

Fernando Rodríguez de la Flor, *Mundo simbólico. Poética, política y teúrgia en el Barroco hispanico*, Madrid, Akal, 2012, 294 pp., re-examines the *Barroco hispánico* and the cultural forces that shaped the peculiar politico-psychological *barroco* constellation, in which supernatural forces interacted with daily life reality, broaching issues such as, among others, the baroque imaginary; the theatres of knowledge and baroque episteme; the power of the emblems; Eucharistic poetics; the Hispanic Leviathan; the fabrication of new saints; the history of the heart, and the society of spectacle.

6. LITERATURE

Estudios y ensayos de literatura hispánica de los Siglos de Oro, Antonio Rodríguez Moñino, ed. Víctor Infantes, Cáceres, Genuève, 2012, 371 pp., edits five essays by this prolific, influential philologist and extraordinary Spanish bibliographer; 'El primer manuscrito del *Amadís de Gaula*, noticia bibliográfica' (25-46), remains a relevant study that transformed the understanding of the novel of chivalry; 'Construcción crítica y realidad histórica en la poesía española de los siglos XVI y XVII' (47-82), magisterially examined the prevalent manuscript circulation, and its implications, of 16th-c. Spanish poetry; 'Poesía y cancioneros (siglo XVI)' (83-198), R.M.'s acceptance speech to the Real Academia de la Lengua Española; and lastly, the introduction to *Diccionario bibliográfico de pliegos sueltos poéticos* (225-371), a groundbreaking bibliographical study of Spanish *pliegos sueltos*.

Segunda parte del Coloquio de los perros de Ginés Carrillo de Cerón, prolog. Carlos Alvar, ed. Abraham Madroñal, Alcalá de Henares, Biblioteca de Estudios Cervantinos, 155 pp., is the first study and modern edition of a practically unknown *novela*, 'Los perros de Mahudes', written by an *escribano* of the Real Chancillería in Granada. The only surviving copy, printed in 1635, was thought lost until recently when M. discovered it. *Los perros*, which belongs to the collection *Novelas de varios svcessos, en ocho discvrsos morales* and was dedicated to Lope de Vega, starts where C.'s *novela* ended. It is the dog Cipión's turn to recount his life, after having heard Berganza's story in C.'s original collection.

FRANCISCO DELICADO. *La lozana andaluza*, ed. Folke Gernert and Jacques Joset, Madrid, RAE-Galaxia Gutenberg, xii + 729 pp., is an extraordinarily well-documented, excellent edition of this idiosyncratic work in which the characters are aware of their role as heroes acting in D.'s book. It includes a much needed study on aspects such as D.'s humanism; the printing of the book in Venice around 1528 without naming its printer; the idiosyncratic illustrations and *factotum Celestinescas* figures; D.'s literary sources, such as *La Celestina*, but especially Aretino. The collection includes impressive complementary notes.

GARCILASO DE LA VEGA. *María del Carmen Vaquero Serrano, Garcilaso, príncipe de poetas. Una biografía*, prolog. Luis Alberto de Cuenca, Madrid, Marcial Pons-Centro de Estudios Europa Hispánica, 676 pp., uses recently discovered documentation in archival sources to explore hitherto unknown episodes of G.'s life, and contributes to a better contextualization and understanding of certain perspectives of his poetry. Ten years after her first biography of the poet, V.S. reinterprets G.'s love trajectory, using new documents, bringing to light a love unknown until now to G.'s biographers. The voluminous work offers an encyclopedic collection of genealogies and other documents of most of G.'s family members painstakingly contextualizing relevant political events affecting the aristocratic family of Toledo.

CERVANTES. *Novelas ejemplares*, ed. Jorge García López, Madrid, RAE-Galaxia Gutenberg, 1252 pp., is a comprehensive, annotated edition of the complete *novelas*, and three appendices with *La tía fingida*, and *Rinconete* and *El celoso* in the Porras de la Cámara manuscript. It includes an