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Agustín Moreto. *Comedias de Agustín Moreto: Segunda parte de comedias, volumen VIII.*

Ed. María-Luisa Lobato, Sofía Cantalapiedra Delgado, Alfredo Hermenegildo, and Francisco Sáez Raposo. Ediciones críticas 188. Kassel: Edition Reichenberger, 2013. 534 pp. €88. ISBN: 98-3-944244-10-5.

This latest installment in an ongoing research project sponsored by the Spanish government is a welcome contribution to early modern Spanish theater studies. The research group responsible for this undertaking is a branch of a larger project called PROTEO (Poder y representaciones festivas), based at the University of Burgos. This group, devoted to the study of works by dramatist Agustín Moreto (www.moretianos.com), is comprised of twenty scholars from Spain, Mexico, Canada, Poland, and Italy. Their work is supported by Consolider Ingenio, which is a national grant program administered by Spain's Ministerio de Economía y Competitividad.

Agustín Moreto (1618–69) was a second-tier Spanish playwright pertaining to the school of Calderón de la Barca. This volume contains one of his two most famous plays, namely *El lindo don Diego* (the other one, not included here, being *El desdén con el desdén*, which is undoubtedly assigned to some other volume of the same series). Moreto spent most of his time at the royal court in Madrid, although technically he held an ecclesiastical benefice in Toledo. This arrangement appears to have given him plenty of time to devote to his writing. Most of his dramatic production is comic and *costumbrista* in nature, although he also wrote religious and historical plays. His collected *comedias*, in three parts, were published during and

slightly after his lifetime (1654, 1676, and 1681). The three plays edited here were all collected in the second (1676) installment.

It should be noted that this volume is actually number 188 in a much larger series, *Teatro del Siglo de Oro* (Ediciones críticas), published by Reichenberger in Kassel, Germany. This series is exceedingly valuable. To give the nonspecialist reader some idea of the state of the field in early modern Spanish theater studies, for her last monograph the author of this review was forced to cite digitalized editions of some 800 *comedias* available only by subscription to the ProQuest *Teatro Español del Siglo de Oro* database, which many universities (let alone independent scholars) cannot afford, and which does not contain the scholarly apparatus of a critical edition. There simply are no modern editions of many of these plays, or at best there are (unannotated) versions printed in the nineteenth century in the *Biblioteca de Autores Españoles* (BAE). So there is still a vast amount of philological work to be done. This volume is a serious and valuable step forward, but the fact that this 533-page book only contains editions of three plays will give the uninitiated an introduction to the difficulties of working in this area.

The editions presented here are meticulous and reliable, if somewhat uneven in their amount of annotation; this is to be expected with different editors for each play, but another overarching reason for this inequity is simply that more has been written about *El lindo don Diego* than about the other two plays, which have received very little scholarly commentary. The notes for this one play are consequently much more extensive. The plays and their editors, in order of their appearance, are as follows: *El Eneas de Dios o El caballero del Sacramento*, edited by Sofía Cantalapedra Delgado; *El valiente justiciero o El ricohombre de Alcalá*, edited by Alfredo Hermenegildo; and *El lindo don Diego*, edited by Francisco Sáez Raposo. Each critical edition is accompanied by a separate prologue, bibliography, and variants. At the end of the volume appears a useful index to all the notes for all the plays.

On the content level, this one volume contains an accurate representative sampling of the spectrum of Moreto's dramatic production. *El lindo don Diego*, about a dandy who primps and preens and falls in love, à la Narcissus, with his own reflection in the mirror, is a riotously funny but superficial comedy designed to entertain its audience. It is one of the few Golden Age plays still performed with some frequency. *Eneas de Dios* is a political drama preoccupied with tyranny and kingship, but with strong religious overtones (remember that Moreto was not just a playwright, but also a cleric). *El valiente justiciero* derives from historical legend, namely an anecdote retold from the reign of Pedro I, a king alternately known as el Justiciero or el Cruel. It explores abuses of power within and among the social elite. Taken together, these three works illustrate the broad range of Golden Age theatrical production, even in the era subsequent to its apogee as exemplified by Lope de Vega.

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