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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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Catalan Review, Vol. III, number 2 (1989), p. 269-281

REVIEWS

A review of a cookbook in *Catalan Review*? This is indeed a very good question. In fact, when I was sent Colman Andrews' book, I was quite thankful, since it is an excellent cookbook, but I was somewhat surprised to receive it since I am neither an expert on cuisine, Catalan or any other, nor do I write reviews for journals other than literary ones. My curiosity was awakened, however. I started to read *Catalan Cuisine* and the more I read the more I understood why I had been sent the book and why it is appropriate that a review appear in these pages: Andrews' book is much more than just a cookbook. Whoever reads it will learn not only about the secrets and delights of Catalan cuisine, but about Catalonia, its language, its traditions, its legends, and its people. Andrews paints an unbiased portrait of the Catalan people and one that is bound to please both Catalans and Catalanophiles, since it corrects many widespread misconceptions. His treatment of the main theme of his book, Catalan cuisine, is equally objective and balanced.

The names of those listed in the «Acknowledgments», read like the «who's who» of Catalan cuisine. In «A Note on Spelling and Usage», Andrews provides a brief but useful introduction to the differences between Castilian and Catalan, and to the peculiarities of the Catalan language. In his eight-page introduction Andrews explains the distant origins and unique nature of Catalan cuisine, details the many regions of *els Països Catalans*—Catalonia itself of course, Valencia and its provinces, the mountain principality of Andorra, the French region of Roussillon, the Balearic Islands, the city of Alghero, on the Italian island of Sardinia—where one can savor variances of this cuisine. He also offers practical tips on the use of key ingredients and cooking vessels, and justifies the somewhat unorthodox organization of his book.

That Colman Andrews' book is no ordinary cookbook is obvious even in the way in which he has structured it. The book is divided into five parts, followed by appendices and a selective bibliography. Part one, *Where, Who, and What*, is a fourteen-page section that provides brief sketches of *els Països Catalans*, information on the people who inhabit them, the language they speak, and, of course, the food they have been cooking and eating for the centuries. Part two deals with Catalan cuisine's four basic sauces—*allioli*, *sofregit*, *picada*, *samfaina*—which, in Andrews' own words, are not exactly sauces anyway. Part three is devoted to some of the most important raw materials used in Catalan cuisine—*albergínies*, *ametlles*, *avellanes i piyons*, *anxoves*, *arròs*, *aviram*, *bacallà*, *bolets*, *faves*, *mongetes*, *cargols*, etc.—and to many of the dishes that are made from them. Part four, which Andrews calls *Themes and Variations*, is the most ortho-

dox chapter. It concerns itself with specific dishes or genres of dishes arranged in more or less the familiar «soup-to-nuts order». Here we find many of the typically Catalan dishes —*amanida catalana*, *pa amb tomàquet*, *calçotada*, *escalivada*, *esqueixada*, *farcits*, *coques*, *cassolades*, *canalons*, *paella*, *sarsuela*, *escudella i carn d'olla*, *estofats*, *crema catalana*, *flam*, *bunyols*, *neules*, etc. Part five deals with the wines of the *Països Catalans*. This is followed by several other appendices —the famous market, *La Boqueria*, the best restaurants in the Catalan Lands, markets in the United States carrying Spanish or Hispanic products, a brief pronunciation guide, recipes according to category, and a very useful bibliography.

Andrews places each recipe in its historical, cultural, and culinary context. Filled with cultural and practical notes, anecdotes, and humorous asides, Andrews' book makes for fascinating reading. Lauren Jarrett's illustrations make it a visual delight. This book should appeal as much to the consummate international cook as to the novice. In fact, the directions are so clear and easy to follow that even I, who seldom get near the kitchen astounded a select group of guests with a professionally prepared dinner that included *amanida catalana*, *canalons a la barcelonesa*, *crema catalana*, and *pomes farcides amb crema catalana*, all capped with a strong *carajillo*.

Andrews himself, he confesses, came to Catalan cuisine as a novice. What fascinated him most about this cuisine and what seemed to define it best for him was «precisely its unexpectedness, its surprising way of doing unfamiliar things with familiar raw materials —its tricks and twists, its top spin. It's an accessible cuisine to us, I think, but at the same time an exotic and mysterious one» (p.4). Thanks to this imminently readable and enjoyable book, many will be those like Colman Andrews who, will discover, enjoy, and disseminate the many secrets of «Europe's last great undiscovered cuisine» (p.4). There is little doubt that Colman Andrews will do for Catalan cuisine what Penelope Casas has done for Spanish cuisine. This book is destined to be bring Catalan cuisine to the North American continent.

MANUEL A. ESTEBAN

CALIFORNIA STATE UNIVERSITY-BAKERSFIELD

Anthony Bonner and Lola Badia, *Ramon Llull. Vida, pensament i obra literària*. Barcelona: Empúries, «Les naus d'Empúries. Pal Major», 2, 1988, 190 pp.

Catalanists who have to make a living *in partibus infidelium* feel often called upon — or are indeed called upon — to propagate Catalan culture in talks to

small groups of sympathetic colleagues or other fellow citizens. The dilemma one faces at such occasions is between satisfying personal professional standards by reading a paper on one's most recent discovery in a small field of research, thereby missing the chance for some basic and general missionary work, or putting on an exciting show entitled, for instance, «Catalonia: A Thousand Years of Forgotten Culture», fearing all along that there are dozens of other people who could do a better job at this. While waiting for the Generalitats (*sic* in plural to refer to all three «autonomous regions») to send academics as cultural ambassadors on tours to North-American universities, resident Catalanists will have to continue alone to do their best to create and enhance understanding of and good will towards Catalonia, Valencia and the Balearics in their communities.

One topic which never fails to impress an audience is Ramon Llull. His times, his life, his books, his posterity, all present most fascinating materials. Historians, philosophers, lay-psychologists, computer buffs, art historians, *let-trés*, theologians, and many others, all will find something of interest in this extraordinary and exemplary character. The book under review will be of excellent service in preparing a talk on Llull, and could also serve as the perfect text for a semester course in this field. I trust that the authors¹ will take it as a compliment if I recommend that non-specialists choosing Llull as a topic for a talk simply «plagiarize» their book, complementing it, perhaps, with a show of slides of the splendid full-page miniatures in the *Breviculus*² and a reading of

¹ Anthony Bonner, an American medievalist who lives in Puigpunyent on Mallorca, has astonished the scholarly community with his two volumes of *Selected Works of Ramon Llull 1232-1316*, Princeton University Press, 1985, reviewed by Manuel Duran here, vol. 1.1, 1986, p. 362ss. This book has now appeared also in Catalan, *Obres Selectes de Ramon Llull*, Palma de Mallorca: Moll, 1989, offering new annotated editions of the *Llibre del gentil e dels tres savis*, the *Fèlix*, and others. Lola Badia teaches medieval Catalan literature at the university of Barcelona. Introducing year after year hundreds of students to the great classics, she has undertaken to reassess critically the secondary literature about the most famous Catalan writers, from Llull to Metge, Eiximenis, *Curial e Güelfa*, March, and Corella, with special interest in the influence of the Antiquity in 15th century (proto/pseudo) «humanisme». See the recent reprint of six articles in *De Bernat Metge a Joan Roís de Corella. Estudis sobre la cultura literària de la tardor medieval catalana*, Barcelona: Quaderns Crema, 1988.

² Can be bought from the Badische Landesbibliothek / Postfach 1451 / 7500 Karlsruhe / Federal Republic of Germany. For reproductions of other art material see M. Batllori and J. N. Hillgarth, *Vida de Ramon Llull. Les fonts escrites i la iconografia contemporània*, Barcelona, 1982.

extracts from original works. Bonner and Badia combine their insights of decades of research, their knowledge of hundreds of publications. They take pleasure in writing about Llull for a general, even though well-educated, public, following a clear and sound outline, selecting and balancing well all the materials which have to be presented.

The first chapter, *La vida*, follows Llull's eventful life on the background of contemporary political and ecclesiastic history. His «autobiography» is quoted just enough to show the psychological and spiritual inspiration behind Llull's actions and writings. The second chapter, *El pensament*, traces the changes in form and structure chosen by Llull to present his ideas, from works written before his vision on Mount Randa, to the geometric figures representing basic concepts in multiples of four, to the simplified presentations in sets of three used in works after 1290, and to the late monographic studies, where he put the combinatory method aside, considering it now definitively established in the *Ars generalis ultima* from 1307.

Pages 87-162 are contributed by Lola Badia on *L'obra literària*. In a first subdivision she characterizes Llull's use of literary forms and style by showing how anecdotes (*exemples*) are used for didactic purposes, how realism is avoided in favour of a more timeless metaphysical message, how aesthetic considerations influence form and content, and how (medieval) scientific concepts could be explained in and as literature. Then she reviews Llull's literary masterpieces, especially the immense *Llibre de contemplació en Déu*, the *Llibre del gentil e dels tres savis*, *Blanquerna* and the *Fèlix*. Other works get shorter notices under the headings «Autobiografisme i fragmentació literària» (p. 139ss), «Sermons i tractats de predicació» (p. 148ss), and «La grandesa d'un fantàstic» (p. 155ss).

Bonner writes the final chapter, on the success of Llull's works, from the condemnations in the 14th century to the rediscovery by top Renaissance philosophers, to the editions in the 17th and 18th centuries, and to the romantic apotheosis of Llull as a pan-Catalan national hero. The book concludes with a selective bibliography and a chronology.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

Catalan Writing, 1. Barcelona: Institució de les Lletres Catalanes, 1988. 95 pp.

In the words of Jordi Sarsanedas, Dean of the Institució de les Lletres Catalanes, an organization under the auspices of the Departament de Cultura de la Generalitat de Catalunya and with aid from Centre UNESCO de Catalunya and Centre Català del PEN Club, «*Catalan Writing* was created to appeal to the largest cultural audience possible, with the ambition of making Catalan writers more readily and vividly accessible than ever before» (p. 7), and to enable its readers «To discover personalities of comparable stature in the field of literature» (p. 8) as are other world-renown Catalan artists such as Antoni Gaudí, Joan Miró, Salvador Dalí and Antoni Tàpies.

This first number of *Catalan Writing* is divided into four parts. The first one deals with fiction and highlights the work of Mercè Rodoreda, Pere Calders and Quim Monzó. The second part concentrates on the poets Josep Carner and Narcís Comadira. In dealing with each of these authors the structure is the same: there is either an interview of the author, in the case of Quim Monzó and Narcís Comadira, or a succinct critical analysis of the author and his/her works, in the case of Mercè Rodoreda, Pere Calders and Josep Carner. This is followed by two or three representative works, be they short stories or poems, a chronology, a bibliography and a list of the author's works translated into other languages. In the case of Mercè Rodoreda, the initial essay is provided by Gabriel García Márquez, who gives more of a personal homage than a critical literary evaluation. García Márquez bemoans the fact that the author of *La Plaça del Diamant*, which in his opinion is «the most beautiful novel to have been published in Spain since the Civil War» (p. 11), is so little known, even in Spain. The best critical analysis is written by Àlex Susanna on Josep Carner. It is concise, erudite, informative and enticing.

The third part consists of an overview of books published since 1930, and especially of those published since the Spanish Civil War. There are fifteen brief book reviews which offer either a short poem or a prose excerpt followed by paragraph on the author and his/her work. Among the authors highlighted in this section are Josep Sebastià Pons, Carles Riba, Salvador Espriu, Pere Gimferrer, Joan Perucho, Isabel-Clara Simó, Manuel de Pedrolo.

The fourth and last part, written by Isidor Cònsul, is titled «The literature of 1987: a cause for moderate optimism». This is a very informative essay on the status quo of the world of publishing as it relates to Catalan literature or foreign literature in Catalan translation, on the eternal wrangle of literary awards, on the «paths of narrative, poetry and erudition», and on translations and the need for projection, particularly the need to project Catalan literature outside Catalonia.

Catalan Writing is an elegant journal whose translations are of exceptionally good quality. In fact, the translations by Andrew Langdon-Davies, Sam Abrams and Pearce Hutchinson are so good that one is hard-pressed to find anything that would indicate that these are not texts written in the original language. The page layout is aesthetically pleasing and the printing is only marred by a few unfortunate typographical errors such as «deat» instead of «dead», «oculd» instead of «could», «colsely» instead of «closely», «bulvedards» instead of «bulevards».

MANUEL A. ESTEBAN

CALIFORNIA STATE UNIVERSITY-BAKERSFIELD

Artur Quintana, *El català a l'Aragó*. Barcelona: Curial («La Mata de Jonc»), 1989. 245 pp.

Artur Quintana's latest contribution to the study of the Catalan language and culture of the extreme eastern sector of Aragon might well have been titled *Veus catalanes de la franja d'Aragó* or perhaps *Per a una caracterització de l'Aragó de llengua catalana*, since it consists primarily of selected texts by writers from that little-known and often-forgotten borderland whose total population is roughly equivalent to that of the island of Minorca (60.000 to 70.000). Included as well, however, are excerpts from the works of other authors, among them wellknown philologists, historians, essayists and poets such as Joan Coromines, Manuel Milà i Fontanals, Antoni Rubió i Lluch, Ramon d'Abadal i de Vinyals, Pau Vila, Josep Vallverdú and Jacint Verdaguer. Quintana has already given ample evidence of his expertise in and dedication to the subject matter of *El català a l'Aragó*. Among his previous publications are «Materials per al coneixement de la literatura popular catalana a Aragó», *Miscel·lània Pere Bobigas*, I (Montserrat 1981), 243-265; *La nostra llengua. Gramàtica de la llengua catalana* (Saragossa 1987); «Els parlars del Baix Matarranya», *Miscel·lània Antoni M. Badia i Margarit*, VI (Montserrat 1987), 155-187; and the monograph «El parlar de la Codonyera. Resultats d'unes enquestes», *«Estudis Romànics»*, XVII (1987), 1-253.

The book is divided into eight chapters, each dedicated to a particular theme and containing a variety of materials relevant to the Catalan linguistic territory of Aragon: I, «El Marc Geogràfic» (pp. 9-35); II, «Entre el Mite i la Història» (pp. 37-89); III, «La Llengua» (pp. 91-108); IV, «Pastors i Llauradors» (pp. 109-149); V, «Carboners, Minaires i Gent de Riu» (pp. 151-163); VI, «Els Infants, Cançons, Jocs i Endevalles» (pp. 165-193); VII, «Les Festes i el Pas de l'Any» (pp. 195-216);

viii, «Cançons i Versos» (pp. 217-240). The texts reproduced in these sections generally have been edited so that their orthography conforms to that of modern standard Catalan. Nevertheless, in a few selections the author's original non-standard orthography is retained, as in the case of Joaquim Riu Arbiol's poem «Coples» (p. 23), José María Castro y Calvo's essay «A les Olives» (pp. 124-125), and Joaquim de Carpi's «La Fuguera de Sant Anton» (pp. 197-198). Of particular dialectal interest are the transcriptions of tape-recorded interviews conducted with residents of towns such as la Codonyera, Aler and la Torre de Vil·la.

Although *El català a l'Aragó* represents an interesting and important addition to the heretofore sparse bibliography on the Catalan-speaking region of Aragon, one nonetheless misses an appendix containing a complete or, at least, a representative list of published works on the history, language and culture of this area. Such a feature would significantly enhance the value of the book both as an introduction to the subject and as a reference work.

PHILIP D. RASICO
VANDERBILT UNIVERSITY

Francesc Eiximenis. *Psalterium alias Laudatorium*. Ed. Curt J. Wittlin. Toronto: Pontifical Institute of Mediaeval Studies, 1988.

Following a mandate of the Institut d'Estudis Catalans at the turn of the century, scholars began publishing the Catalan works of medieval authors. However, due to unforeseen circumstances, a major part of Eiximenis's works remain unpublished. Concerned with the lack of editions available of this friar's work, Curt J. Wittlin started in 1980 to publish Eiximenis' treatises, beginning with Frank Naccarato's edition of *Llibre de les dones* (1981). In 1982 he secured a grant from the Canadian government to edit the friar's works, and in 1984, he became part of a team centered at the Col·legi Universitari de Girona, which intends to publish critical editions of all Eiximenis' unedited treatises.

The edition of the *Psalterium alias Laudatorium* is significant because it is the first book-length edition of one of Eiximenis' Latin works (only the second Latin work by Eiximenis published since the fifteenth century), and because it demonstrates Eiximenis' literary talent and ability to write Latin prose. Wittlin solves several problems regarding the *Psalterium alias Laudatorium*, beginning with the work's title, which scholars since the eighteenth century could not agree on. After finding the word «alias» in manuscript v (Biblioteca de la Universitat

de València), he argues that this word formed part of the original title. He also maintains that the *Psalterium Laudatorium* and *Psalmi Paenitentiales* are the same work made public during two or more stages of composition. Another problem he solves concerns the dedication of this work. In manuscript B (Biblioteca de Catalunya), Eiximenis dedicated this book to Bishop Berenguer de Ribalta; however, a few years later he dedicated a manuscript of this same work to Pedro de Luna (Benedict XIII). Wittlin contends that after Bishop Berenguer died, Eiximenis restructured and added new prayers to the *Psalterium*, dedicating it to Benedict XIII when he realized the pope was interested in prayer books.

Wittlin's important introduction takes into account the latest studies and documents on Eiximenis. He also clarifies problems such as Eiximenis's year of birth (ca. 1327) and not 1340, which scholars and national libraries still cite (see copyright page of *Psalterium*), and supplies new information of the friar's formative years. He focuses on the spelling of the author's surname (Eiximenis or Examins) and announces future studies by Jill R. Webster, who favors the form Examins. In addition, Wittlin carefully documents his introduction with the leading studies on Eiximenis' life and works. One study, however, should be included on page 13, referring to Eiximenis' probable influence on Luis Vives' ideas on education and women: «Influyó el *Llibre de les dones* de Francesc Eiximenis (1340?-1409?) en el *De institutione Foeminae Christianae* de Juan Luis Vives?» *Boletín de la Sociedad Castellonense de Cultura* 54 (1978): 145-55. Wittlin explains well the evolution of Eiximenis' thought expressed in the Latin style of the *Psalterium*.

I suggest two small changes in Wittlin's introduction. The great pogrom took place in Catalonia and Valencia between July and August 1391, not in 1392 (p. 9). On p. 14, Wittlin's choice of the word *condoning* the killing of adulterous wives contradicts Eiximenis' intentions and the thesis of the study cited in note 62. On the contrary, Eiximenis' *condemned* the killing of adulterous wives.

Wittlin presents three opinions about Eiximenis which deserve further discussion. He states that Eiximenis dissuaded the royal family from obtaining a bishopric for him. However, this opinion does not take into account the displeasure he expressed in the *Primer* and *Terç del Crestià* and the *Vita Christi*, at the promotion of clerics whose ideas conform to those of their superiors and the abuses involved in securing advanced academic degrees («Las ideas pedagógicas del P. Francesc Eiximenis, O. F. M.» *Perspectivas pedagógicas* 13 [1982]: 333-34). Nor does it explain why Eiximenis would accept ecclesiastical honors while in his eighties. I believe Eiximenis was passed over for ecclesiastical promotion until his last years.

Wittlin writes (p. 14): «The nomination of the Castilian prince Ferdinand of Antequera fit perfectly their (Benedict XIII, Boniface and Vincent Ferrer) uto-

pian hopes for a 'respublica christiana' in a papal monarchy during the last decades of human history. Eiximenis would have been pleased.» It is difficult to predict how a leading figure would react to an historical event after his death or during a different epoch. In addition, one could also argue a case for Eiximenis' selection of Alfons, Count of Denia and Ribagorza and Duke of Gandia, who also was under consideration for the crown of Aragon by the *compro-missaris*. Eiximenis dedicated to Alfons the *Dotzè del Crestià*, one of his most extensive works, which social historians and political scientists consider to be his leading treatise. According to Pedro Catedra (note 37), Alfons valued this work very much, given the urgency with which he had it copied and the expense of copying, rubricating, binding, and transporting it to Denia. Also, a reading of the dedication shows Eiximenis' and the Franciscan order's debt to Alfons and the House of Aragon.

Given his admiration for St. Jerome, it would seem likely that Eiximenis would cite the Vulgate. However, discrepancies abound in the latter's works when we compare the citations he acknowledges with those of extant sources. When he quotes medieval authors, the discrepancies are either due to his citing from memory or quoting lost manuscripts that contain variants not found in extant manuscripts or editions. However, in the case of the Bible, there is a third complication: because no one has identified the Bible Eiximenis used, it is premature to conclude that he paraphrased biblical passages without a detailed study of the Bible or Bibles at his disposal.

For his edition Wittlin selects manuscript C, the most complete, and records variants from manuscripts B and V. As we read through the prayers of the *Psalterium*, we come to know a serene, devout, ascetic author whose style contrasts much with his early Catalan works (e. g., the four volumes of *El Crestià*), characterized by *exempla*, prolixity, and excessive reliance on classical and medieval sources. Wittlin is correct in stating that Eiximenis, in his later years, turned to devotional works and left behind moral treatises based on the scholastic method and medieval writers such as Vincent de Beauvais and John of Salisbury. Therefore his fluid style and originality become obvious when he is unshackled by his need to base his beliefs constantly on Patristic and medieval authors.

Wittlin's carefully prepared his edition with attention to variants. His indexes and glossaries are most useful. Wittlin indexes each prayer according its first line and, in the following section, includes a Concordance of Order of Prayers in the four manuscripts used: C, B, V, Z (Catedral of San Salvador, Zaragoza). He closes the volume with a carefully selected bibliography of modern editions and excerpts from Eiximenis' works to the year 1986.

Wittlin has made a significant contribution to the study of Catalonia's me-

dieval literature and to medieval devotional works. It is my hope that Wittlin and the team of scholars at the Col·legi Universitari de Girona continue to publish editions of Eiximenis' manuscripts and that presses such as the Pontifical Institute of Mediaeval Studies continue to print Eiximenis' Latin works.

DAVID J. VIERA

TENNESSEE TECH UNIVERSITY

Zeitschrift für Katalanistik, vol. 1 (1988), 286 pàgs.

Si sempre és agradable poder ressenyar una revista, no cal dir que ho és molt especialment si es tracta d'una nova revista internacional de catalanística, com és el cas de la *Zeitschrift für Katalanistik*. Aquesta nova publicació, nascuda a Frankfurt am Main mercès —sobretot— a l'entusiasme del professor Tilbert D. Stegmann i que bàsicament utilitza de manera indistinta l'alemany i el català, és editada pel mateix T. D. Stegmann, Axel Schönberger, Inge Mees i Christine Bierbach, es publica sota el patrocini de la Deutsch-Katalanische Gesellschaft (DKG), l'Institut de Llengües i Literatures Romàniques de la Johann Wolfgang Goethe-Universität Frankfurt am Main, el Centre UNESCO de Catalunya i el Departament de Cultura de la Generalitat de Catalunya, i la seva periodicitat és d'un volum cada any.

En aquest primer volum hi trobem un editorial bilingüe del professor Stegmann, on fa la presentació i exposa les esperances i els projectes, i 18 treballs (6 en alemany, 10 en català i 2 en francès). Dietrich Briesemeister hi analitza les relacions entre les cultures alemanya i catalana i Artur Quintana i Tilbert D. Stegmann passen revista als fons catalans en biblioteques de l'àrea lingüística alemanya. Els temes lingüístics són tractats sota diverses òptiques: Joan Martí i Castell analitza els conceptes de "llengua" i "dialecte" a la llum de la sociolingüística, Antoni Paba fa una presentació de l'Alguer i l'alguerès, Antoni M. Badia i Margarit fa una avaluació del II Congrés Internacional de la Llengua Catalana (1986) i Tilbert D. Stegmann tracta de l'ortografia internacional dels noms catalans. La literatura, en aquesta ocasió, compta amb el major nombre de treballs: Armand Llinarès i Rudolf Brummer s'ocupen de Ramon Llull i Francesc Masip del teatre medieval, Albert Barrera i Vidal tracta dels inicis de la Renaixença, Ricard Torrents del *Canigó* verdaguerià i Maria-Lourdes Möller-Soler de *Terra Baixa* d'Àngel Guimerà, Marisa Siguan estudia la recepció d'Henrik Ibsen i Gerhart Hauptmann a la literatura catalana del canvi de segle, i Birgit Wagner dedica el seu treball a *Bearn* de Llorenç Villalonga, Inge Mees i Uta Windsheimer

a *Mirall trencat* de Mercè Rodoreda, Mathilde Bensoussan a *Mecanoscrit del segon origen* de Manuel de Pedrolo, Axel Schönberger a *La Dama de les Boires* de Gabriel Janer Manila, i Miquel Àngel Navarrete i Josep Maria Sala-Valldaura estudien les referències a la literatura clàssica grega en la poesia catalana actual. Tots els treballs duen un petit resum del contingut en una altra llengua. Hi ha també un apartat de recensions i d'informacions com ara les publicacions i activitats catalanístiques als països de llengua alemanya d'aquests darrers anys o les assignatures de temàtica catalana a les universitats i escoles superiors d'aquesta mateixa àrea durant aquest mateix període, etc.

Per a les subscripcions i per a la tramesa de treballs cal adreçar-se a *Zeitschrift für Katalanistik*, c/o Oficina Catalana, Jordanstr. 10, D-6000 Frankfurt am Main 90, República Federal Alemanya.

AUGUST BOVER i FONT

UNIVERSITAT DE BARCELONA