

Alvar, Carlos. *De poesía medieval, con sus glosas agora nuevamente añadidas*. Edición y coordinación Josep Lluís Martos. Alacant: Universitat d'Alacant, 2014. 515 pgs. ISBN: 9788497173261.

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This volume is a collection of twenty-one essays written by Carlos Alvar that were published between 1976 and 2012, all of them essays on *cancionero* poetry as well as the relationship between traditional lyric and the Romanic poetic heritage. Rather than presenting a straight-forward compilation of articles on similar themes by a masterful scholar, editor Josep Lluís Martos has opted for an original format, the addition of “glosses” to each essay, each written by an expert in the particular field. In the same way that Medieval and Renaissance glosses expanded on previous texts, these new collaborations elaborate on Alvar’s work and emphasize how it has continued to be relevant across the decades. Martos has chosen a chronological ordering of the essays: besides being a convenient organization, it allows the reader to appreciate the evolution of Alvar’s reflections on certain poetic texts, themes, and philological or linguistic issues, as well as to observe the development of his meticulous methodologies. Reading these pieces across the decades one comes to appreciate the clarity and conciseness with which Alvar presents an argument, as well as his ability to lead us through a series of observations and proofs in order to arrive at a logical conclusion. These conclusions are sometimes ingenious, sometimes unexpected, and also satisfying to the reader. Each glossator comments on the specific contribution that the original article has made to the particular area of study, pointing out Alvar’s innovative analytical practices, and how his work has led to further study in the field.

The volume begins with four essays that serve as an introduction to the collection of articles and their glosses. In the first, “De la microfilología al *entrelacement*: La poesía de *cancionero* castellano según Alvar”, Martos informs the reader of the intentions and scope of this anthology, giving us a glimpse of the coherent body of literature that Alvar has produced on just one area of inquiry. Martos comments on Alvar’s particular manner of approaching a text or texts, which consists of teasing out of seemingly small concepts or lexical items some important intertextual relationships that connect different lyrical traditions across time and space. Martos also provides the original publication information for these essays, which spans more than thirty years and several countries. The second

introductory essay is Giovanni Tavani's "Carlos Alvar y la poesía románica". Here Tavani reflects on the considerable scholarly effort that Alvar has dedicated to these particular texts, and comments on his meticulous methodology and his unique approach to analyzing the myriad materials at his disposal. Tavani's remarks make clear Alvar's vast knowledge of Romanic lyric and his ability to demonstrate how it remained a constant in later poetry composed in Castilian. Marta Haro Cortés and José Manuel Lucía Megías have contributed "El poder de la traducción: las antologías de poesía románica preparadas por Carlos Alvar". In this essay they show how each of Alvar's poetic compilations has made a significant contribution to the study of these texts, and how they remain an indispensable tool for further scholarly inquiry. They also commend Alvar's calling attention to the lasting importance of troubadour poetry for later Iberian lyric.

Rather than enumerate the titles of all the glossed essays, I will instead give an idea of the topics within the general theme of *cancionero* and traditional poetry that are represented in this volume, and the names of the scholars whose glosses appear after each text. There are three articles that concern textual transmission of texts, with glosses provided by Manuel Moreno, Nicasio Salvador Miguel, and Dorothy S. Severin. Three others reflect on recurring themes in these lyrics, with glosses by Giuseppe Di Stefano, Juan Manuel Cacho, and Elvira Fidalgo. The two articles concerning translations are complimented with texts written by Ángel Gómez Moreno and Miguel Ángel Pérez Priego. There are six essays that examine the relationship between Castilian lyric and other lyrical traditions, namely the French, Italian, and Galician-Portuguese, with commentary by Fernando Carmona, Carmen F. Blanco, Anna Ferrara, Fernando Gómez Redondo, Pilar Lorenzo, and Juan Paredes. Vicenç Beltrán adds his expertise to an article on ballads. Patricia Botta, Mercedes Brea, and Carmen Parrilla comment on lexical and philological questions taken up by Alvar, and, finally, two essays on the Castilian lyric tradition are supplemented with responses from María Mercè López Casas and María Jesús Lacarra.

Scholars of *cancionero* and traditional lyric— as well as those new to the field — will appreciate the service that Josep Lluís Martos has done by assembling this excellent volume, which will be of benefit to all.