

notas aclaratorias de carácter lingüístico, textual o cultural (v. g. posibles fuentes, intertextualidades, usos y costumbres, etc.), y una actualizada «Bibliografía» (pp. 305-313).

Se trata, en suma, de una rigurosa edición de *Flamenca*, obra de necesaria reivindicación, cuyos valores continúan siendo percibidos como actuales en la sociedad del siglo XXI<sup>2</sup>.

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GUTIÉRREZ TRÁPAGA, Daniel, *Rewritings, Sequels and Cycles in Sixteenth-Century Castilian Romances of Chivalry. 'Aquella inacabable aventura'*, Woodbridge, Tamesis, 2017, 200 pp. ISBN: 978-1-85566-320-6<sup>3</sup>.

Daniel Gutiérrez Trápaga's monograph *Rewritings, Sequels and Cycles in Sixteenth-Century Castilian Romances of Chivalry*, studies in great detail the generic formation of the Spanish *libros de caballerías*, one of the most popular editorial genres in early modern Europe. His work must be viewed in the light of the scholarly revival that this genre has undergone, particularly over the past twenty years –see Eisenberg and Marín Pina's *Bibliografía de los libros de caballerías castellanos* (2000) and Gómez Redondo's *Historia de la prosa de los Reyes Católicos* (2012), as well as recent collections of essays on *Amadís* (ed. Lucía Megías and Marín Pina, 2008) and *Palmerín* (ed. González, 2013). This somehow runs parallel with a growing interest in the Arthurian literature produced on the Iberian Peninsula in medieval and renaissance times, i.e. Hook's *The Arthur of the Iberians* (2015), Mérida Jiménez's *Transmisión y difusión de la literatura caballeresca* (2013, pp. 13-33) and Alvar's «La Materia de Bretaña y su difusión en la península ibérica», in *Libros de caballerías*, 1 (ed. Haro Cortés and Lucía Megías, 2016), pp. 5-68. Gutiérrez Trápaga's innovative approach pays attention to what he considers to be a basic principle in the rise and development of the genre, namely, intertextuality. His detailed and highly sophisticated analysis of intertextual practices employed in the 16<sup>th</sup>-century Spanish chivalric

<sup>2</sup> Se cuenta con otras dos ediciones de *Flamenca*, ambas vertidas en prosa y con diversos resultados: *El roman de Flamenca* (traducción y edición a cargo de Jaime Covarsi Carbonero), Murcia, Editum (Ediciones de la Universidad de Murcia), 2010; y *Flamenca* (traducción, prólogo y notas a cargo de Anton M. Espadaler), Barcelona, Roca Editorial, 2019.

<sup>3</sup> This review is part of a project funded by the Spanish Ministry of Economy and Competitiveness (ref. FFI2015-70101-P), whose financial support is herewith gratefully acknowledged.

cycles allows for a direct generic relationship with their literary precedents from the 12<sup>th</sup> to the 15<sup>th</sup> centuries.

The author arranges the works he explores in chronological order, and manages to spot similar cases of intertextuality throughout the centuries. In doing so, he concludes that this generic continuity with medieval romances became a core feature of the early modern chivalric cycles. The 16<sup>th</sup>-century book trade, he insists, benefited from this model that made it possible for book agents to increase their sales, but it cannot be made sole responsible for the sequel-format adopted by contemporary writers of chivalric fiction. Though he does not disregard the possible influence of the printing press and the commercial appeal that the sequel format should have had for printers, booksellers and writers alike, the author makes a clear bet on intertextuality and generic continuity as the main reason for the success of chivalric romance in and after the middle ages.

The book is divided into three long chapters, each one focusing on a different stage in the history of the *libros de caballerías* as a literary genre. Chapter one explores the intertextual strategies used in the earliest Arthurian romance written in a vernacular language, i.e. Wace's *Roman de Brut* (1155), an Old French verse adaptation of Geoffrey of Monmouth's Latin prose chronicle *Historia Regum Britanniae* (ca. 1136-1138). Gutiérrez Trápaga considers the impact of Wace's use of intertextuality on the subsequent development of romance and focuses on an outstanding figure, Chrétien de Troyes. The second part of this same chapter (pp. 25-29) analyses Chrétien's work on five specific romances, i.e. *Érec et Énid* (ca. 1170), *Cligès* (ca. 1176), *Le chevalier de la charrette* (ca. 1177-1181), *Le chevalier au lion* (ca. 1177-1181), and *Le conte du Graal* (ca. 1181-1191), all of them, original works rather than translations of Latin sources. As a rule, Chrétien adds new subjects (such a love, or the Grail) to those already present in the romance of Antiquity (war, for instance) and gives more centrality to the episodic adventures of individual knights. He also manages to expand the history of Arthur's kingdom in the twelve years of peace scarcely described by Wace in his poem (ll. 9784-9789). As Gutiérrez Trápaga suggests, the key principles of Chrétien's method are imitation, amplification and completeness, which helped create «a common interfictional world that served as the foundation of the Arthurian cycles» (p. 28).

The author explains the formation of 13<sup>th</sup>-century chivalric cycles in the third part of chapter one. He identifies their width, chronological continuity and thematic cohesion as the three main features of the genre, which aim at providing it with a sequential and organic order among the different romances in the sequence. In this section, the author offers an overview of such metaliterary practices in the late-12<sup>th</sup> and early-13<sup>th</sup>-century romances by Robert de Boron both in verse –*Estoire dou Graal* and *Merlin*– and prose –*Joseph d'Arimathei*, *Merlin* and the *Didot-Perceval*–. He also examines the *Vulgate* or *Lancelot-Grail* (ca.

1215-1230) cycle, consisting of five anonymous prose romances –the *Estoire del Saint Graal*, *Merlin*, *Lancelot*, *Queste de Saint Graal* and *Mort Artu*–. This sequence, which rewrote and expanded previous Arthurian works, from Geoffrey of Monmouth's to Robert de Boron's, added new elements and employed many intertextual references that enhanced its organic structure.

In the last section of the chapter, Gutiérrez Trápaga explores the anonymous *Libro del caballero Zifar* (ca. 1300) and Garci Rodrigo de Montalvo's four books of *Amadís de Gaula* (first extant edition, 1508). Though not a French chivalric romance, *Zifar* contains the three main themes already established in the chivalric sequences of the previous century and employs various intertextual strategies found in the Arthurian models, such as rewriting, double intertextuality, and organic and sequential cyclicality. Montalvo's debt is much more evident. His *Amadís* becomes a hypertext of the French prose *Lancelot* and *Tristan*, but it is also a deliberate transposition of the three-book medieval *Amadís*, which he intends to correct, improve and complete through his rewriting. In Gutiérrez Trápaga's view, Montalvo's use of such intertextual *topoi* as a manuscript found, an alleged translation and an eyewitness account links his sequence to his medieval sources.

The second chapter explores the generic development of the *Amadís* cycle through the analysis of the heterodox and orthodox branches of the 16<sup>th</sup>-century *Amadís* sequence. Gutiérrez Trápaga focuses first on the heterodox branch, and studies Ruy Páez de Ribera's *Florisando* (1510) and its sequel *Lisuarte de Grecia* (1526), by Juan Díaz. Both authors present themselves as translators-commentators of fictional sources –the Greek manuscripts– that endow their texts with a fictive authority. Díaz, who never claims the superiority of his work over that of his predecessor, employs similar episodes and values, and repeats certain character descriptions, thus enhancing their cyclical structure. Gutiérrez Trápaga identifies their Christian didactic purpose as a basic aspect that unifies both sequels and Montalvo's *Sergas*. This is made more evident in his comparative analysis of Páez's and Díaz's methods, and those of Feliciano da Silva in the second part of the chapter. Here he takes as case-studies the first two romances by Da Silva's orthodox branch, *Lisuarte de Grecia* (1514) and *Amadís de Grecia* (1530). He concludes that Da Silva rewrote and changed the structure of the *Amadís* cycle by focusing his romance on the main themes present in the first books of the sequence: love and individual prowess (p. 93). Da Silva's use of intertextuality becomes more sophisticated in *Amadís de Grecia* in which he offers a «thematic and narrative rejection of the heterodox branch» (p. 109). As Gutiérrez Trápaga argues, his ultimate goal was to construct a coherent cycle containing Montalvo's romances and his own sequels, which is made evident in his constant rewriting of Montalvo's, Páez's and Díaz's hypotexts (p. 109).

The last chapter in the book examines *Espejo de Príncipes y Caballeros*, the second most popular Spanish chivalric cycle in the second half of the 16<sup>th</sup>

century (pp. 113-157). This is a much more cohesive sequence than *Amadís* as the three authors involved –Diego Ortúñez de Calahorra, Pedro de la Sierra, and Marcos Martínez– followed a similar method and ideological program, and so each of the books adds to but never contradicts the previous one in the sequence. The traditional *topoi* of the eyewitness chronicler and the discovered manuscript are repeated in the three romances, though with an increasing degree of complexity and innovation. Gutiérrez Trápaga proves that all three authors pretend to be translators, compilers and editors of their texts, which are described as belonging to a long historiographical tradition that dates back to Classical antiquity. All in all, they embraced the central principles that ultimately defined the genre of chivalric cycles, that is, correction and amplification, while they sided with the trend established by Da Silva in his pursuit of literary innovation and entertainment.

In his conclusions, the author provides a helpful overview of the multiple intertextual devices employed in each of the nine romances analysed. In doing so, he offers a very useful map of intertextual practices in the medieval and early modern chivalric genre, which contributes to enhance the narrative and structural continuities between them. His focus on rewriting, sequels, and cycles illuminates many of the metaliterary devices used in early modern fiction, whose alleged experimental nature can be better explained as resulting from a trend that refashioned long established models. Gutiérrez Trápaga's expert use of literary criticism allows him to explain very clearly the way those sources from the 12<sup>th</sup> to the 16<sup>th</sup> centuries are intertextually related to one another. His having decided to write this monograph in English will be most welcome by English-speaking scholars and will no doubt contribute to increase the interest of the academic community in chivalric romance of Iberian origin.

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*La Demanda del Santo Grial*, ed. de José Ramón Trujillo, Alcalá de Henares, Universidad de Alcalá, 2017, LVIII + 289 pp. ISBN: 978-84-16978-40-3.

En la colección «Los Libros de Rocinante», dirigida por los catedráticos Carlos Alvar y José Manuel Lucía Megías, y ligada al Instituto Universitario de Investigación en Estudios Medievales y del Siglo de Oro «Miguel de Cervantes» (antiguo Centro de Estudios Cervantinos), ve la luz la esperada edición de *La Demanda del Santo Grial*. No es de extrañar que esta edición se presente en dicha colección (se trata del volumen 33), pues en ella se recogen los más importantes