

pesca (2012) de Carlos Sorín." El paisaje, además de su papel protagónico, le da relieve al drama que atraviesan los personajes de ambas películas, a la vez relatos de viaje y búsquedas interiores que giran en torno a la paternidad. Basándose en ideas de Martin Lefebvre y Jens Andermann sobre el paisaje y su connotación cultural e histórica, el análisis de Paz también relaciona el paisaje en las películas con la crisis económica del 2001, en la medida en que la misma impactó severamente el ámbito rural: tanto *Nordeste* como *Días de pesca* aluden a la precariedad material y la marginación que surgieron directa o indirectamente de esa crisis. En ese sentido, muestran una continuidad con el realismo social del Nuevo cine argentino.

Finalmente, la contribución de Gastón Lillo, "Memoria y (re)construcciones del sujeto en el filme *El secreto de sus ojos* (2009) de Juan José Campanella y la novela *El secreto y las voces* (2002) de Carlos Gamerro," se centra menos en las semejanzas o diferencias con el Nuevo cine argentino, y más en el análisis comparativo entre una obra cinematográfica y otra literaria. Ambas emplean un modelo policiaco a partir del cual un protagonista investiga un crimen, abordando el tema de la violencia política en Argentina a partir de los años 70. Lillo examina las relaciones entre memoria individual y colectiva, la manera en la que los sujetos se constituyen y transforman a partir de su indagación del pasado, y el modo en que el recurso a la alegoría es empleado tanto en el filme como en la novela para aludir, por medio de historias particulares, al destino de la nación.

Esta colección de ensayos puede ser de interés a críticos y estudiosos del cine latinoamericano reciente y de utilidad en cursos de cine argentino.

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LEANDRO FERNÁNDEZ DE MORATÍN. *La comedia nueva. El sí de las niñas*. Ed. Jesús Pérez Magallón. Madrid: Real Academia Española, 2015. 408 pp.

The series Biblioteca Clásica de la Real Academia Española (BCRAE), directed by the renowned Medieval and Golden Age scholar Francisco Rico, aims to bring together in 111 volumes the essential canon of Spanish and Spanish-American literature to the end of the nineteenth century. Leandro Fernández de Moratín's theatre rightfully occupies a place within that great panorama and Jesús Pérez Magallón's edition comes from a long and distinguished career of excellent critical work on both Moratín father and son, most recently his edition of their complete works, *Los Moratines*,

published by Cátedra in 2008. As befits its place in the BCRAE series, it is undoubtedly the most complete edition to date, based on Moratín's own copy of the 1825 *Obras dramáticas y líricas* which includes his hand-written corrections and "Advertencias" for each play, and is located in the Biblioteca Nacional (R/2571-3) and available online through the Biblioteca Virtual Miguel de Cervantes. The texts are presented with detailed and abundant footnotes as well as over seventy pages of complementary notes and a twenty-six page bibliography.

The texts themselves are followed by a series of five comprehensive studies that take account of and engage actively and fruitfully with the latest research on the man that Pérez Magallón describes as not just "un neoclásico más, sino un verdadero clásico de nuestro teatro" (277). The first explores Moratín's own theories on the form, character and role of theatre, demonstrating the tight alignment between these theories and his practice as a playwright. It highlights the social and moral pedagogic purposes to Moratín's theatre, which were in line with the interests and values of the middle classes about whom it is written and at whom it is aimed. Following the arguments of Juan Carlos Rodríguez's 1991 monograph *Moratín o el arte nuevo de hacer teatro*, Pérez Magallón sees Moratín as capturing, like no other playwright before him, the intimate details of bourgeois private life. The values and ideology of this new class in ascendance are keenly expressed in the thesis play that is *La comedia nueva*, the subject of the second detailed study. Pérez Magallón shows how this play is a rejection of the cultural and aesthetic values of the commercial new theatre - *comedia nueva* - of the time, exemplified within Moratín's work by the ferociously satirized *El gran cerco de Viena*. He argues that Moratín is being deliberately provocative in naming his play *La comedia nueva* only then to reject comprehensively this dominant form in favor of his own radically different version of new bourgeois theatre. He highlights his innovation in the use of prose over traditional verse forms and how Moratín's masterful command of the Spanish language is used to excellent effect in drawing out, through their speech, the social, cultural and ideological characteristics of the protagonists, as well as creating a refined comedy based on linguistic games and equivocations.

Both the studies of *La comedia nueva* and of *El sí de las niñas* offer up-to-date readings, based on the latest research, not just of language and dramatic theory but also of character, themes, influences and staging. Pérez Magallón's analysis of Don Carlos in *El sí de las niñas* is particularly interesting, highlighting that he is "un personaje mal comprendido, pero de una vitalidad, originalidad y significación muy especiales" (260). He explores the way Moratín successfully blends characteristics of the Baroque *galán* with the passionate Romantic hero to create the

Enlightened *hombre de bien*, who displays “[a]mor ardiente y defensa del honor, pero respeto a la familia y a las leyes” (259) and rightly highlights the continuity between Neoclassicism and Romanticism, explaining the latter as “una continuidad y una superación por exacerbación y multiplicación de rasgos que están ya en el Neoclasicismo” (276).

The fourth study sets out a clear and useful history of the texts, neither of which have manuscript versions with which to compare printed editions, and the fifth gives the rationale for the choices made in the present edition. The timing of this publication meant that it was unfortunately impossible for Pérez Magallón to take account of Philip Deacon’s discussion of the revisions made by the author to his last original play (“Las revisiones de Moratín al texto de *El sí de las niñas*” [2015]). Notwithstanding, this edition offers a detailed scholarly engagement with the critical panorama of work thus far on these two key plays of the long Spanish eighteenth century.

The BCRAE editions are beautiful books, in a small format that fits perfectly in the hand and of a quality that befits the rationale for the collection in bringing together the great classical works of Spain and Spanish-America. The sheer amount of data contained within this edition of Moratín’s most well-known plays could be overwhelming and raises the question of whether the readership to whom this work is directed is exclusively scholarly. However, what makes this edition stand out as a work valuable not just for scholars but for also students is the inclusion of a well-considered Index. It enables the reader to focus on a character, theme or other particular aspect and thereby makes this detailed and comprehensive edition really accessible and useful for all. Pérez Magallón has produced a fine new edition that constitutes a further major contribution to the growing panorama of Moratín studies.

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SIMONE PINET. *The Task of the Cleric: Cartography, Translation, and Economics in Thirteenth-Century Iberia*. Toronto: University of Toronto Press, 2016. 191 pp.

The rise of clerical culture in thirteenth-century Iberia has yet to receive the attention that it fully deserves, especially in its literary context. Spanish cultural history has often subordinated the literary manifestations of clerical culture to a sort of narrow, text-bound philology, generally disregarding its social context, its intellectual matter, and its clear ties to a