in these novels not only challenged the conventional gender order, but also presented important alternatives. Clear throughout is the argument that Spain's transition to modernity required a reconsideration and reconfiguration of both feminine and masculine roles.

The book is organized into an introduction, five chapters, and a conclusion, with informative, accurate notes and a comprehensive bibliography. In addition to laying out the arguments and theoretical perspectives, the introduction is notable for setting the scene for the later detailed analyses of the literary works by describing Madrid in the nineteenth century. Social sketches of the time allow us to imagine how Spaniards and foreigners alike would have perceived the Spanish capital in transition. Many of the changes in the urban landscape are linked to fashion through the effects of the rise in consumerism, mass culture, and spectacle. Window displays, strolling shoppers keenly aware of their public presentation through dress, and an increase in mass-produced and consumed clothing items, accessories, and beauty products that blurred class, and sometime even gender distinctions, caught the attention of contemporary writers. In this way, Heneghan presents her study of fashion in Galdós, Pardo Bazán, and Picón in the context of other social commentators of nineteenth-century Spain (Ramón Mesonero Romanos, Gustavo Adolfo Bécquer, Leopoldo Alas, among others).

Chapter one focuses on womanhood in Galdós's *La desheredada*, while chapter two looks at a man of fashion in Galdós's *La de Bringas*. In her analysis of the female protagonist Isidora Rufete, Heneghan both agrees with but also goes beyond scholarly understandings of the protagonist's subversion of conventional ideals of womanhood. Rufete is discussed in relation to debates of the time on female consumerism, with connections made to modern concepts such as the Shopper and the New Woman (in relation to the Modern Parisian Woman). The chapter that follows compares and contrasts the male protagonist Manuel Pez to the image of the traditional dandy, predecessor to the *señorito* in Spain. At the center of the argument here is that, while clearly on-trend in appearance, but traditional to the core, this dandy-politician embodies the superficial impression of progress without any true change. Connections are made to the expansion of ready-made clothing for men, as well as to the image of the dressmaker's dummy or male doll, leading to an overall unflattering portrait of Spanish bourgeois men of the time.

Chapters three and four examine a female and a male protagonist from Pardo Bazán's novel *Insolación*. Asís Taboada and the construction of the modern feminine are studied in relation to the *toilette*. Specifically, the use of cosmetics and accessories, much debated in Spanish culture, point to the ambivalent and changing nature of womanhood. This example of a new model of feminine conduct is portrayed alongside Taboada's suitor Diego Pacheco. His literary portrait is also ambiguous. As Heneghan argues, Pacheco does not quite demonstrate the characteristics of the dandy, the *señorito*, the New Man, nor the Don-Juan-type. As such, Pardo Bazán

demonstrates the instability of gender norms in modern Spain, without decreasing her protagonist's masculine allure. Heneghan concludes that this would have served to downplay patriarchal concerns of decadence and effeminacy in the modern man.

Chapter five closes the book's analysis with a study of Picón's female protagonist Cristeta Morerueta in the novel *Dulce y sabrosa*. Accessories and the draping and revealing of certain body parts are related to the concept of the New Woman. Heneghan argues that Picón's language titillated readers, while also addressing gender anxieties about femininity in 1890s Spain; she contrasts Morerueta's portrayal with similar literary depictions in England and France. Unlike Galdós and Pardo Bazán, Picón did not write about fashion outside of the novel in articles, essays, or social sketches. This makes this chapter a bit thin in comparison to the other four, especially since it also does not follow with an example of fashion and modern masculinity in *Dulce y sabrosa*, or in any other novel by Picón.

Overall, this book makes important contributions to the field of Hispanic Studies. It introduces and applies to Spain scholarly work in the area of fashion and literature as already established in relation to other national contexts. This speaks to Heneghan's research areas in Interdisciplinary Approaches to Modern Spanish Culture, Comparative Literature and Culture, and Transatlantic Studies. This book also gives scholarly attention to the largely unexplored area of men's pursuit of fashion as depicted in Spanish literature, which establishes Heneghan as a true scholar of Gender Studies, both feminine and masculine. One minor disappointment with the book is the lack of illustrations that could have helped the reader better visualize the details of the adornment described in the texts. While this is a noted omission, as Heneghan also has a research interest in Art History, the well-known complexities of publishing any academic work with images excuses this small weakness. In its entirety, this book will prove insightful to those looking for context on fashion, gender, and modernity in Spain, as well as those seeking specifics about the nineteenth-century authors and novels under study.

VICTORIA WOLFF
University of Western Ontario