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Catalan Review is the premier international scholarly journal devoted to all aspects of Catalan culture. By Catalan culture is understood all manifestations of intellectual and artistic life produced in the Catalan language or in the geographical areas where Catalan is spoken. Catalan Review has been in publication since 1986.

Catalan Review és la primera revista internacional dedicada a tots els aspectes de la cultura catalana. Per la cultura catalana s'entén totes les manifestacions de la vida intel·lectual i artística produïda en llengua catalana o en les zones geogràfiques on es parla català. Catalan Review es publica des de 1986.

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## REVIEWS



After at least three autobiographies and too many biographies to mention about the very public private life of Salvador Dalí, why would anyone want to read still another tribute to the illustrious Dalí? It may be that the art-loving and literary public is already saturated with Daliphernalia, and yet each new trove of shocking revelations about the craziest of all Catalans seems to find a ready audience. This latest addition to Daliland is particularly irresistible because of the extraordinary writing talent of the biographer, as well as a very knowledgeable approach to art criticism. Meryle Secrest uses Dalí's paintings to pell off still new underlayers of his onion personality, and also works in the reserve direction, digging up new facts and juxtaposing old ones to explain such admittedly enigmatic works as *The Persistence of Memory*.

The new biography spans Dalí's entire life, from childhood to the present and is perhaps unique in its emphasis upon the role of Gala in shaping the artist's career. Heretofore unpublished facts about the life of the famous Russian wife of Dalí (and before him of Paul Eluard) go far to explain Dalí's reputation for being acquisitive and mercenary. Dalí's extreme devotion to and dependence upon her also help to explain his pro-Franco position, since the need for safety for his half-Jewish wife in a Europe dominated by Hitler outweighed by far his earlier flirtations with anarchy.

Meryle Secrest presents a many faceted view of the painter: his own (usually misleading or exaggerated) revelations; descriptions by his sister (who suffered a stormy relationship with her brother and who, therefore, can not be trusted to be much more objective than Dalí himself); statements by Lorca (who was apparently in love with Dalí and eventually rejected by him), by Buñuel, who also experienced a difficult relationship with Dalí, and by a huge number of friends, associates, clientes, journalists, each with a different and often disturbing anecdote. The biographer weaves all these strands together with extraordinary skill, presenting a portrait of a highly maladjusted youth who disguises his fears and insecurity through braggadocio and all manner of bizarre behaviour, and, having gained fame and fortune by a combination of his skill and Gala's management, is forced to go on playing the role of his *persona* with increasingly outlandish antics. The portrait is distressing and fascinating: a painter who dares reveal his most hideous perversions on canvass, but who is afraid of traime, of ships, of even walking home alone at night after visiting a neighbor. A man who is pitteously dependent on his wife for reassurance and support at every moment, yet who defies the sensibilities of the United States by capitalizing on the Lindberg baby's murder: he designs a costume for Gala incorporating a dead baby. It is curious how different bioigraphers of Dalí interpret this notorious costume designed for the 1934 *Bal Onirique* which was given in Dalí's honor. Secrest who describes it as a headdress incorporating a baby's skull in the clutch of a lobster



seems to suggest that the inspiration might have been Gala's and reflect her rejection of her own child. Whereas Carlos Rojas, who wrote an approach to *El mundo mítico y mágico de Salvador Dalí*, published in 1985, believes that it is yet another example of Dalí's fixation with his dead brother as well as an allusion to the Lindberg baby.

Although this incident itself is perhaps not important, the differing interpretations do reveal a significant difference of approach between Secrest's and other biographies of Dalí, especially his own autobiographies. Secrest downgrades most of the evidence supplied by Dalí himself as selfpublicizing fantasies and relies more heavily on the versions of events given by less subjective observers, friends, business associates, the press. Since Gala was often the intermediary in their dealings with Dalí, it is natural that her role be given greater importance than in past studies. Gala, therefore, becomes Dalí's *raison d'être* and when in her eighties she denies him her love and develops a fancy for younger men, Dalí's whole world collapses. Her death is anti-climax.

For those who wish to better understand this enigmatic Catalan, this work presents a more balanced and readable analysis than many of the studies which have preceded it. For scholars dealing with Dalí the book is also invaluable because of its full documentation: source notes are provided for nearly every page. And although the «Select Bibliography» seems perhaps a bit too select, the inclusion of an index (a notable absence in many other books on Dalí) makes this one a highly useful source for reference.

GLÒRIA DURAN

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Maria-Antònia Oliver, *Study in Lilac*. Translated by Kathleen McNerney. Seattle: The Seal Press, 1987, 161 pages. \$8.95.

In these same pages, when reviewing Albert Forcadas and Shelley Quinn's translation of Manuel de Pedrolo's *Trajete final*. I commented that Catalan literature excelled in many and varied genres and deserved to be made better known to readers outside of Catalonia. If ever Catalan literature could have been accused of excessive regionalism, those days have receded in to an almost forgotten past. With her translation of *Estudi en lila*, Professor McNerney has demonstrated, once again, that Catalan writers have reached such a degree of sophistication and controlled mastery of their medium that they can be judged quite successfully against the acknowledged masters of their respective genres.

As Kathleen McNerney explains in a brief (two pages) but very informative preface, Maria-Antònia Oliver, born in the island of Majorca in 1946, belongs to

an unusual cooperative of writers who collectively sign their books with the name Ofèlia Dracs. «Ofèlia», McNerney further clarifies, takes her inspiration from a number of master of the genre: Dashiell Hammet, Erle Stanley Gardner, and Raymond Chandler. *Study in Lilac*, published in catalan in 1985, is Oliver's first detective novel. A instant hit, it was recently followed by the nowadays unavoidable sequel. In fact, such has been the success of this novel that the protagonist will also be the main character of a series of detective stories on the radio.

*Study in Lilac* is a fast-paced thriller set in contemporary Barcelona. The protagonist, a tough but very likeable detective, is confronted with two major problems which, seemingly unconnected, from the core of the social issues raised by the author. Lònia Guiu, the private eye, is hired to locate a run-away teenager. When she finally finds Sebastiana, she is faced with a traumatized rape victim, unable to seek confort from her parents and torned between her desire to seek an abortion and the heavy weight of her moral and religious upbringing. Despite her efforts, Guiu is unable to prevent a tragic denouement to this first problem. Further, in an attempt to resolve the second problem, she almost becomes an unwitting accessory to murder. Hired by Miss Gaudí, a mysterious and fascinating antique dealer, to locate three men who allegedly defrauded her, Guiu, whose search takes her from the best to the worst parts of Barcelona and from the homes of the wealthy and powerful to the world of prostitution and the seedy docks of the city, stumbles into an illegal and deadly import/export bussines that almost costs her her own life. Guiu does in fact find the three men. What befuddles her and us, the readers, is that they die inexplicably and of a horrible death soon after she informs her client.

Without giving too much of the story away, the two plots are tied together by a common bond: rape and its consequences. *Study in Lilac* is an excellent detective novel. What makes it transcend somewhat the confines of its genre and renders it even more interesting and appealing is it feminism. Now, the fact that the author is a woman, as are the private eye, the photographer, and several of Lònia's allies, would not make this a feminist novel. What does is the author's point of view and attitude, the obvious delight she takes in destroying stereotypes, and the manner in which she weaves into her typically detective novel plot the tragic reality of rape.

*Study in Lilac* is not an easy novel to translate. Something that is unfortunately but unavoidable lost in the translation is the charming linguistic peculiarities of Lònia Guiu's Majorcan Catalan. Beyond this difficulty, the novel is filled with colloquial and idiomatic expressions that give vibrancy to the language but present many obstacles and traps even to the most expert translators. With few exceptions, however, McNerney manages to either find the equivalent American expression or one that achieves an effect similar to the one sought by the author. This is an imminently readable translation and we should hope that Prof. Mc-



Nerney will soon make available to us Maria-Antònia Oliver's sequel to *Study in Lilac*.

MANUEL A. ESTEBAN

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Manuel de Pedrolo, *Final Trajectory*. Translated by Shelley Quinn and Albert Forcadas. New York, Carlton Press, 1985, 160 pp.

Though Manuel de Pedrolo is one of the most prolific and one of the very best writers in Spain today, the fact that he writes almost exclusively in Catalan means that, to a large extent, he has not received outside the Spanish borders the critical attention and the general and widespread readership that he deserves. Pedrolo has published more than sixty novels, almost a dozen collections of short stories, two books of poetry, nineteen plays and scores of articles and translations. There are two main reasons why the wonders of Pedrolo's fictional worlds are practically unknown in the United States and Canada. Until very recently, the repressive measures established by Franco, and continued for a while even after his death, against Catalonia and its culture meant that many of Pedrolo's best works, those deserving of translation, were severely censored or simply not allowed to be published. More importantly, perhaps, is the fact that there exist few good translations and that publishing companies in this continent are less than adventurous when it comes to the «marketing» of works of authors from little-known cultures. It is certainly to be hoped that these tendencies will soon be reserved. This new translation of *Trajete final* by professors Quinn and Forcadas is indeed a step in the right direction.

To orient and guide the uninitiated reader, the translators provide a short, nine-page introduction that gives a very brief overview of the history of Catalonia, and the political, social, and cultural conditions against which Pedrolo had to struggle. There are also a few observations about Pedrolo's poetry, theater, novels, and short stories. Particular attention is paid, of course, to the seven, science-fiction short stories that make up *Final Trajectory*.

Each story is quite different. Yet, they are linked by common denominators. All seven stories are told in a sober, restrained, matter-of-fact manner. And this general tone is maintained even when the events quite unobtrusively and gradually cross the boundary which separates the ordinary from the extraordinary. Reality and surreality coexist quite naturally, as do the mondaine and the bizarre. Pedrolo succeeds with a high degree of ease in making the reader accept as natural the unnatural and supernatural.

Though to summarize the plot of any one of these stories is to do violence to the organic nature of all its components, a brief plot summary might serve to

pique the reader's curiosity. *Corpses*, for instance, tells the story of a petty thief caught in an extraordinary situation. In one of his routine break-ins, this thief is taken aback by the unsightly scene of three severely mutilated female bodies. When the papers fail to report on this triple and horrible murder, his curiosity leads him to initiate his own investigation. He is particularly puzzled because, as gruesome a sight as the mutilated bodies had been, he cannot remember having seen any signs of blood. During the course of the investigation, he falls unsuspectingly in love with Olga, a prostitute who seems indirectly involved with the affair and who, he fears, may be in danger of a similar fate to that of the three other women. What his investigation reveals, among other things, is that Olga is not a real woman; she is an android. Other surprises await him and the reader.

Though science-fiction writing represents a very small part of his output to date, these short stories not only reveal Pedroló's natural ability as a story-teller but can be compared favorably to those written by one of the masters of the genre, Ray Bradbury. This fine and timely translation, therefore, affords the North American reader an excellent opportunity to become acquainted with Manuel de Pedroló, an exceptional writer whose literary mastery deserves greater recognition and bigger audiences.

MANUEL A. ESTEBAN

CALIFORNIA STATE COLLEGE-BAKERSFIELD

Montserrat Roig, *La veu melodiosa*. Barcelona: Edicions 62 (El Balanci, 198), 1987. 153 pages / Summary. \$ 6.00.

Montserrat Roig was born in Barcelona in 1946, and is the author of many critically acclaimed novels, including the award-winning *Els catalans als camps nazis* (The Catalans in the Nazi Camps), which was published in 1977. She is the recipient of several literary awards, and many of her works have been translated. Roig is also respected for her work in television producing and directing.

*La veu melodiosa* is the story of a young man who assumes the name «Espanya» («Espadrille») as an adolescent. Since the narrator chooses not to reveal the protagonist's given name, one must conclude that his birth is shrouded in mystery. He was born in Barcelona during a seemingly symbolic lull in the Civil War hostilities in January 1938. His young mother died shortly thereafter, without ever naming his father, which adds to the sense of mystery.

The child's upbringing is taken over by his grandfather, Mr. Malagelada, a troubled man who can not accept the changes which are taking place in his country. He decides to raise the child away from the ugliness of the modern world, and, to this end, turns his spacious apartment in Barcelona into an isolated paradise. Here, in the heart of the teeming city, the boy grows up in virtual seclusion.



Espardenya's childhood questions are answered by the live-in housemaid, Dolors, whilst a series of tutors, hired by his grandfather, direct his formal education. All are bound by Mr. Malagelada's stipulations that the child be taught only about the wonders of the world and the inherent goodness of his fellow man. All ugliness and unpleasantness, no matter how realistic, was to be eschewed. Meanwhile, his grandfather's growing inability to comfort the disagreeable is apparent as he coerces Dolors into changing her name to Leticia, because of the more joyful connotation of the latter.

Life for Espardenya continued thus until finally, as a young man, he rebels. He demands his freedom, and permission to enter The University. There, he makes a few friends who introduce him to pseudo-Marxist ideals, and to reality. Since he is rather unattractive, he is accepted into the group because of his amusing histrionics. His intelligence and innate good sense are overlooked by most of these students.

Unlike his grandfather, Espardenya goes out to meet life, experiencing it in all its aspects, good and bad. During an illegal May day rally, he is beaten by "faceless" (Francoist) policemen. Later, he is jailed for "communist activities", for caring for a forlorn group of people, consisting mainly of matrons, who had been left homeless after the floods of 1962 had destroyed their shacks in Shantytown. They were packed like cattle into a decrepit palace on Montjuic, which was serving as a temporary shelter. There, he encounters true gratitude from Eugenia, a young woman he befriended and consoled after she had been raped by her own father. She recognises his inner beauty, but their friendship ends abruptly when she disappears.

It is only at Mr. Malagelada's deathbed that our protagonist discovers his true origins. He is, in fact, the result of an incestuous relationship between his grandfather and the latter's daughter. This explains many things.

From the Epilogue, written twenty years later, we learn that Espardenya has become a poet. This had been his grandfather's personal dream, but the old man lacked the talent of his offspring. The narrator of this final chapter is probably his old friend Virginia, the only one of the group from the University with whom he still keeps in touch. She alone had perceived his true nature, his "melodic voice". Now she corresponds with him, and receives copies of his latest publications, while dreaming of their eventual reunion.

*La veu melodiosa* is a charmingly poetic story, imbued through-out with a deep symbolism. The protagonist is a blend of Segismundo, Candide, Mixin and Job. It is a milestone in Montserrat Roig's literary trajectory.

ALBERT M. FORCADAS  
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Pere Calders, *Obres Completes*, 2: *Gent d'alta vall. Aquí descansa Nevares. L'ombra de Patzavara*. Barcelona. Edicions 62 (Classics Catalans del Segle xx), 1985. 368pp. / Summary.

This second volume of the Complete Works of renowned writer Pere Calders (1912-) comprises a collection of tales, a short novel and a novel, all of which are Mexican in theme. The author lived in exile in Mexico from the end of the Spanish Civil War (1939) until 1963, when he was awarded the Sant Jordi Prize for the novel *L'ombra de l'atzavara*, which is included in the present edition, and which deals with the problems of adaptation encountered by Catalans in Mexico.

The first part of the book, *Gent d'alta vall* (People of the High Valleys), first appeared as the second part of *Aquí descansa Nevares i altres contes* published by Edicions 62 in 1980.

The first tale, «Fortuna lleu» (Drifting Fortune), tells of a poor worker who is overpaid by mistake and decides to keep the money, though risking dismissal if discovered. «La vetlla de donya Xabela» (The Wake of Lady Xabela) recounts the theatrical fight waged by Xabela's son and family against the mortician's bureaucracy. «Primera part d'Andrade Maciel» (First Part of Andrade Maciel) is a rather typical tale of cruelty of the Mexican Revolution, involving a soldier who has fallen into disgrace; it is, however, imbued throughout with the author's fine irony and sensibility.

«La Verge de les vies» (The Virgin of the Railroad) is the moving story of a railroad switchman turned painter in his long hours of idleness, and of how his painting of the Virgin comes to be venerated. He is subsequently fired after a train derailment. The finale tale, «La batalla del 5 de maig» (The Battle of May 5th), is the amusing account of a town's reenactment of the victory of the Mexicans over Maximilian's forces, wherein the wrong side wins.

The short novel, *Aquí descansa Nevares*, appeared as a «conte» in the previous edition. Divided into nine parts, it describes the large number of Mexican Indians who, left homeless by the torrential rains, are forced to seek refuge in the city's posh mausoleums. It is based on fact. Through the Nevares family — Lalo and Lupe —, occupants of one of the finest charnel houses before their expulsion therefrom, the author keenly depicts the passivity, fatalism and lack of will-power of the Mexican Indians, as well as the tenuous line they draw between life and death. Here, as in the other tales of this collection, the social aspect is presented as a pretext, not an end.

These fine psychological studies of a people are typically Caldersian in the confrontation of two perceptions of reality: that of the lowly characters who upset all of the traditionally — accepted values and that of those in command — and in their almost Carnerian irony.

*L'ombra de l'atzavara* (The Shade of the Agave) earned for Pere Calders the Sant Jordi Prize of 1963, just after his return from exile in Mexico. On its first pub-



lication by Editorial Selecta in 1964, the novel met with such success that it underwent two reprints the same year. The second reedition by Edicions 62 contained a prologue by the author, dated 1979, in which he reaffirms his admiration for Mexico and makes it clear that his persistent allusion to certain traits of the Mexican common people as merely functional.

The novel provides an inside view of the life of Catalans living in Mexico, years after their acceptance as political refugees by President Cardenas. It portrays a diverse group of Catalans, all confronting problems such as the difficulty of maintaining their national identity in a country which demanded complete fidelity from the immigrants, as well as other difficulties of adaptation. The book begins with the stir caused in the Catalan colony of Mexico City by the suicide of a wellknown member of the Catalan Centre, and speculation about the true reasons for his decision to end his life linger throughout the novel. Joan Daltell, deeply moved by his friend's death, is a man who is beginning to lose hope of ever getting the financial break which will enable him to retire to Catalonia. His psychological decline began with his marriage to a fair-skinned Aztec girl, Alicia, who failed to understand the European Catalan idiosyncrasy. Also, his son Jordi or «Xordi» has strong Indian features, and his interest in Catalan culture, like that of his mother and live-in Aztec grandmother, is minimal.

Daltell's dream of a sudden windfall is realized when he receives an unexpected offer to take over a small printing shop. His high hopes crumble, however, little by little, as he has to contend with the ancestral Indian abulia of the workers and the institutionalized corruption of government business inspectors and police. Despite his dynamism, Daltell cannot make ends meet. The book ends with his abandoning the enterprise to return to his former job in a publishing house, and he resumes buying lottery tickets in the hopes that Lady Luck will someday knock on his door.

The novel demonstrates kindness towards the Mexican characters, despite their faults. Technically, it follows a linear plot line and a traditional mode of narration. The success of the present — and former — editions proves that a good story, well-woven and straightforwardly presented in all its human aspects without technical or experimental intricacies, still holds the greatest appeal among the Catalan general public.

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Manuel Bofarull, *Els hereus de la terra*. Barcelona: Edicions 62 (El Balanci 193), 1987. 221 pages. \$ 5.00.

Antoni Bofarull (Badalona, 1923) was the recipient of the 1986 Sant Joan Prize for *Els hereus de la terra* («The Heirs to the Land»), a historical novel depicting the life and exploits of the absolutist (royalist) Catalan guerrilla fighter, Joan Romagosa (1791-1834). It is an accurate, if dramatized portrayal of his career as General and Field Marshall of the absolutist war efforts in Catalonia, culminating in his betrayal by one of his own adjutants and subsequent execution.

Bofarull provides a vivid description of the ever-changing fortunes of war in Catalonia during the «trienio constitucional» (1820-1823), when the Spanish King Fernando was forced to comply with the provisions of the Constitution of 1812.

The reader is introduced to the violence and upheaval of this turbulent period of Spanish history through Romagosa's glorious deeds. We follow him as he leads the royalist partisans against the liberal stronghold at Seu d'Urgell, entering France to have his forces equipped with better arms before returning to Catalonia and rejoining the fray. We experience his dismay when, as Lieutenant General of the Royalist Armies in Catalonia, he finds himself surrounded by favoured turncoats.

The narrator of the novel is a humble townsman, Pau Nin i Manyer; he is also the co-protagonist, friend and aide of the hero, having been with him right from the start. From a down to earth, antiheroic standpoint, he provides a human profile of the General, and of other leaders such as the Baro d'Eroles. He also instills life in characters such as Xaconin who, though less important, are nevertheless interesting in themselves. Finally, his casual stoicism in dealing with the horrifying atrocities of war makes for a superb literary work. The novel demonstrates painstaking historical research as well as great literary and psychological perception.

The narrative system of the book is at times reminiscent of the Romantic novelists. It becomes all the more effective by endowing the narrator with a certain degree of omniscience, viz his ability to recall landscapes and events from past lives, and to provide glimpses of the future, such as the Spanish Civil War of 1936-39.

Thus, the reader is reminded that history does indeed tend to repeat itself. The war portrayed by Pau Nin i Manyer will be followed by the Carlist, and then by the Spanish Civil War. In the intrigues of Romagosa's opponent, Milans del Bosch, we are reminded of the attempted coup d'état by Tejero which could have toppled the present Spanish Democracy.

As a Catalan historian, Manuel Bofarull may have wished to exalt the figure of Romagosa who, though not exactly a Catalanist, is one of the legendary heroes of Catalonia. His novel is a delight to read, and contains a moral: ideals have

triggered, and may continue to trigger, civil wars which tinge the Catalan landscape with blood. but the heirs to the land will always be there to ensure that life will carry on.

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Josep Pous i Pagès, *Quan es fa nosa*. Barcelona: Edicions 62 (L'Alzina 17), 1987. 253 pages / Summary. \$ 6.00.

Josep Pous i Pagès (Figueras 1873-Barcelona 1952) is renowned as a novelist, playwright and exponent of the Catalan Modernista movement. The present novel, *Quan es fa nosa* («When One Becomes a Nuisance») was first published in 1904. This edition contains the definitive text written in 1948. It is considered to be on a par with his better-known novel, *La vida i la mort d'en Jordi Friginals* (The Life and Death of Jordi Friginals), which was published in 1912.

*Quan es fa nosa* portrays the lives of Quimeta, Martinet and the latter's father, Perot. Quimeta is a strong-willed woman who, fearing that she will be an old maid, uses her wiles to trap the spineless Martinet into marriage. Perot consents to his union with misgivings which prove to be justified.

The newly-weds move in with Perot, and, for a time, all seems well. Gradually, however, and with the acquiescence of her hen-pecked spouse, Quimeta sets in motion her scheme to acquire the old man's property. Through cunning, blackmail and even abuse, she finally succeeds in bullying him into transferring ownership of the homestead to Martinet and herself.

Perot is soon made to realize that his generosity is not sufficient to allow for peaceful co-existence with his family. Quimeta's assaults continue, and he is constantly reproached for wasting his food. He feels that he has outlived his usefulness, and is regarded as a burden in his own home.

Perot is granted a brief reprieve when Quimeta gives birth to a still-born child and comes close to death herself. The experience seems to soften her, and instill compassion into her previously cold heart. This change lasts only as long as her period of recovery, however, following which she resumes her attacks on poor Perot with even more vigour than before. She starves him until he is a living skeleton.

The situation continues until finally, the old man collapses in an olive grove. The doctor who comes to examine him pronounces him near death, but Quimeta refuses to accept this. Whether motivated by a sincere remorse, or just to still the gossip in town regarding her inhumane treatment of her father-in-law,



she works tirelessly in a last-ditch effort to save his life. Perot rallies briefly, but then expires. Quimeta seems to be more deeply affected by his death than his own son.

The rural setting for this novel is common to all of Pous i Pagès' works. *Quan es fa nosa* is a masterpiece of narrative objectivity, achieved by means of a Tolstorian artistic perspective.

The tragedy in this novel stems from Quimeta's selfishness, which is rooted in social and legal circumstances which no longer prevail. Nevertheless, the author succeeds in presenting a veritable kaleidoscope of passions and experiences which go beyond the realm of the anecdotic, and confront the modern reader with the nature of man in psychological aspects which are both universal and timeless.

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Joan Martí i Castell and Josep Moran, *Documents d'història de la llengua catalana: Dels orígens a Fabra*. Barcelona, Editorial Empúries, «Les Naus d'Empúries», 2, 1986, 448 pp.

This new anthology of texts relating to the history of the Catalan language is a welcome addition to the general bibliography of Romance philology and especially to that of Catalan. Until now scholars and students of Catalan have had to rely, for their study of the medieval language, upon Paul Russell-Gebbett's excellent *Mediaeval Catalan Linguistic Texts* (Oxford, Dolphin, 1965), Luis Rubio García' *Documentos lingüísticos catalanes, S. X-XII* (Murcia, Universidad de Murcia, 1979), and various older collections and editions, some of them often difficult to find outside of a few specialized libraries of cities such as Barcelona and Valencia, while there has been available virtually no compendium of philologically-oriented texts from the modern period. The authors of *Documents*, Joan Martí i Castell and Josep Moran, both specialists in the history of Catalan, have intended to provide a useful chrestomathy consisting mainly of non-literary texts, 115 in all, which date from the eleventh to the late-nineteenth and early-twentieth centuries and which illustrate the development and usage of the language in all geographical sectors of the Catalan linguistic territory. Included are selections of interest for the study of the structural evolution of Catalan as well as others of sociolinguistic and historical significance.

The first five sections of the volume were prepared by Josep Moran and inc-



lude fifty texts from the eleventh through the sixteenth centuries, while the remaining three sections, with sixty-five selections from the seventeenth to the twentieth centuries, were edited by Joan Martí i Castell. All of the texts collected were previously edited and published, a few by Moran himself. Consequently, the authors' own contribution consists primarily of the selection of textual materials based upon their particular philological interest, the organization of these according to their chronology, and the standardization of editorial criteria employed in the original versions. The editorial conventions adopted in the volume are essentially those used by Russell-Gebbett in his aforementioned work. All notes and critical apparatus of the original editors have been eliminated, although complete bibliographical references are provided following each selection.

The particular value of *Documents* is clearly its compilation of a considerable and thematically-diverse number of Catalan philological texts from all historical periods of the language. Many textual materials heretofore nearly inaccessible to scholars and students, particularly those residing outside of the Catalan lands, are now readily available to them in a single, meticulously-edited volume. While some scholars might have preferred to see Martí i Castell and Moran's anthology accompanied by a brief linguistic commentary or note on the sociolinguistic or historical significance of each text, and perhaps also by a list of toponyms and personal names mentioned, the volume should prove nonetheless to be a rich source of material for future research as well as for courses in Catalan and Romance philology.

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David J. Viera, *Medieval Catalan Literature: Prose and Drama*. Boston, Twayne Publishers, 1988, 116 pp.

The publication of David J. Viera's *Medieval Catalan Literature* is of exceptional importance and interest for a number of reasons. Among these are the fact that it, unlike many other manuscripts commissioned for the «Twayne's World Author Series,» managed to survive the publisher's recent financial and legal difficulties; the classification of the volume under the rubric «Spanish Literature;» and, more significantly, because it represents to date the only volume of its scope written in English and hence of access to those who may be unfamiliar with the Catalan language. The last two points merit further consideration before examining and evaluating Viera's contribution.

While some may find unusual or may even object to the inclusion of the volume in the subcollection «Spanish Literature,» this designation may indeed be fortunate. It is clearly no revelation that many scholars and students of Spanish

(i.e. Castilian) medieval literature have little if any knowledge of the copious body of literature written in Catalan between the thirteenth and the fifteenth centuries. This circumstance may account for the relative lack of comparative studies on early Castilian and Catalan works. Consequently, Viera's book should provide the key for unlocking the door to new research possibilities in this and other areas.

Until now the only two surveys of Catalan literature available in English have been Arthur Terry's *Catalan Literature* (London, Ernest Benn, 1971) and Josep Roca-Pons's *Introduction to Catalan Literature* (Bloomington, Indiana University, 1977). Although both of these books include valuable discussions of early Catalan literature, neither treats the subject in as much depth as the volume considered here.

Viera's purpose in writing *Medieval Catalan Literature* is to provide a succinct description and analysis of literary prose as well as of religious and secular drama written in Catalan from their first manifestations to the early fifteenth century. The volume begins with a table of contents, a biographical note about the author, a preface in which the parameters of the study are outlined, and a useful chronology of major literary works and authors in relation to important historical and political events concerning the Catalan-Aragonese Federation (all on unnumbered pages). The remainder of the book is divided into ten chapters dedicated to an individual author or to a particular genre, followed by a chapter of general conclusions, notes and references, a selected bibliography, and an index of authors and works cited.

Unlike the authors of some surveys of Catalan literature Viera omits early poetry written by Catalan troubadors in Provençal. Instead, in Chapter One («Origins and First Manifestations of Catalan Literature», pp. 1-3) he presents an overview of the emergence and cultural role of Catalan monasteries such as those of Ripoll and Cuixà. Among the early legal, literary, and religious documents cited are the *Usatges* (1068), the *Cançó de Santa Fe* (c. 1030-1070) which Viera judiciously avoids endorsing as written either in Catalan or Provençal, the twelfth-century fragment of the *Forum Judicum* (*Libre jutge*), and the late-twelfth-century or early-thirteenth-century *Homilies d'Organyà*. Also mentioned are religious poems and songs transmitted orally, some of which have survived in manuscripts. While this chapter in fact does not deal with medieval Catalan literary prose per se, it nevertheless furnishes a useful backdrop for the study of the authors and genres examined in subsequent sections.

Chapter Two («Ramon Llull», pp. 4-24) is the most extensive and is dedicated to one of the greatest, most prolific, and most influential figures of early Catalan literature. Here Viera considers in depth the life, religious convictions, philosophy, prose works (in Catalan, Latin and Arabic), and influence of the Majorcan writer and mystic, Ramon Llull (c.1232-1316), who has been called by some scholars the creator of Catalan literary prose, a role which Viera views as less im-



portant than Lull's contribution in the vernacular to the layman's knowledge of philosophy, theology, astronomy, and rhetoric. The major focus of the chapter is on Lull's Catalan works, from the *Llibre de contemplació* (c.1273-1274) to the *Arbre de filosofia d'amor* (1298). The principal themes and influences of these are examined, including Lull's probable influence on don Juan de Manuel, Joanot Martorell, and Spanish Golden-Age mystics such as Teresa de Avila and Juan de la Cruz.

Chapter Three («Arnau de Vilanova», pp. 25-32) discusses the religious and political life together with the literary production of the Valencian (?) physician and author, Arnau de Vilanova (c. 1238-1311). Viera describes Vilanova as a controversial, fiercely anti-Scholastic, apocryphal proponent of religious and monastic reform who advocated a return to the ideals of primitive Christianity. Although most of Vilanova's vernacular works were destroyed in 1316 by order of the Inquisition, a few of his religious writings have survived, such as the *Expositio super Apocalypsi* and the *Lliçó de Narbona*. Known also for his medical treatises, Vilanova's prose is more popular in tone and more spontaneous in style than Lull's, thus providing a transitional link between the latter and Francesc Eiximenis.

The four great Catalan chronicles are the subject of Chapters Four through Seven (iv: «The Catalan Chronicles and *The Chronicle of James I*», pp. 33-40; v: «Bernat Desclot's *Chronicle*», pp. 41-47; vi: «The *Chronicle of Muntaner*», pp. 48-55; vii: «The *Chronicle of Peter III*», pp. 56-62). Chapter Four begins with general observations on early Catalan historiography (the *Gesta comitum barcinonensium*, etc.) as well as on the incorporation of epic poetry, now lost, into the *Crònica de Jaume I (Libre dels feyts)* and the chronicles of Desclot and Muntaner. The balance of the chapter addresses the authorship, textual history, themes, character, language, style, and sources of the *Crònica de Jaume I*. The oldest of the four chronicles (although surviving in the Poblet manuscript of 1343), Jaume I's text is characterized by Viera as «the first manifestation of the Catalan spirit in Catalan prose» (p. 39), as opposed to the universal nature of Lull's works.

The chronicle of Bernat Desclot (probably a pseudonym for Bernat Escrivà from es Clot) was begun in 1283 and was concluded prior to 1295. Viera contrast Desclot's chronicle with that of Jaume I and underscores the more objective nature of the former, which he attributes to the author's use of contemporary written sources (legal documents, royal letters, etc.) especially concerning the reign of Pere III. Desclot's *Crònica* is, among the four great Catalan chronicles, that which has been preserved in the oldest manuscript (late-thirteenth century). This fact, in addition to the lively dialogued passages which the text contains, account for the archaisms and dialectal features of its language, particularly from the northeastern sector of Old Catalonia. The concise, logical language of Desclot's work, together with its coherent sentence structure and detached third-person narrative technique, make the author, in Viera's words, «an ideal chronicler of the Middle Ages» (p. 47).



Ramon Muntaner's *Crònica*, which was written in the first half of the fourteenth century, is the most literary of the Catalan chronicles and also that which is the most personal and spontaneous. His narrative, concerned primarily with the history of the House of Aragon and Catalan-Aragonese expansion in the Mediterranean, is more detailed and passionate than the other three chronicles and frequently employs such stylistic devices and formulae as «Què us diré?» (of troubador origin) and responses to anticipated questions by the reader. Viera compares Muntaner to Jean de Joinville and appropriately evaluates the former's *Crònica* as «one of the outstanding works of Catalan prose» (p. 55).

The fourth chronicle, that of Pere III, evidently was supervised rather than written by the king himself between c. 1349 and 1385. Viera notes the influence of Jaume I's *Crònica* on that of Pere III, and also the lack of incorporated, hypothetical prose narratives. According to Viera, Pere III's purpose was four-fold: 1) to assert himself and the monarchy before the nobility and rising mercantile class; 2) to preserve the integrity of the Catalan-Aragonese Federation, 3) to produce a manual to guide his successors, and 4) to assure his own place in history. More premeditated than the other chronicles, the *Crònica* of Pere III is less developed as a narrative and at times makes for tedious reading due to its emphasis upon protocol and detail.

Viera's analysis of the writings of Francesc Eiximenis (Chapter Eight: «Francesc Eiximenis», pp. 63-69) clearly benefits from his own extensive research on this author. Eiximenis, who wrote numerous works (many of them now lost), is best known for his most ambitious albeit incomplete venture, *El crestià*, an encyclopedic guide for the Christian faithful. Originally intended to be a thirteen-volume project, only four parts of the didactic *El crestià* were completed by Eiximenis: *Primer* (1379, 1381), *Segon* (1382-1383), *Terç* (1384), and *Dotzè* (1387, 1391). His *Terç*, *Dotzè*, and *Llibre de les dones* (c. 1396) have value beyond their literary merit, since, as Viera notes, they provide an excellent source of knowledge about fourteenth-century Catalan and Valencian social practices. Eiximenis's works are characterized by the use of irony, satire, humor, and sarcasm, as well as by the endorsement of popular prejudices toward Jews and Moslems. Writing at a time when Eastern Spain faced the Black Death, schisms, political unrest, and sociocultural change, Eiximenis rejected Humanism and espoused a return to medieval thought and values. Although he possessed considerable narrative talent, Eiximenis's works lack originality, a fact which Viera attributes to the writer's overreliance upon sources as authoritative proofs of his didactic literature.

The life and works of the Valencian orator and homilist, Saint Vicent Ferrer (1350-1419), are considered in Chapter Nine («Saint Vicent Ferrer», pp. 70-78). Upon discussing the manuscript tradition, structure, and language of Ferrer's sermons Viera notes that the homilies were carefully planned and generally followed the formula prescribed by Eiximenis in his *Ars praedicanti populo*. In cons-

trast to Eiximenis, however, Ferrer preferred the spoken vernacular to the written word; his sermons, replete with *exempla* taken from the Bible, fables, anecdotes, miracles of Mary, etc., were intended for the illiterate masses and were delivered in a colloquial style of language that the «poble menut» was capable of understanding. Although Ferrer himself appears never to have written a complete homily in his native Catalan of Valencia, his sermons were recorded *in situ* by *reportadors* (stenographers) who accompanied him and who preserved the popular features as well as the literary and oratorical devices of his homilies. Viera notes in conclusion that Ferrer, who became one of the most acclaimed preachers of his time, «brought Christian beliefs and scriptural knowledge to the masses...by reducing Christian morality and theology to their most basic comprehensible level», and that his sermons «stand as linguistic and historical documents of the waning Middle Ages and as examples of the sermonic technique of the period» (p. 77).

Religious drama and secular theater are examined in Chapter Ten («Medieval Catalan Theater», pp. 79-88). Viera remarks that few medieval Catalan plays have been edited until only recently, a fact which he attributes to the difficulty involved in defining and evaluating early Catalan theater. Although a number of religious theatrical works have survived in complete or partial manuscripts, evidence of secular drama is scarce. Among the former genre are liturgical works (*misteris*, *pastorets* or *pastorells*) divided into Pascal, Christmas and Marian cycles (e.g. the well-known *Misteri d'Elx*), Old Testament *consuetes*, and hagiographic plays. Medieval Catalan secular drama undoubtedly developed alongside religious theater and included, according to Viera, rudimentary dialogued representations with bawfs, jugglers and minstrels; spectacles for popular entertainment with *jocs* (military or chivalrous scenes); and *entremesos* (short dialogued plays with action and song). Of considerable significance are Viera's observations concerning the influence of early Catalan and Valencian theater, and particularly religious drama, upon Spanish Golden-Age playwrights (Lope de Vega, among others).

The final chapter of Viera's survey (Chapter Eleven: «Conclusions», pp. 89-90) briefly summarizes the highlights of medieval Catalan prose and drama and underscores the influence of the royal chancellery, the impact of Franciscanism, and the importance of religious themes in drama.

David J. Viera's *Medieval Catalan Literature: Prose and Drama* is successful in providing a clear, concise, and penetrating analysis of the major authors and themes of early literary production in Catalan. This volume should encourage interested readers to consult more extensive studies on the subject and perhaps editions of the medieval works themselves. The book is neatly printed and has few typographical errors. One notes that the author, or perhaps the editor, has consistently confused *dialectic*, *dialectical* with the linguistic terms *dialect*, *dialectal* when referring to varieties of the Catalan language



(cf. pp. 46, 50, 89, 90). However, this isolated lexical problem is greatly overshadowed by the merit of Viera's contribution.

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Philip D. Rasico, *Els menorquins de la Florida: història, llengua i cultura*. Barcelona: Publicacions de l'Abadia de Montserrat (Biblioteca «Abat Oliba», 52), 1987. 369 pp.

Cal dir d'entrada que *Els menorquins de la Florida: història llengua i cultura* fa, sorprenentment, reals un conjunt de pressupòsits de difícil concreció pràctica: la multidisciplinarietat de les monografies, el «biculturalisme» de l'autor, el fet de satisfer tant les exigències del lector especialitzat com els interessos del lector corrent, la confluència d'aportacions — d'un ampli ventall no només geogràfic — de figures i entitats culturals; l'interès general, en fi, propi dels estudis monogràfics.

El professor Philip D. Rasico, conegut sobretot per *Estudis sobre la fonologia del català preliterari*, omple ara un buit de la dialectologia catalana subratllat per Joan Coromines al seu divulgadíssim, i originàriament adreçat al públic nord-americà, *El que cal saber de la llengua catalana*: la manca d'una anàlisi científica del parlar menorquí de Sant Agustí. Trenta-set anys després, el buit s'ha reblert amb escreix ja que la llengua dels menorquins de la Florida ocupa, dins l'obra de Rasico, la part central entre la història que l'explica i la cultura que la justifica. El lingüista s'ha hagut de convertir, doncs, en historiador i en antropòleg per tal de donar sentit a la seva activitat primera. El resultat és una doble aportació al panorama bibliogràfic català: una específicament lingüística i, contenint-la, una altra històrico-cultural pel fet de trobar-nos davant la primera obra escrita en català sobre la colònia menorquina-floridenca que, tot partint — ara sí — de bibliografia existent, ofereix la novetat de reafirmar-la o, sobretot, de rectificar-la mitjançant la confrontació documental a arxius nord-americans, britànics i menorquins.

Dels nou capítols que constitueixen l'obra, cinc giren al voltant de la història per bé que el primer, d'acord amb el títol, vol situar, a tall d'introducció, els antecedents de la lluita colonial per la Florida des del domini espanyol d'ençà del segle XVI fins a l'inici del britànic el 1763; i els dos darrers desglossen la presència dels menorquins a la ciutat, de nou espanyola i finalment nord-americana, de Sant Agustí. Enmig, dos capítols que reconstrueixen — d'aquí la importància dels apèndixs finals a què remetien — l'atzarosa i, als nostres ulls, ben novel·lesca realitat engegada per l'empresa de Turnbull, tendent a dur terme, amb la crea-



ció d'una colònia d'explotació agrícola, les noves directrius britàniques subordinades als interessos comercials i industrials de la metròpolis. Rasico hi analitza amb detall els tres grans estadis de l'empresa. En primer lloc, el reclutament, d'importants conseqüències materials i lingüístico-culturals, de colonitzadors el nombre i la procedència — majoritàriament menorquina — dels quals desbordà el projecte inicial. En segon lloc, la dramàtica vida a la colònia de Nova Esmirna amb els colpidors testimonis que n'ofereixen les deposicions de colonitzadors davant les autoritats de Sant Agustí. En tercer lloc, l'entramat de causes que provocaren l'enfonsament de la plantació. Els dos darreres capítols ressegueixen el difícil procés d'adaptació a la societat — britànica (1777-1783), espanyola (1784-1821) i nord-americana — de Sant Agustí per part dels menorquins, que, de fet, mantingueren la seva identitat fins a començaments del segle xx tot desvetllant l'interès d'historiadors i escriptors nord-americans vuitcentistes, les obres dels quals Rasico ha escorcollat per tal d'extreure'n els suggeridors detalls que ofereixen sobre el caràcter i la vida dels menorquino-floridencs.

Amb l'estudi lingüístic Rasico desenrotlla sistemàticament, per primer cop, «un dels temes», en paraules seves, «més interessants i alhora menys estudiats fins avui respecte a la història de la colònia menorquina de la Florida» (pàg. 193). En un primer capítol ressegueix diacrònicament les notícies existents sobre aquest dialecte alhora que estableix metodològicament el material en què es basa — inventaris lèxics del 1950 ençà i entrevistes realitzades per ell mateix — i justifica, des de la sociolingüística, la inclusió d'expressions d'origen castellà. Al següent capítol, presenta un inventari, complet si no exhaustiu, dels vestigis lèxics del dialecte conservats fins avui o, si més no, fins a les primeres dècades del segle xx: el doble caràcter — científic i documental — d'aquest inventari fa d'aquest capítol potser el més interessant del llibre fins i tot pel que fa a interpretacions lèxiques o etimològiques no tancades o, en uns mínims casos, a altres possibles solucions a considerar. Clou l'estudi la caracterització, tant formal com històrica i sociolingüística, del parlar menorquino-floridenc.

El capítol final — *La cultura menorquina a la Florida* — crea, de fet, el marc on cal situar les manifestacions de tradició oral i les romanalles lèxiques dels capítols anteriors i dibuixa, a partir dels testimonis conservats, el panorama antropològic de festes, cançons, gastronomia, activitats lligades al món artesanal. La pervivència d'alguna d'aquestes tradicions, juntament amb l'empremta lingüística visible en el lèxic actual i en la toponímia de Sant Agustí, confereix al llibre de Rasico un sentit històric que arriba fins ara mateix.

Cal valorar *Els menorquins de la Florida: història, llengua i cultura* tant pel seu caràcter unitari, monogràfic com pel que aporta al coneixement d'un dels pocs episodis colonials catalans de l'Edat Moderna d'unes conseqüències lingüístiques que, a partir d'ara, podran ser recollides, i no només apuntades, als

estudis de dialectologia. La bibliografia catalana, i no només l'específicament menorquina, s'hi veurà enriquida.

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Robert Archer, *The Pervasive Image. The Role of Analogy in the Poetry of Ausiàs March*. Amsterdam/Philadelphia: John Benjamins Publishing Co (Purdue University Monographs in Romance Languages, No. 17), 1985. xi + 220 pp.

A pithy and insightful introduction opens Robert Archer's book about the poetry of Ausiàs March (c. 1397-1459). By itself, this introduction is an excellent overview not only of March's poetry in general but also of the cluster of problems that are inevitable in this study: the question of the late evolution of the troubadour tradition, the rise of Catalan as a language of poetry and learning, and the always thorny interrelation of poetry and philosophy.

The study that follows is divided into 2 parts. Part I deals with the historical and theoretical backgrounds to March's analogies. By analogy Archer means «all the various forms of comparison, including *exemplum*, but especially that which takes the shape of formal simile, something with which March's work is crammed» (p. x). Chapter 1, in particular, will be of special interest to students of troubadour literature because it discusses March's profound transformation of a device dear to the troubadours: the extended simile. Chapter 2 is a painstaking analysis of the theory of simile, from Aristotle to our times, and of March's relationship to it.

The 5 chapters of part II study systematically March's praxis of analogy. We have here a rhetoric of analogy with very penetrating analyses of individual analogies and, more importantly, of how they work in particular poems. As studied in this monograph — which is a revised version of its author's Oxford thesis of 1980 —, the functions of the analogy are: emotive and explicative (chapter 3), anticipatory (4), persuasive (5), and moral (6). There is no doubt that this careful study brings light to the poems it focuses on. The critic tackles the proverbial «difficulty» of this poet by following his assumption that March — a typical medieval mind and a reader of Ramon Llull — thinks imaginatively, that is, that the images (often in the form of analogies) of his poems are their *sense*, that they are what holds the poems together.

The book, then, is organized around the simile, rather than around individual poems, and therefore the conclusion — «In March, the simile is never a rhetorical embellishment or elegant variation on metaphor, but a vital poetic proc-



ess» (p. 180) — is identical with the intuition that gave birth to the study. The examination of analogy becomes the key, the one and only key, to the understanding of the poet. More interesting topics (such as the influence of Lull, for example) remain unfortunately ancillary. Some of the conclusions, also, strike one as inordinately plain: «The obvious explanation is that March was well aware of the great frequency with which he was using similes and wanted to show himself to be something more than a poet who had a way with comparisons» (p. 178; see also the last paragraph on p. 161). The tone of the volume leans heavily toward the didactic.

The studies of Marchian similes referred to in the Introduction are not taken up sufficiently in the second part of the book because, as Archer contends, «the importance of the analogies in his work has never been fully recognised» (179). Archer's own study, he concludes, «leads us to a view of [March's] poetry which differs considerably from traditional ideas about it» (179). This «considerably» looms considerably vague. Credit given to those predecessors in simile criticism would make for a more interesting work. But *The Pervasive Image* is a thorough, precise, logical, and theoretically well-grounded formal study and it will have to be considered as one of the serious contributions to our knowledge of one of the major Catalan poets of all times.

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*Homage to Joan Gili.* Sheffield, England: The Anglo Catalan Society Occasional Publications, no. 4, 1987. 99 pp.

This is an attractive little book dedicated to the Catalan book-dealer, publisher and intellectual Joan Gili on his 80th birthday. It contains a biographical sketch, a preface and forty Catalan poems, each one accompanied by an English prose rendition.

The concise biographical note by Geoffrey J. Walker introduces Gili to the reader. Here we learn about Gili's move to England in 1933 and his marriage to Elizabeth. Walker tells of the opening of The Dolphin Bookshop, specialized in Spanish and Catalan books, which later developed into the Dolphin Book Company, a bookseller and also a small publishing house dedicated to produce high quality editions of works of Hispanic interest. Gili was profoundly involved with Catalan culture in England, which led him to found the Anglo-Catalan Society in 1954, with a small group of friends. Walker lists Gili's publications: translations of Catalan and Spanish poets, editions of Catalan books and a Catalan grammar for English speakers. This biographical note concludes with a citation

of the high honors bestowed upon Gili by both the Catalan and the Spanish governments.

The preface by Arthur Terry, editor of the book, is of great interest, especially for the reader who is not familiar with Catalan poetry, and serves as a tool to approach the body of the book, which consists of «Forty Modern Catalan Poems with English Prose Translations». Professor Terry aptly describes this book as «something in the nature of a sampler of modern Catalan poetry from, roughly, 1939 to the present». The book can be enjoyed even if one does not know anything about Catalan literature, because of the quality and beauty of the poems, which is maintained, in most cases, in the English translation.

The poems were chosen by Terry on personal preference. Each poem is representative of its author and can be enjoyed as an entity in itself. Nevertheless, in the preface, Terry tries to find a unifying element among the poems. His search constitutes the body of the preface, but Terry admits, even before he engages in it, that «what binds these poems together is... the feeling for a particular language, with all the cultural resonances that it implies, and the way they [the authors] use that language to explore many different kinds of experience, both private and collective». This feeling is too wide and vague a concept to constitute the basis for the sequence which Terry claims that exists in the book, as unifying factor. This sequence is only recognizable if one reads the preface and follows Terry's train of thought, engaging though it be, from poet to poet and poem to poem.

Professor Terry knows well the authors about whom he writes and passes this knowledge on to the reader in a clear and concise way, concentrating on the characteristics of the author that each poem reflects. Professor Terry has obviously meditated deeply on the form, content and significance of each poem, which allows him to find connections between the poems and to make a smooth transition from one to the other, no matter how different is their theme, imagery and year of composition.

Each of the forty poems included in the book was written by a different author, with one exception: Carles Riba is represented by two poems. One of them, included in *Elegies de Bierville*, was written «Per a Joan i Elizabte» and occupies a preferential place in the book, before the biographical note and the preface. This might confuse the reader, making him think that he is thrown directly into the body of the book, without an introduction. The meaning of the poem and its position are understood when one reads Gili's biography and the preface and realizes that Riba dedicated the poem to Gili and his wife.

The poems are not presented in chronological order, but rather in a sort of loose thematic order: war, marriage, everyday life, death memories of other places, landscape, the past, nature, love and art. The variety in the treatment of these subjects, which stems from the differences in the personalities and poetic expressions of their authors, is one of the attractions of the book.



A prose translation of each poem is included on the same page as the poem, which makes it easy for the reader to compare the English version with the Catalan original, if he feels so inclined. The translations are accurate and, as far as it is possible, they try to convey the aesthetic sense of the poem: the imagery is kept intact, but in many instances the rhythm is lost in the prose. This is true in any prose translation, and does not seriously detract from the accomplishment that this book represents.

*Homage to Joan Gili* is a very fine sample of Catalan poetry with excellent translation, and a fitting homage to an erudite Catalan expatriate. I recommend this book to anyone who wants to become acquainted with or broaden their understanding of the poetry of Catalunya. While *Homage to Joan Gili* does not provide enough annotation to advance the academic pursuit of Catalan literature, even scholars of the subject will certainly enjoy this collection of material.

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Francesc Eiximenis, *Estetica medievale. Dell'eros, della mensa e della città*. Milano: Jaca Book, 1986. 203 pp.

Gabriella Zanoletti bases her translations of Eiximenis's works on three editions: *Lo libre de les dones*, ed. Frank Naccarato et al. (Barcelona, 1891); *Com usar bé de beure e menjar*, ed. Jorge J. E. Gracia (Barcelona, 1977); and the incunabulum of the *Dotzè* (Valencia, 1984). Except in the case of *Dones*, her sources for the *Terç* and the *Dotzè* were limited since Gracia's edition includes only 47 chapters of the *Terç* and the incunabulum of the *Dotzè* contains only the first 466 chapters of its 907. Besides choosing the most available texts, Zanoletti selects the most literary of Eiximenis's works and those that illustrate the themes which form the three-part division of her anthology: women, table manners, and the city, or «eros» (*Dones*), «mensa» (*Terç*), «città» (*Dotzè*).

Zanoletti offers more than an anthology. She includes two introductory studies, one of her own and another by Rosario Assunto; she places at the end of the volume two bibliographies (primary and secondary sources of Eiximenis's works); and she introduces explanatory notes, which include sources of certain passages. Although she takes some notes from the Catalan editions on which she bases her selection, some of her annotations are original and show insight into Eiximenis's fragmentary references to sources (e. g. p. 44, n. 1).

The volume on Eiximenis forms part of the *Biblioteca di Cultura Medievale*, whose directors Inos Biffi and Costante Marabelli asked Rosario Assunto to provide an introduction written from a generalist's perspective. Therefore, in his «Annotazione di un semplice lettore», Assunto discusses the three thematic divi-

sions comparing Eiximenis's hierarchical division with that of the pseudo-Dionysius Areopagite and Eiximenis's ideas on table manners and the city with Kant's ideas in *Critique of Judgment*.

Zanoletti correctly observes that Eiximenis was one of few medieval writers who saw woman as a social being, not exclusively as a moral entity (p. 19). Furthermore, she denies that he was an ardent misogynist and that he relied on Boccaccio's *Corbaccio*. Regarding the second theme, she understands why Eiximenis wrote his chapters on eating and table manners: to show respect for food and the need for sharing, company, and to encourage cordiality at the dinner table (p. 24). In addition, she specifies a religious and social basis for Eiximenis's chapters on the city: «sant'Agostino. . . ricorda come la predicazione di Gesù Cristo si svolse sempre come una predicazione fra gli uomini e come egli stesso visse sempre in congregazioni» (p. 35).

At times Zanoletti bases factual information on outdated studies. For example, she states that Eiximenis studied and traveled in university cities such as Paris, Cologne, and Rome (p. 11) even though there is no documented proof that Eiximenis studied in Cologne or Rome, that he visited Paris, that he lived in Lleida and was rejected by the Universitat de Lleida for not having an advanced degree (*Ilerda*, 24 [1982], 273-77), or that he was instrumental «nella pacificazione delle rivolte popolari del 1391» (p. 12) (*Revista canadiense de estudios hispánicos* 9 [1985] 203-08). She insists that Eiximenis wrote *Doctrina compendiosa* (p. 35), adding, «la sua autenticità è oggi ammessa quasi generalmente» (p. 196). Jaume Riera i Sans's study denied Eiximenis's authorship of this work, thereby confirming opinions of several medievalists (*Miscel·lània Sanchis Guarnier* [València, 1984], 1, 289-92); and Curt Wittlin questioned the date of *Dones* (1387-88), preferring a later date (1392) (*Actes del Tercer Col·loqui d'Estudis Catalans a Nord-Amèrica* [Montserrat, 1983], 140-42).

Zanoletti erroneously places the birth of Jaume Roig at around 1300 (p. 13, n. 4), thus leading to another error: «In Catalogna la satira antifemminile ha una salda tradizione che va dello *Spill* de Jaume Roig e dagli scritti di Cerveri di Gerona [ . . . ] alla *dansa* di un certo Capellán (sic) de Bolquera [ . . . ] citata de Eiximenis» (p. 13). Roig's date of birth is uncertain; however, he wrote the *Spill* around 1460 (Riquer, *Història de la literatura catalana* [Barcelona, 1964], 11, 220), 76 years after Eiximenis cited the Capellà in the *Terç*.

The bibliography (p. 191) should begin with Jaume Massó Torrents's article cited on p. 201, a leading study on Eiximenis's bibliography. Zanoletti cites two articles by Albert Hauf but contradicts their content. For example, Hauf clarified the sources of the *Vita Christi* (*Archivum Franciscanum Historicum* 71 [1978], 36-74): Bonaventure's commentary on Peter Lombard's *Sententiae* and pseudo-Bonaventure's *Meditatione vitae Christi*. However, Zanoletti insists on a minor source according to Hauf, Ludolph of Saxony's *Vita Christi*. She also cites Hauf's



edition of *De triplici statu mundi* (EUC 23 [1979], 238-65), yet on a previous page states that this work «non ne esistono edizioni a stampa» (p. 197).

Typographical errors in the bibliography confuse the reader. For example, the initial date of writing the *Segon del Crestià* should be 1382, not 1328; and the Valladolid 1542 Spanish translation-adaptation of *Dones* is catalogued with Catalan editions of this work while the Catalan edition (ed. Naccarato et al.) is placed under Spanish editions.

Although these errors detract from the good translations of Eiximenis's chapters, this volume reflects a growing interest in his works in Europe and introduces the Italian people to an author little known outside of Spain.

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