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The Academia del Hispanismo press seeks to facilitate the critical dialogue on literature and the humanities by offering academic and intellectual readers and researchers a space for the exchange of critical and interpretive ideas on language, literature, and philosophy. To this end, the press publishes several thematic series: Anuario de Estudios Cervantinos, Biblioteca Miguel de Cervantes, Theatralia, Biblioteca de Theatralia, Biblioteca de Escrituras Profanas, Biblioteca del Hispanismo Francés, Biblioteca Gonzalo Torrente Ballester, Biblioteca Vico, and Biblioteca Contemporánea.

Within this last series, *Lecturas: Imágenes. Revista poética de la imagen* dedicates its fifth volume to the topic of film and memory. It is a

volume which is divided into six parts, and in which the editors bring together a selection of essays on film, literature, and the visual arts written by established and younger researchers, most of whom are from Spanish universities.

The first part of the volume is titled "Documental," and, as the title suggests, it contains four essays that deal with documentary film. Two of these essays treat issues other than those pertinent to Spanish-speaking film: the limitations of documentary film in the treatment of the Holocaust as seen in Claude Lanzmann's *Shoah*, and aesthetics and politics in Leni Riefenstahl's 1934 *Triumph of Will*. As relates to Spanish-speaking film, Alessandro Ghignoli's essay is an intertextual examination of Leopoldo Panero's poetic discourse as viewed in Jaime Chavarri's 1976 documentary *El desencanto*. An interesting study of historical significance is the essay by José Manuel Sande, in which he examines the importance of several non-fiction (documentary) works in terms of their political militancy during Spain's 1970's transition to democracy.

The second part of the volume, "Memoria de la literatura," contains three essays which present a retrospective on the past. Gregorio Rodríguez Herrera analyzes studies done on historical film as it relates to historical memory and collective memory. Among the classical heroes who have moved from literature to film or television, the author concentrates on Jason and intertextual/intermedial representations of the myth.

More specific to Spanish-speaking film, Luisa Castro Delgado's essay, "La memoria de Antonio Machado en *La prima Angélica* (1973) y *Las largas vacaciones del 36* (1976)," reminds all readers of the influence of the life and works of Antonio Machado. The well-known poet of the Generation of '98 is presented as a phenomenon that has transcended literature, beyond adaptations of his work, to impact other cultural areas such as film. In "El recuerdo reconstruido," Héctor Paz offers a retrospective in which he seeks to reconstruct the past through an analysis of 1940's Spanish film. His study of *El fantasma y Doña Juanita*

(1944) and *Huella de luz* (1942) brings two historically important films to the attention of readers.

In the third section of the volume there are two essays that treat the theme of women and film. Though neither of the essays treats Spanish-speaking film, both are relevant examples of feminist criticism. One essay deals with scopophilia in *The Truth about Cats and Dogs*, and the other treats the silenced memory of women and the re-writing of history.

The fourth section, with a title similar to that of the volume itself "Memoria y cine," includes four essays, all of which are dedicated to non-Spanish-speaking films. They treat the filmic readings of H.G. Wells' *The Time Machine*, the Western, the French film *Un Long Dimanche de Fiançailles* (2004), and the Chinese (Hong Kong) film *Happy Together* (1997).

Essays from four younger scholars comprise the fifth section of *Cine y memoria*. Of the three essays, two consider themes related to Spanish film, and the second of them, an analysis of Fernando Fernán-Gómez's *El viaje a ninguna parte*, is an interesting consideration of how history may be distorted.

Rounding out the volume of *Lecturas: Imágenes. Revista poética de la imagen. Cine y memoria* is a short section with two book reviews. The reviews offer the reader reasoned opinions about two film/literature studies, the first of which, a study of 1940's Spanish historical film, is of greater interest to students of film.

Film and literature, as well as the intermedial relationship between them, occupy an especially important intellectual space in the understanding of XX century culture. All essays are written in an accessible language, and the various authors included in *Lecturas: Imágenes. Revista poética de la imagen. Cine y memoria* put a variety of different issues within the reach of students, professors, and specialists of these fields. They approach these issues from a modern, contemporary perspective and with methodological approaches which range from the integration of concepts of contemporary literary theory, comparative

literature, to film/visual arts studies. The reader comes to appreciate the state of current academic culture as it applies methodologies ranging from semiotics to feminism to the philosophy film to many of the topics relevant to film studies today.

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