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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

Conrad Kent and Dennis Prindle, *Park Güell*. New York, N.Y.: Princeton Architectural Press, 1993. Illustrated. 223 pp.

Few art critics who have studied Antoni Gaudí's career as an architect and a designer would doubt that Park Güell is one of the undisputed masterpieces of early twentieth-century Europe. Bold, innovative, experimental and visionary, are words that come to mind when first visiting the park. It is hard to classify because there was nothing like it when Gaudí designed it. (There still is nothing like it today; any comparison between Park Güell and Disneyland should be avoided at all costs). Such an original creation deserved a study in depth. *Park Güell* is indeed such a study. It deals with the whole conception of the park, with its roots in Catalan tradition and with the mixture of conservatism and innovation so peculiar to the Catalan architect. Gaudí drew part of his inspiration from archaic and regional sources, and the authors identify and explain the intellectual and social climate that influenced him. Many of the symbols embedded in his project are religious and spiritual, expressed through flowing lines and the «bio-morphic» look that produced the floral tracery of the Art Nouveau. To sum up: a first-rate introduction to Gaudí's masterpiece, and also an excellent exploration of the international and Catalan sources that influenced his fertile imagination.

MANUEL DURAN
YALE UNIVERSITY

Roser Caminals-Heath, *Once Remembered, Twice Lived*, New York: Peter Lang, 1993, 254 pp.

At one point, Francesca, the narrator of this novel, while engaged in an intellectual discussion that moves from lexicology, to literature, to films, to illusion and reality, and to whether God has created us or we have created God, declares: «To me it's not whether human action matter in any transcendental way but whether they have the power to capture our fancy, to intrigue and fascinate us; and I think they only attain this power when the dialectic door-watcher is present» (p. 149). In *Once Remembered, Twice Lived*, Caminals-Heath reproduces human actions that have the power to capture our fancy and recreates characters that intrigue and fascinate us.

This novel covers a time span of seventy-five years, from 1901 to 1976, and traces the story of two Catalan families of stoic shopkeepers and dreamy artists from Barcelona. Caminals-Heath anchors the lives of her characters into their time and place by period details and historical events, the most relevant and consequential of which is the Spanish Civil War. Of the score or so «ghosts» (as the narrator calls her ascendants), that are brought back to life, in this remembrance of things past, the most intriguing and fascinating is Maria. She is exuberant, moody, unconventional. She lives life with great intensity, sleeping during most of the day, staying up until dawn, and capable of drin-

king thirteen bottles of Orange Crush in one seating. She considers men bastards but men are instantly vulnerable to her charm and powers of seduction. Such are her powers of seduction that, while a patient at a mental institution, «Maria had seduced the gardener, a maintenance worker, three patients, the driver of the Coca-Cola truck, two male nurses, and, what was more serious and unprecedented, the psychotherapist specializing in sexual disorders» (p. 132). Her personal tragedy, which unfolds throughout the novel in unchronological fashion, haunts the reader and makes Maria an unforgettable character. Even the narrator realizes that Maria, «a ghost even when she lived, intrigues and eludes me now as she did then. She winks at me with a teasing smile that means, "See if you can figure out who I really was"» (p. 1).

Caminals-Heath's writing is polished, colorful, rich. Her dialogue is crisp, colloquial, engaging. The mood she creates alternates between humor and tragedy, innocence and cynicism, nostalgia and pragmatism, surrealism and realism. What distinguishes this novel from the prototype of the genre to which it belongs is its structure. Caminals-Heath avoids the linear, chronological representation of events in favor of a puzzle-like structure, where scenes are brought to life, so to speak, in defiance of the laws of time and respectful only of the order in which they are recalled by the memory of the narrator. The puzzle does not take its final form and the picture is not fully formed, and thus the lives of the characters and the story of the two families are not complete, until the last of the thirty-five «memories» is relived.

This novel can be and will be enjoyed by any reader. The American reader unfamiliar with Catalonia, its culture, and its people will discover a different, fascinating world. This novel has a particular appeal for those Catalans who have lived through some of the historical periods depicted. For them, once read, this novel allows them to relive part of their common story. This is Roser Caminals-Heath's first novel. It augurs well for her novelistic career.

MANUEL A. ESTEBAN

CALIFORNIA STATE UNIVERSITY, CHICO

Ramon Casteras. *Franklin i Catalunya. Franklin and Catalonia*. Generalitat de Catalunya. Comissió America i Catalunya, 1992. 165 pages.

As the title of the book clearly indicates, this is a bilingual edition, with the English translation done by Jacqueline Hall. The book has three parts. The first, under the title «La projecció de Benjamin Franklin a Catalunya», (pages 11-45), contains the full text of Ramon Casteras' critical analysis of Franklin's presence and influence in Catalonia. This is followed by sixteen pages of useful and often detailed footnotes and a seven-page selected bibliographic guide. There is also a list of books of Franklin published in Catalonia. The third part, under the title «The influence of Benjamin Franklin in Catalonia», repeats the first part in English translation. Sandwiched between these two parts is a facsimile reproduction of Franklin's *The Way to Wealth* in Catalan, pu-

blished in Barcelona in 1868 with the title *Lo cami de la fortuna. Consells breus i senzills pera esser rich*.

The expressed purposes of this book are to commemorate the bicentennial of Franklin's death, «to show that, throughout the 19th century and the first third of the 20th, there were many sectors of Catalan society which took an interest in the United States as a political and economic model» but also «of reviving the relations between Catalonia and the United States, with their realities and their myths; of bringing the history of the United States of America into our universities; of recalling the existence in Catalonia of organizations with clear American influences...» (pp. III-III2).

With such lofty goals in mind, Casteras embarks on an exploration of the nature of the appeal and influence Franklin exercised, particularly, on the bourgeoisie of the 19th century. According to Casteras, even though Franklin's liberalism and puritanism did not mesh naturally with the fundamentalism and authority of the Catholic Church, his emphasis on education, scientific development, determination, prudence, austerity, industriousness, philanthropy, as well as his value of an orderly life along with his notion of the self-made man struck a chord with 19th century Catalonia. Casteras also identifies and evaluates what he calls the two genuinely middle class righteous men: the Franklinian liberal and the Catholic. He also attempts to define what he calls «the Franklinian spirit», an elusive concept at best, and «to find possible parallels which Catalonia established with the United States» (p. 123). This latter effort leads him to detail the presence of Catalans at international exhibitions held in the United States and to identify those Catalans who made fortunes both in Cuba as well as on American soil.

As with everything published by the Generalitat de Catalunya, this is an elegant and useful book. In attempting to do too much in about forty pages, however, Casteras ends up losing his sense of purpose and direction. His arguments lack focus. His digressions are at times only remotely connected to his thesis. Long lists of names and references often clutter the text making the reading somewhat tortuous. Nor is it very clear who the intended audience is. Certainly, this book cannot be for popular consumption for anyone with less than a significant knowledge of the historical context against which Casteras places Franklin's influence. These readers will have a difficult time navigating through a sea of unfamiliar names, titles, and other erudite references.

MANUEL A. ESTEBAN
CALIFORNIA STATE UNIVERSITY, CHICO

Joan Ramon Resina, editor, *Mythopoesis: Literatura, totalidad, ideología*. Barcelona: Anthropos, 1992, 308 pp.

Mythopoesis: Literatura, totalidad, ideología is dedicated to the distinguished medievalist and comparatist Joseph J. Duggan and consists of a preliminary study by the editor, a tribute to Duggan, and thirteen essays. Five sec-

tions of the book are likely to be of particular interest to readers of *Catalan Review*. The first is Joan Ramon Resina's introductory «Teoría y práctica del mito». It provides an excellent critical overview of twentieth-century myth theory, with special emphasis upon the work of Ernst Cassirer, Mircea Eliade, Joseph Campbell, Northrop Frye, Claude Lévi-Strauss, Roland Barthes, Leszek Kolakowski, Hans Blumenberg, and Hermann Broch. Resina explores the relationship between *mythos* and *logos*, points to the conscious utilization and exploitation of myth in the realm of popular culture, and summarizes the focus of the volume: «el análisis de la dialéctica entre la función paradigmática del mito... y la función desestabilizadora que irrumpe en el mito cuando su pura narratividad, transformada por la presión teleológica del proyecto racionalista... es reintegrada a las condiciones institucionales sobre las que incidían los contenidos míticos» (33). He situates the essays of the collection «en el momento de la crítica particular de mitos literarios, consciente de que el trabajo desmitificador de instituciones literarias concretas constituye la única posibilidad de acceso a una nueva determinación cultural sobriamente distanciada de la nostalgia por la totalidad a que nos dirige el mito» (34-35).

The point of departure for Joan J. Gilabert's study is the conviction that literature cannot be divorced from its historical context. In «El mito burgués y la literatura catalana de fin de siglo» he examines the role of the bourgeoisie in turn-of-the-century Catalan nationalism and some of its attendant myths as expressed in the fiction of Narcís Oller, «el novelista típico y tópicos del pensamiento burgués catalán» (172). Oller, like Galdós, attempts to explain what was a key era in the ideological evolution of Catalan nationalism and dramatizes in *Vilaniu* and *La febre d'or* the vast optimism and self-confidence of the bourgeoisie but also its insecurity in the face of social unrest and its eventual turn from liberalism to conservatism. Class loyalty prevails over nationalist mythology.

In «El demonio en el cuerpo: alegoría en Eugeni d'Ors», Mary Ann Newman applies Angus Fletcher's work on allegory to *La ben plantada* and reads the 1911 novel as an intent to create in the figure of Teresa a magical protagonist who is an image of unchanging purity and classical harmony linked to a mythical Catalan past. Newman suggests that as an allegorical narration *La ben plantada* forms part of a novelistic current in Catalunya that responds to a situation of historical dispersion and is evident in the popularity of the *novela negra* (Fuster, Oliver, Torrent), science fiction (Pedrolo), and books by Trabal and Monzó.

«Sobre mitologías (a propósito de los "novísimos")» is a fascinating analysis of cultural history. Enric Bou draws attention to the appearance in the 1960s of a new sensibility that exploits an alternative mythology created and disseminated by the mass media. He shows how the early writing of several of the *novísimos*, such as Terenci Moix and Pere Gimferrer, reflects the transition from an oral or written tradition to a civilization dominated by the audiovisual. Films, detective fiction, pop songs, and the comics are the source of new myths that displace classical ones; soccer players and movie stars become the cultural icons of a consumer society. The emergence of these new,

international mythologies constitutes not only an artistic watershed but also signals that the relationship between individuals and their world has changed.

«El dilema de la modernidad: ¿historia o mito?» is more theoretical and wide-ranging than the previous essays. Resina discusses contrasts between history and myth, with its tendency toward universalization and circularity, and between television and the cinema, which differ in their treatment of narrative, space, and time. This is a thoughtful and stimulating meditation upon the role of myth and myth-making in the modern world.

KATHLEEN M. GLENN
WAKE FOREST UNIVERSITY

François Delpech. *Histoire et légende. Essai sur la genèse d'un thème épique aragonais*. Textes et Documents du «Centre de Recherche sur l'Espagne des xvi^e et xvii^e Siècles», 3. Paris: Publications de la Sorbonne, Presses de la Sorbonne Nouvelle, 1993.

This engaging and informative study of the narrative variations on a significant medieval and Renaissance theme—the conception and birth of James I, the Conqueror—offers a notable analysis of the relationship between history and legend. An intricate textual and oral tradition, spanning several centuries, is the setting for what can only be called the historiographic mythogenesis of the figure of James I. Addressing first of all what he calls the «founding texts» of this thematic complex, Delpech demonstrates the intimate correlation, in each specific version, of social milieu to literary composition. His study is valuable for its insight into literary and folkloric traditions of the era before the existence of a unified Spanish nation state, when Aragon was still an independent kingdom whose close ties with Languedoc were an intrinsic element of the political and cultural milieu of southwestern Europe.

Delpech's copiously annotated commentary on the chronicles of James himself, as well as those of Desclot and Muntaner (ed. Soldevilla, *Les quatre grans Cròniques*, Barcelona: 1971), is an indispensable supplement to these masterpieces of medieval Catalanian prose. In them we see a development of the basic story centering on the circumstances of James's birth. A constant interaction between the parochial on the one hand, the universalist on the other, induces a highly mutable treatment of essentially the same story materials. An estranged couple, Peter II of Aragon and Marie of Montpellier, are briefly reunited under peculiar circumstances. From this fleeting reunion is born the future James the Conqueror. Delpech guides us through the somewhat dry narration in the chronicle of James (in which his father, separated from his mother, is persuaded by a prominent noble to attempt reconciliation), through the novelistic embellishments of Desclot (focusing on the elaborate ruse of substituting queen for noble mistress), culminating in the highly ornate story-telling of Muntaner (incorporating elements of

previous versions to compose a "communal saga" [41] involving the complicity of the queen and of Montepellier's oligarchy, and asserting miraculous intervention in favor of Marie and her son).

Later developments in the legend are multiple, amounting, in one direction, to an historiographic succession to the earlier chronicles, and, in another, to a multi-generic literary posterity. The historical tendency is represented by the history of Bernat Boades and, most prominently, by Zurita's massive *Anales de la Corona de Aragón*. The first, notes Delpech, participates in the fabulous aspect of earlier renderings; the second, more critical in spirit, discounts the supernatural and ideological element in favor of an objective relation of events. However, the inclusion of the tale of Marie's covert replacement of her rival, in addition to an adroit compression of events, makes for a discrete integration of the legend's «essential element» (53).

The saga's subsequent literary manifestations confirm this essential element's narrative appeal. Intermediary between the chronistic heritage and later fictional, poetic, and theatrical adaptations is the chapter devoted to the tale in Pedro Mexía's *Silva de varia lección*. Mexía's exemplum is apparently imitated by Bandello, who acclimates the story to the manner of Italian *novellieri*, and by Timoneda's *romance* on the conception and birth of James the Conqueror, which reduces the personal and risqué elements in favor of political motivation and conventional morality. Lope de Vega's *La reina doña María* transcends the merely historiographic and anecdotal, as the great playwright, departing from history and exploiting the story's dramatic potential, makes the king's mistress the initiator of the substitution plot, while converting the king himself into the author of the legendary assassination attempt on his own infant son (69). In his *El perfecto caballero* Guillén de Castro, surpassing Lope in his baroque departure from the anecdotal, introduces the character of the mistress's brother. In love with the queen, this personage replaces the king at the crucial moment, subsequently murdering the royal cuckold while usurping throne and queen. Like de Castro, Calderón, in his *Gustos y disgustos son no más que imaginación*, ignores the miraculous birth of the future monarch in favor of the sentimental plot elements. In his hands the story's adulterous king comes to see the error of his ways and to effect reconciliation with his spouse. The discovery is enacted through a tangled comedy of errors, involving multiple substitutions, misunderstandings, and cases of mistaken identity.

The various adaptations of the legend, notes Delpech, reflect ideological shifts, especially in the tendency to minimize or suppress the theme of messianic birth while simultaneously highlighting that of surreptitious exchange. Situating these thematic transformations in the context of one of the principal features of social modernity, he suggests, very plausibly, that one might even speak of a kind of archaic feminism. Pervaded, to be sure, with obsolete aristocratic and dynastic elements, this feminism nonetheless subverts the notion of Marie as the mere producer of royal heirs and affords, instead, a model of marriage as a personal relationship (as opposed to an inter-clanic alliance), thus as «une structure de sociabilité stable et fondamentale» (79).

This socio-historical insight prepares the way for a highly nuanced discussion of the ideological variations presented by the basic plot elements in the varied circumstances of their reception and utilization. Such variations are not attributable merely to geographic context, but rather to a contrast of «socio-political systems», of «models of society», within the same Mediterranean civilization (89). On the one hand, the divergence originates in the agenda of the increasingly centralizing French and Aragonese nation states, intent on assimilation of specific local polities, and on the eventual eradication of the very notion of regional autonomy. On the other, we see, paradoxically, and at the very core of the monarchist scenario, an exaltation of the communal and the provincial. This results, as Delpech very clearly and convincingly argues, in a «permanent tension» in treatments of this legendary material, perhaps even especially in those versions identifying with the «*praxis* bourgeoise» of the «*république seigneuriale*» as represented by Montpellier (but also as variously implied, in both positive and negative terms, in Golden Age adaptations). In his chapter devoted to ideological transformations, Delpech provides a perceptive and eloquent explication of this «dialectic... of integration and expulsion» (96) that converts treatments of this theme into a veritable literary topos (93-105).

Concluding with a very detailed chapter on folkloric correlatives, mythic sources, and ritual aspects of the legend (the handling of the virtually hagiographic treatments of Marie is one of the monograph's most evocative points), Delpech's monograph accomplishes that rarest of scholarly exploits: while providing a meticulously comprehensive treatment of a specific yet complex problem, it expresses its many intuitions and observations in forceful and clear language. Its inclusion of several extensive indexes (of historical and literary personages, toponyms, and themes and principal works referred to) completes a project as lucid in its conception as it is articulate in its execution. This book merits a place in the essential bibliography of late-medieval and early-modern literary history.

MICHAEL HARNEY

UNIVERSITY OF TEXAS AT AUSTIN

Dominique de Courcelles *La parole risquée de Raymond Lulle: entre le judaïsme, le christianisme et l'islam*. Paris: Librairie Philosophique J. Vrin, 1993. 192 pgs.

L'estudi de Dominique de Courcelles no pot ésser classificat dins del conjunt d'estudis històrics i filosòfics que intenten definir les influències de pensament que Llull experimentà, o el contexte sociològic i psicològic de la seva vida, o la procedència lingüística dels mots emprats per l'autor mallorquí. Com ella ben clarament expressa a l'inici del seu assaig, el que el seu estudi proposa és una lectura dinàmica, existencial, d'aquells textos on Ramon Llull parla d'ell mateix i revela les principals conviccions de la seva existència (p. 9).

Per tal de dur a terme aquesta proposta l'autora inicia una anàlisi minuciosa de passatges molt específics de dues obres de Llull, *Vita coetanea beati Raymundi Lulli* i *Llibre del gentil e dels tres savis*, cercant de demostrar que el procés de conversió de Ramon i la formulació del seu pensament es fonamenten en el coneixement teològic i metafísic de la literatura hebrea i en l'apropiació d'estratègies interpretatives talmúdiques i midràshiques. Segons Courcelles, les actituds específicament jueves envers la Bíblia i la paraula divina podien oferir al cristianisme una gran riquesa teològica i espiritual i la possibilitat d'una conversió interior renovadora. Llull ho descobrí ben aviat i se'n aprofità.

El llibre consta d'un prefaci a manera de justificació metodològica, una introducció històrica, tres capítols principals i una conclusió. La introducció fa un breu repàs de la situació social i política dels regnes d'Aragó i Mallorca a l'època de Llull, fent especial esment als grans corrents ideològics imperants i a la proliferació de debats religiosos entre teòlegs cristians, jueus i musulmans durant el segle XIII, el més famós dels quals enfrontà el dominicà convers Pau amb el rabí de Girona, Moses ben Nahman a Barcelona l'any 1263. Aquest esdeveniment històric serà connectat més endavant, concretament al capítol III, amb l'obra lul·liana *Llibre del gentil i dels tres savis*, en Llull crea un debat fictici entre les tres grans religions que conviuen a la Península Ibèrica durant l'Edat Mitjana: el judaisme, el cristianisme i l'Islam.

El primer capítol, «La parole de Raymond Lulle, au risque du savoir et de la folie» analitza el pas d'una escriptura mundana i cortesana a una escriptura religiosa o «parole de verité» en l'obra de Llull. La conversió literària de Llull, paral·lela a la seva conversió espiritual, no es fonamenta només en un canvi genèric o temàtic sinó també en un canvi lingüístic. Aquest capítol estudia la significació d'aquest canvi. L'interès de Llull en convertir els infidels el porta a apropar-se a les cultures religioses jueva i musulmana però aquest apropament és, fins a cert punt, subversiu, ja que admet l'existència de «l'altre», de l'enemic. Courcelles es demana si Llull, tot utilitzant la llengua àrab per tal de convèncer els musulmans i admetent així una possibilitat diferent d'entendre i parlar de Déu, no està, de fet, allunyant-se de la percepció del món reconeguda per l'Església (p. 48). La resta del capítol es dedica a analitzar com l'ús i la traducció (*translatio*) dels textos àrabs per part de Llull exclou qualsevol possibilitat de considerar herètica la seva obra, però demostra també la relació admirativa de Llull envers els autors jueus i musulmans en una època històrica dominada per inquisidors terriblement preocupats per la integritat dogmàtica de l'Església.

El segon capítol, «L'écriture de la vie», es fonamenta en la idea de Michel Zink que el segle XIII constitueix un període que dona un sentit nou al paper del subjecte dins l'obra i, per tant, crea una nova concepció de les formes literàries (p. 81). Courcelles analitza la *Vita coetanea beati Raymundi Lulli* per arribar a un coneixement de la personalitat de Llull basant-se en la representació textual de la seva persona literària. Aquest exercici demostra que el text escrit s'ofereix a una pràctica intel·lectual: invita al lector a reflexionar juntament amb l'autor sobre la composició textual. Al lector li cal interpretar, obrir el text (82). Aquesta dinàmica entre el text i el lector d'alguna manera

exemplifica també el diàleg de Llull amb els jueus i els musulmans que s'investiga amb detall al tercer capítol.

«*Le mundus imaginalis* de Raymond dans le *Livre du gentil et des trois sages*: illumination, sollicitude, retrait» és el darrer capítol. Courcelles pren com a punt de partida de la lectura del *Llibre del gentil i dels tres savis* una metàfora ja anunciada al capítol II: el camí, el viatge en direcció a Déu, a la veritat. De fet, la visualització del camí és l'esdeveniment inicial del discurs narratiu de Llull a questa obra: el gentil està perdut i troba un camí que el mena cap als tres savis. El diàleg entre els tres savis representa una possibilitat de conciliació, un viatge conjunt envers la transcendència i el coneixement diví. Mitjançant el reconeixement de l'«alteritat» de l'altre, és a dir, del jueu i del musulmà, la consciència pot reconèixer i aocstar-se a l'Altre.

Courcelles conclou el seu suggeridor estudi remarcant que la intel·ligència de Llull consistí en transmetre a tots els cristians una paraula nova i lliure a través del seu propi procés d'escriptura i d'un complex i subtil diàleg entre els textos de totes les tradicions religioses (p. 188).

La proposta interpretativa de Dominique de Courcelles és, per tant, innovadora, atractiva i molt a *propos* tractant-se de l'estudi de l'obra d'un personatge enigmàtic i poc convencional com Llull. Ara bé, en certes ocasions, la crítica sembla ignorar les seves pròpies propostes. Es troba a faltar a l'estudi el diàleg amb altres aportacions crítiques sobre l'obra de Ramon Llull, especialment al tercer capítol, on no trobem mencions d'altres interpretacions de l'obra de Llull contràries a la interpretació de Courcelles, com ara la de Lola Badia a «Poesia i Art al *Llibre del Gentil* de Ramon Llull». Igualment al tercer capítol trobem una inexactitud cronològica que novament demostra la manca de diàleg entre Courcelles i d'altres crítics de Llull. Courcelles sosté que el *Llibre de Contemplació* fou escrit després del *Llibre del Gentil* al voltant de 1271-1273 (p. 122). Bonner i Badia, en canvi, consideren que el *Llibre del Gentil* fou escrit entre 1274 i 1283, després de la redacció del *Llibre de Contemplació*.² Certament, la datació de les obres de Llull és sempre problemàtica i la discussió sobre el tema resta oberta però Courcelles no fa cap comentari sobre la discrepància entre la seva datació i la datació de Bonner i Badia.

Un altre problema amb el qual es troba el lector d'aquest estudi és la inconsistència pel que fa al mètode de documentació de les fonts. En molts casos se cita un text sense especificar la pàgina (pp. 62, 71, 83, 131, 139...). A més, quan cita dels texts originals de Llull s'hi refereix en francès (*Livre de Contemplation, Vie de Raymond, Livre du Gentil et des trois sages*) però no ens dóna la informació bibliogràfica fins molt més endavant. Per exemple, en el cas de la *Vita coetanea* no especifica quina traducció utilitza fins a la meitat del llibre (p. 78) tot i que en reproduïx paràgrafs sencers des del començament.

¹ *Reduccions*, 25 (1984): 87-96. Reimprès a *Teoria i pràctica de la literatura en Ramon Llull* Barcelona: Quaderns Crema, 1992, 19-29.

² Anthony Bonner *Selected Works of Ramon Llull* 2 vol. Princeton: Princeton University Press, 1985; i Lola Badia *Teoria i pràctica de la literatura en Ramon Llull* Barcelona: Quaderns Crema, 1992.

ment de l'assaig. L'absència d'una bibliografia completa al final del llibre encara dificulta més la tasca del lector però d'aquest problema, evidentment, no en té la culpa Courcelles sinó la casa editorial. Malgrat això, s'ha de reconèixer que la presentació del llibre és molt acurada.

M'agradaria acabar, doncs, ressaltant que el mèrit de Dominique de Courcelles és que, sense apartar-se de la tradició medieval que tan bé coneixia l'autor mallorquí, ens presenta Ramon Llull des d'una perspectiva moderna, remarcant la seva marginalitat i originalitat, mentre encoratja el lector a dialogar amb els textos de Llull i a arriscar-se a conèixer millor el «foll de Déu». La lectura del llibre de Courcelles és tan fascinant com els textos de Llull.

MONTSERRAT PIERA
TEMPLE UNIVERSITY

Isabel-Clara Simó, *A Corpse of One's Own*, trans. Patricia Hart (New York: Peter Lang, 1993), 167 pp.

After a decade and a half of intense detective novel writing in Catalonia, the variations on the literary formula would seem to have been exhausted or at least to require a reevaluation. This was recognized even much earlier by the more astute writers, who turned to the parodic mode (Eduardo Mendoza), explored the genre's mediating myths and illusory power (Jaume Fuster), or pushed it to its limits through a single minded emphasis on the brutality relished by many of its readers (Andreu Martín), while others realized that the lode was running out and announced an end to its exploitation (Manuel Vázquez Montalbán).¹ All of these authors were conscious of their status as late comers, but were also aware of the privilege of reviving a genre that had been virtually abandoned by Catalan writers for almost forty years. Following the success of these and other «pioneers» like Manuel de Pedrolo, a great number of authors in the eighties tried their hand at the detective novel—some in their first published work. This profusion accelerated the exhaustion of the genre, which was becoming an epigonal affair by the end of the decade.

When Isabel-Clara Simó, an experienced writer, published *Una ombra fosca, com un núvol de tempesta* (*A Corpse of One's Own*) in 1991 the difficulty of finding a space of one's own in the detective mode was substantial, as is apparent in the construction of her mystery with formulaic materials recognizable from earlier novels. The overall formula runs somewhat like this: highly placed executives run illegal operations in connection with an international organization which calls the shots and dictates the behavior of its members (cf. Vázquez Montalbán, *La soledad del manager*). When one or more of

¹ Interview with Manuel Vázquez Montalbán, in Patricia Hart, *The Spanish Sleuth. The Detective in Spanish Fiction* (Cranbury, N.J.: Associated University Presses, 1987), 98.

those in the lower echelons are murdered, an honest policeman in tune with the new democratic order of the Spanish state seeks to expose the crime and those responsible. Soon he discovers, however, that the structure of public life (politicians, judges, the police force) is complicitous in the crime and deters his investigation to the point of threatening his life. Ultimately, the investigation leads to the victimization of the truth seeker and the realization that the truth will not be publicly known (cf. Andreu Martí, *Barcelona connection*).

Both the «mystery» and the «thriller» aspects of Simó's novel are thus *dejà vu* even if they include a political extension in the form of an indictment of dictatorial regimes in the Third World and their First World guarantors. But repetition and the fulfilment of expectations is the norm in detective fiction, as it is in popular culture in general, which strives to satisfy an overwhelming concern for stability in its implied public, while simultaneously appearing to threaten that stability through an element of surprise, often in the form of a variation on a theme. Isabel-Clara Simó is no exception to this procedure, but her emphasis lies elsewhere. Like others before her, she employs the detective novel for a purpose that transcends the formula of detection—in her case the illustration of feminist tenets. Such use must be counted among the strategies for revitalizing a genre whose heyday is long past (and for benefiting from its lingering popularity), but also and more decisively, it brings in to play the violence which is emblematic of the genre for the purpose of articulating a moral worldview in conformity with a pre-empted ideological standpoint. In other words: the distribution and regulation of violence is narratively organized according to categories of brutalization and victimization which derive from a social ideology that is originally independent from the literary form. Such dependence on a prior hermeneutic is typical of the genre but needs to be constantly recalled in order to counter the genre's inherent claim to a realistic epistemology. The strategic employment of the genre's means to define the province of the human is the rule, for example, in the entire Carvalho series of Manuel Vázquez Montalbán, as well as in Maria Antonia Oliver's *Estudi en lila*, one of Simó's precedents in feminist detective fiction. That this strategy functions as a self-regulating interpretive device and to a certain extent pre-identifies its public is suggested by the fact that out of a plethora of Catalan detective novels—some of which, like those by Manuel de Pedroló, have some claim to the status of modern popular classics—Simó's novel is one of the only two that have been translated into English. The other one is Maria Antonia Oliver's aforementioned *Estudi en lila* (*Study in Lilac*), a work that codifies social reality by allocating guilt and retribution according to a feminist grammar of motives.

This imbalance in the translation of Catalan detective novels in favor of fairly unrepresentative works (works that have not thus far attained the popularity associated with genre literature) is really the effect of the scarcity of genuine interest in Catalan literature in the American academia (not to mention the popular market) outside the circuit of very limited special interests which tend to reduce the scope of this literature even further. The narrow fringe available for Catalan literature in the United States today can be seen in the case at hand. Simó's book appears in a marginal press outside the ordinary

commercial network, and though subsidized by the Catalan Government (through the Institut de les Lletres Catalanes) in lieu of a publisher willing to risk the publication cost, it is sold at a prohibitive price, thus ensuring that acquisitions will be largely limited to libraries with pre-recession budgets or willing to bypass other priorities. Propitious, however, is the English version of Simó's novel, which has benefited from Patricia Hart's long-standing interest in Catalan detective fiction. It may be added that it is this knowledge of the field that best reveals the factors behind the decision to translate this particular work rather than one more readily associated with the genre's two decades long popularity. In her foreword to the translation, Hart, who is not only an expert on Catalan detective fiction but is personally acquainted with several of its more representative authors, leaves no doubt that it is the perceived programmatic values that lend special interest to this work and that it is through those values and the representational strategies developed to accommodate them that the novel ought to be read.

It seems appropriate, therefore, to read *A Corpse of One's Own* in its interplay between feminism, understood as a movement with a claim to a specific social epistemology, and the limiting conditions of a popular medium like the detective novel. It can be immediately observed that Simó skilfully avoids various pitfalls of popular feminism insofar as she ironizes some of its ideologically crasser positions by playing them against more complex psychological description. While the plot is often in danger of succumbing to feminist caricature, its very exaggerations reveal a rhetorical distance which opens up the possibility of self-irony and deeper understanding. As the novel begins, the author wastes no time in drawing a picture of downright «male domination» and gathering justification for female resentment and revenge. Sara's husband, Oscar, is physically repugnant, morally mediocre, secretive, insensitive, and sexually impotent to boot. For a long time Sara finds solace only in the solidarity of other women who meet to criticize their husbands. But this solidarity soon develops into an induction to murder the hated husband, an act which Sara considers morally acceptable, even a «right», but cannot execute for lack of daring. Ironically, the murder occurs, although Oscar dies by someone else's hand even as Sara finds herself wishing his death. Act and intention are separated by a gulf of motivations and social sub- and superordinations. But when Sara is led into the perils of investigation by the need to discover the origin of the fortune that falls to her through her husband's death, she seems impelled by the need to extricate her conscience from a blemish which no one else perceives. And when she renounces the fortune left behind by her husband, even though an audit has officially established its legality, and pushes on her search for the truth, she is in the grip of a passion for innocence and detachment.

This restless search for a freedom beyond the freedom that she has attained through Oscar's death and her economic liberation can be explained, psychologically, as a need to disengage her earlier resentment from the actual murder, a murder in which she was circumstantially uninvolved but longingly complicitous. Here lies one of Simó's psychological insights. Sara's self-confidence and capacity to act grows in relation to her «discovery» and

alienation of the evil to which she was unconsciously connected through her hated husband. That self-confidence and activism are boosted by the money into which she has come so unexpectedly, a money that every social agency conspires to make her retain. With it she experiences the sweets of power, and how easy it is, through its possession, «to shut anyone's mouth, to bend people to her will, to dress however she wanted, and to say whatever came into her head to anyone at all». Power «to be extravagant and immoral» (71). But as she realizes, the power attainable within a corrupt social system comes with strings attached to her conscience. It means adopting cynicism as a permanent character trait, accepting the «truth» that social agencies will tolerate, and glossing over the violence that underlies any gain, including the gains of «equality», in a system that leaves room for complicit privilege only. Thus Sara is forced to choose between a truth which cannot be socially mediated and a share in the pleasures of objective power, the only power as far as society is concerned—a society, it should be noted, which in the novel is thoroughly administrated by men. Sara only attains full autonomy when she completely detaches herself from her dependence and intuitive guilt not only by disposing of the tainted money but more decisively through her victimization, which does not occur, it should be stressed, as a result of her demand for a niche in the structure of power but as the consequence of her insistence in revealing the subtext to the fraudulence that is the source of that power. Her death, which for all the images of physical violence intrinsic to the genre's convention really stands for social death, clinches the author's argument that passionate honesty and the moral upperhand exist in a non-place (one that may be real enough), not in the recreation of the strategies of power no matter who wields it and no matter who enjoys its undeniable ego-strengthening effects, a troubling insight for those who take a dualistic view of the matter and divide power into good (that which can be pressed into service by oneself and those in one's camp) and bad (that which resists appropriation).

It is up to the reader to decide whether the principle of evil and the victimizing «male world» are one and the same thing. The criminals are certainly all men, while the women are merely satellites of the organization, living in its shadow while safely ignorant of the criminal implications of their bosses' and husbands' activities. But Simó casts some doubt on this simplifying scheme. Sara's justification of her husband's murder resonates later in the novel when the lawyer Longpré also justifies Oscar's murder out of a sense of «right», even if his sense is different from Sara's. The relativization of righteousness over an absolute corpse problematizes some of the givens that contribute to the initial simplification of sentiments. These sentiments then appear as Simó's version of the false leads which writers of detective fiction often plant to mislead unwary readers. The irony that undermines ideological expectations is paralleled by that which plagues generic ones. First of all, Simó explodes the (in Catalan and Spanish detective fiction) well-established convention of the private detective as the only credible mediator of truth in a society whose police force is corrupt or inefficient. When Sara proposes hiring a private eye to circumvent the police and get to the bottom of the case, Carles, the honest police inspector, jumps at her: «Are you crazy? What's wrong

with you? In the first place, there isn't one, not one», he underlined, «who doesn't work with us» (90). She also deflates the image of the pedantic detective who stands up to his wealthy clients in culinary refinement and knowledge of superior vintages (a quip at Vázquez Montalbán's popular gourmet-detective Carvalho). When asked which is the best champagne, Carles asserts that it is Cristal by Roederer, but later acknowledges that he has never tasted it; he simply repeated Truman Capote's praise of this brand.

The chauvinistic tirades (*de rigueur* in feminist fiction) on the part of the friendly police inspector—the point being that *even* likeable men are incurable chauvinists—are caricatural to the point of parody, and they appear obtrusively in chapter six, long after the character has been introduced, as if only at this late stage the author had remembered that she was supposed to codify the ideological conventions. It is possible however to detect a certain tongue-in-cheek posture, a ludic employment of these conventions, which suggests that the postponement of the explicit denunciation of male behavioral patterns is deliberate, something that may be given its due only after the more serious business of getting the novel on its feet is taken care of. This sense of priority would accord with Sara's own when she tries to postpone Vera's irrepressible zest for feminist plaint: «When you've told me everything», Sara spoke through clenched teeth, and with a look that revealed that she was on the point of strangling the other, «we can spend a whole evening discussing the sociological and communicational comportment of the occidental male, and the terrible inheritance from Leviticus that they drag around with them. A whole day. A complete week. If you want, we can dedicate our lives to it. But, for the love of God, finish telling me this story, or I'm going to have a nervous breakdown and start running down pedestrians!» (141). She does not run down pedestrians but does commit a moving violation, and then (living up to the masculinist cliché of a female driver) she lies to the male police officer to extricate herself from the fine.

In all of this Simó's sense of humor is evident, but a finer irony runs through the novel. It turns up, for example, in Sara's ascription of her unacceptable thoughts about her husband when she catches herself judging people of a lower class. She tells herself that those thoughts are really Oscar's, but the fact is that she is the one thinking them. This subtler irony turns up also in Carles's projection of the mother image onto the childless Sara, while Vera, on the contrary, rejects Sara's «maternalism» impatiently. Should this be interpreted as an attitudinal difference traceable to gender constructs? It remains, in any case, the clue to the triangular relation. Vera and Sara build a friendship on the basis of female companionship, while Carles's emotions toward Sara never cease to be filial. He is attracted to her because he perceives in her personality a rare innocence and purity, and when he offends her he does so, as she realizes, out of a sense of not measuring up to her expectations. In the end Sara resolves the issue of her relation to her younger friends by making both of them her inheritors, a form of motherly protection which neither confirms nor renounces the interplay of subjective projections. And her death resolves in turn the nature of their emotions beyond the self- and socially imposed alienating attitudes. The finer irony lies precisely in the de-

monstration of the vacuity of psycho-social categories, which disintegrate under the pressure of unyielding reality. Sara's death, a loss which cannot be morally surmounted or sentimentally made up for because it was inscribed from the beginning in the unworldly idealism that made her lovely in her friends's eyes, melts Carles's masculine toughness in a flood of emotion even as it shakes Vera from the depth of her being, her female resentment swept away by her recognition, in the utterness of bereavement, of «the warm, vital, familiar, and close voice of Carles Domènec» (166).

A Corpse of One's Own has been elegantly and faithfully rendered into English by Patricia Hart, whose flair for the appropriate and timely colloquialism succeeds in capturing the popular, down-to-earth language of the original. The translator's choice of a non-literal title is of course suggestive of one of the foundational classics of feminist literature, and aims to establish Isabel-Clara Simó's novel within this doctrinal purview. Considering Simó's awareness of ambiguities and potential inversions, it is questionable that the author intended this definitional specification, but the retitling is suggestive nonetheless in light of the thematic ironies discussed above. The novel's protagonist travels the distance from potential killer to victim. Since the fulfillment of either role would entitle her to «a corpse of [her] own», the demand implied in the reminiscence of Virginia Woolf's title suggests the ironic doublings and reversals of victimism when it turns into righteousness. There are, after all, two corpses in the novel, and the path from one to the other is laid by narrative decisions between two or more possible plots, decisions which also determine the values assigned respectively to the corpses. A consciousness of the possible turning points and a playful if unobtrusive manipulation of the prefabricated effects that the use of a popular formula forces on literary works point to an insight that allows Isabel-Clara Simó to escape the limitations of doctrinaire moralizing by taking advantage of its inherent ambiguities.

JOAN RAMON RESINA

STATE UNIVERSITY OF NEW YORK AT STONY BROOK

Manuel Duran and William Kluback, *Reason in Exile: Essays on Catalan Philosophers*, New York, Peter Lang, 1994, 104 pp.

This slim volume examines the life and thought of eight Catalan philosophers, forced into exile by the Spanish Civil War. Between a historical introduction and a critical conclusion, the authors, Manuel Duran of Yale University and William Kluback of the City University of New York, present expository essays on Jaume Serra Hùnter, Joaquim Xirau, Josep Ferrater Mora, Lluís Recaséns-Siches, Joan Roura-Parella, Eduard Nicol, Ramon Xirau and Manuel Duran. Ramon Xirau is a second-generation philosopher, the son of Joaquim Xirau; Manuel Duran has reluctantly agreed, according to the Introduction, to play a dual role as author and subject.

The book does not try to paint an exhaustive picture of Catalan philosophy. Its main goal is to introduce to the English-speaking public the writers under consideration, and to describe in accessible terms their most significant contributions to the discipline. This goal has been achieved, although with uneven success: not all passages are equally accessible, and some thinkers have been studied in detail, while others have been granted a somewhat perfunctory treatment.

For example, the chapter on Lluís Recaséns-Siches deals with only one aspect of his philosophy of law: the opposition of the «logic of the reasonable» to the «logic of the rational». The rest of the article is a collection of biographical and historical data with little or no relevance to Recaséns's conceptual system. His authoritative work in the field of sociology is duly noted, but no attempt is made to portray or even sketch his sociological theories.

Joan Roura-Parella fares no better. He draws less than five pages, mostly devoted to biography. The only sample of his philosophical output is a series of quotations from an item of general interest that he published in an American collegiate magazine. His formal canon is not discussed or analyzed.

The six other writers are represented at greater length. The theme of love as the foundation of ontology and axiology is treated fully, though not very clearly, in the chapter on Joaquim Xirau, together with his concepts of dialectical integration and universal transcendence. There are two essays on Josep Ferrater Mora: the first one deals essentially with his theory of being and meaning and his elucidation of parable and paradox; the second one studies his views on the practical life and his search for a new type of ethics. Jaume Serra Húnter's main concern, to reconcile scientific and spiritual values, is placed in its proper framework; Eduard Nicol's phenomenology of expression and situational psychology are incorporated into his later formulation of a philosophy of science. The segment on Ramon Xirau illustrates his insights into analytical thought and the ontology of poetic language, and the last chapter, on Manuel Duran, reflects his ideas about cosmic order and chaos.

Even these well-covered areas are not without omissions, both technical and substantive. The essay on Joaquim Xirau makes no mention of his philosophical and pedagogical relationship with Krausism and the *Institución Libre de Enseñanza*, a vital link that Xirau himself valued highly, as attested by his well-known book on Manuel Bartolomé Cossío. (Cossío and the *Institución* do receive a measure of credit in the biography of Roura-Parella). The second article on Josep Ferrater Mora is signed by Priscilla Cohn, who was Ferrater's wife and the co-author of one of his books. Her contribution to this volume, however, is not acknowledged anywhere, not in the title, or in the Introduction, or in the table of contents, or in the concluding remarks. This is, at best, unusual. The study of Jaume Serra Húnter and his eclectic option might have profited from a comparison with other syncretists, like Pierre Teilhard de Chardin. Finally, the section on Eduard Nicol manages to leave out the name of José Ortega y Gasset, which had appeared briefly in connection with Ferrater Mora and Recaséns-Siches. We know that Nicol tried to distance himself from Ortega's orbit, but the influence of the latter upon the former, especially in the realm of philosophical anthropology, is un-

deniable. In both the Catalan and the Castilian contexts, exile notwithstanding, Ortega's presence remained constant and dominant for a number of years.

Unfortunately, omissions are not the only flaw marring this useful book. We also have to contend with bursts of inordinate and irrelevant praise, and with an occasional sacrifice of historical accuracy to political rhetoric. For instance, the Introduction states, referring to the Catalan philosophers in exile, that «they, more than any other group, bridged Europe to the new world». This unsupported claim cannot be taken seriously, when one remembers that the group in question numbered no more than a dozen people, a mere drop in the flood of westbound European intellectuals. A similar oversimplification appears in the Conclusion, where we read that «two great migrations occurred in our age: the German and the Catalan». In a century of massive *Völkerwanderung*, this sounds rather quaint, though at least it does recognize the importance of the Germans.

In spite of these and other shortcomings, *Reason in Exile* fills a void that had been gaping for quite some time. Beyond the limits of the Hispanic world, historians of contemporary philosophy have consistently ignored the existence of these thinkers. English-speaking scholars have been particularly uninformed about a movement that already spans three generations. With this book, Duran and Kluback have initiated, or so we hope, a task of rediscovery that, properly directed and enlarged, can only benefit the cause of Catalan, Spanish and universal culture.

ROBERTO RUIZ
HARVARD UNIVERSITY

Francesc Eiximenis, *Prosa*. Eds. Xavier Renedo and Sergi Gascon. Barcelona: Teide, 1993.

A sizable portion of Eiximenis' works exists only in medieval manuscripts and incunabula. However, a project begun at the Col·legi Universitari de Girona has as its aim the publication of all this author's unpublished major works. The Comissió Editora de les Obres de Francesc Eiximenis has already published the second part of the *Dotzè del Crestià* and a *Studia bibliographica*.

A major promoter of the project, Lola Badia, is spearheading the editions just mentioned and, in addition, has been directing dissertations consisting of editions of Eiximenis' works not published since the sixteenth century. Two scholars, who are writing dissertations on Eiximenis, have begun editing works or lengthy sections of treatises by Eiximenis; Xavier Renedo has worked on the «Tractat de Luxúria» (*Terç del Crestià*), and Sergi Gascon is editing the (*Llibre dels àngels*). The two have also collaborated on an anthology for the collection «Tria de clàssics». Unlike previous anthologies, which concentrate on socio-political beliefs, customs, stories and

fables, or on only one work by Eiximenis (e.g., *Crestià*), the authors of *Prosa* include several major themes, each of which encompasses a number of secondary themes (Christianity, Christian society, education, economics, virtues and vices). The anthologized excerpts are preceded by an introduction in which the editors specify the major trends of Eiximenis's works and include a biography of this author. In this introduction, the editors insist on the role of the Franciscans, particularly of Eiximenis, in instructing the non-university educated literate, who read the vernacular but not Latin. The editors' biography of Eiximenis is brief but accurate. In their «Nota sobre l'edició», they reveal the sources of anthologized passages. These sources include critical editions by Donna Rogers and Alba Sabaté (*Dotzè*), Pilar Gispert (*Primer*), Renedo (*Terç*), and Gascon (*Angels*), texts that will appear later in the aforementioned *Obres de Francesc Eiximenis*, some of which form part of dissertations.

The layout and attention to detail throughout the book are among the salient qualities of this anthology. The editors and illustrators selected illustrations, mostly miniatures or woodcuts, from medieval manuscripts or early printed editions that graphically show the themes and motifs Eiximenis discussed in his works. Also, each page of the anthology contains two columns, the original text in late-medieval manuscript characters and a modernized version in modern elite typescript. In the right hand margins, the editors place their footnotes (usually explanatory notes) in the same fashion as readers wrote their *glossae* on manuscripts or early editions. In short, they have produced an attractive edition which even those who are not specialized in medieval studies can understand and appreciate. As I read the selections in the anthology, I have some ideas Eiximenis expressed which previous anthologies or studies on Eiximenis either rarely or never mention: good appears more attractive when contrasted with evil; people must be taught and tested within the city and, conversely, there were fewer temptations and «remedis» against sin in rural areas; the tyrant disapproved of having educated men in his company; nuns kept dogs for company; a husband needs to spend time away from his wife and from crowds; men should dedicate themselves to different disciplines of study at different times during their lives; chivalry benefits its practitioner as well as society.

In all, the method of selection and the excerpts chosen add to the value of this anthology, which is within the grasp of all readers of Catalan.

DAVID J. VIERA
TENNESSEE TECH UNIVERSITY

Sant Vicent Ferrer. *Sermons*. Tria de Clàssics 7. Barcelona: Teide, 1993. 147 pp.

The 1993 publication in Spain of two anthologies of Vincent Ferrer's sermons indicates a renewed interest in his vernacular preaching.

Xavier Renedo and Lluís Cabré contributed to the collection *Tria de Clàssics* by compiling fragments of St. Vincent's sermons. They chose to include fragments rather than entire sermons in order to highlight important characteristics and themes of Vincent Ferrer's Catalan preaching.

In the selection of sermons, the editors chose fragments from Josep Sanchis Sivera's *Quaresma de sant Vicent Ferrer* (Barcelona: Institució Patxot, 1929) and the six volumes that Sanchis Sivera and later Gret Schib published in collection B of *Els Nostres Clàssics*. In order to reach a larger public, they modernized the language of the excerpts slightly («retocats en uns pocs casos») when archaic words and structures appeared in the medieval manuscripts. However, the compilers have reproduced, alongside the modernized version, the original version in typescript that imitates the fourteenth- and fifteenth-century handwriting of the scribes, thus allowing medievalists or those interested in the original language easy access to the late medieval Catalan.

Renedo and Cabré skillfully and conscientiously chose specific sermons that illustrate significant themes, motifs, and techniques in St. Vincent's ideas on the art of preaching, characteristics of a good preacher, the technique of the sermon, and the importance of the Bible as a fundamental text for the preacher. In these sermons St. Vincent epitomized Christ as the exemplary preacher; also, the Dominicans are viewed as superior to all other religious orders, except the Apostles of Christ. He also reiterated a Dominican ideal, the belief in the need for study in order to preach.

The editors further anthologize the Dominican preacher's two leading types of sermons: liturgical and hagiographic. They include sermons on the mysteries (original sin, Trinity, Incarnation, Redemption, Transubstantiation), birth and sorrows of Christ, commandments, sacraments (baptism, communion), confession, and cardinal sins. Among the hagiographic sermons, the reader can find homilies on the legend of St. George and the dragon; St. John the Baptist's death; a sermon on St. Jerome, which the editors included entirely to show the three-part structure of St. Vincent's homilies.

The editors also included other common themes and motifs of Vincent Ferrer's homilies: the coming of the Antichrist (unabridged to indicate its tripartite division); theory of pain; torments of Purgatory and hell; Final Judgment; virtues and vices, including the use of cosmetics and lavish dress, blasphemy, and miserliness; abortion, skepticism, and superstition. In addition, St. Vincent taught his audience which prayers the Christian should know, how to pray, the significance of the Sign of the Cross, the superiority of faith over reason, and the transmission of original sin. And, in order to make his sermons more attractive and relevant to his listeners, he used similes, *exempla*, fables, miracles of Mary, and gave a medieval ambient to biblical accounts and themes. In short, the selection of fragments is certainly representative of the mayor facets of St. Vincent's preaching in Catalan.

Renedo and Cabré prefaced their edition with an introduction, which they divide into three parts: preaching in the late Middle Ages, St. Vincent's sermons, and the character and purpose of their anthology. The selected bibliography that follows the introduction contains the leading studies on St. Vincent's Catalan sermons. The section on the character of late medieval ser-

mons is brief, concise, and especially informative. The authors of the preface insist on the importance of Christianity in molding European thought: the sermon as a means of spreading basic Catholic beliefs and specifically as a guide to good moral conduct. They also point out that the sermon became an essential part of daily life in the late medieval Christian community, the factors that contributed to the need for the Catholic Church to insist on preaching for laypersons, the characteristics of a good sermonic technique, and the importance of manuals and source books at the preachers' disposal.

The compliers' brief life of St. Vincent is accurate. They also underline important facts and qualities of his Catalan sermons: their transmission via two stenographers («reportadors»), who, as St. Vincent preached, alternately transcribed the homilies, which were later revised by amanuenses; the mandates that marginal groups, especially Jews and Christians, attend his sermons, etc.

The edition is well prepared (I have found only two typographical errors in the modernized version). In view of the above, I recommend this anthology for medieval scholars and students who read Catalan. Given the careful selection, the comprehensive introduction, and the modernized version of the sermons, even those readers of Catalan whose interests lie in areas other than the Middle Ages should find this anthology easy to read and informative.

DAVID J. VIERA
TENNESSEE TECH UNIVERSITY

Institut Universitari de Filologia Valenciana, *CAPLLETRA. Revista de Filologia*. Vols. 1-15, Valencia-Barcelona: IUFV i Abadia de Montserrat, 1986-1994.

Foreign catalanists have always had a tendency to concentrate their studies on Barcelona, paying only cursory attention to the Balearic Islands and the region of Valencia. It is true that those secondary cultural centers of the Països Catalans have not made a great effort at announcing their academic achievements internationally. The philological journal *CAPLLETRA* was started in 1986 by professor Antoni Ferrando from the Institut Universitari de Filologia Valenciana in order to give scholars from Valencian universities a wider audience and to divulge research on Valencian literary, philological and linguistic topics. Now that fifteen issues of *CAPLLETRA* have appeared, easily available through the publishing house of Montserrat, co-editor since vol. 4, it can be stated that the journal has fulfilled its mandate. Space does not permit me to mention here more than just a few of the articles printed since 1986. I regret that the selection is likely to be biased by my own preferences.

Vol. 1, 1986, 115 pages (nine articles and five reviews). Joan Fuster presents in *Decadència i castellanització* (29-36) several well formulated insights, for instance that «Els sermons de Roís de Corella "sonaven bé", i resultarien poc intel·ligibles. En castellà, més tard, els sermons continuaven "sonant". Era una forma de teatre». Jaume Riera i Sans shows in *La invenció literària de*

sant Pere Pasqual (45-60) that the Old-Catalan translations of *La destrucció de Jerusalem*, the *Llibre de Gamaliel*, the *Llibre del bisbe de Jaén*, among others, have been attributed to a non-existing «bishop and martyr from Valencia» by a friar of the Mercedarian Order in 1629. Emili Casanova presents in *Els estudis filològics universitaris al País Valencià*, 89-96, three dozen MA and PhD theses on Catalan philology completed at Valentian universities between 1982 and 1986, providing a service which, regretfully, the journal has not repeated since.

Vol. 2, 1987, 155 pages (nine articles, six reviews). Lola Badia, in *De la «reverenda letradura» en el Curial e Güelfa* (5-18), exemplifies the author's knowledge of Roman classics, especially Virgil. Ricard Morant and Manuel Pérez Saldanya (now head of the Department of Catalan at the University of Valencia) write *Sobre la negació en català* (65-87). Albert Rossich treats his favorite topic, *La poesia eròtica del barroc* (89-99).

Vol. 3, Fall 1988, 145 pages (eleven articles, three reviews). Lluís Columba Batlle edits twenty-nine *Apostegmes de les «Vitas Patrum» catalanes* (5-21). Xavier Gómez, in *Curial e Güelfa, petges mitològiques* (41-63), lists and identifies quotations made in the novel. Rosanna Cantavella presents an anthology of misogynous or enlightened medieval statements in *Lectura i cultura de la dona de l'Edat Mitjana: Opinions d'autors en català* (109-118).

Vol. 4, Spring 1988, 181 pages (eight articles). Volume dedicated to studies about the Valentian «Renaixença». Contributors, such as Vicent Simbor, Ricard Blasco, Enric Balaguer, Eduard Verger, Vicent Salvador, Antoni Ferrando and Emili Casanova, show from different angles that the (failed) Renaissance in Valencia had not begun with Teodor Llorente, who was influenced by Barcelonese romantics, but had earlier, autochthonous, roots.

Vol. 5, Fall 1988, 131 pages (seven articles). The volume opens with a detailed paper by Josep Trench and A. Canellas sobre *La cultura dels escribes i notaris de la Corona d'Aragó* (5-38). Then Father Josep Massot offers a survey on *La poesia popular i la Renaixença* (51-71). Santi Cortés and Anna Catalunya deal with the unsavory topic of the *Poesia franquista valenciana* (109-121).

Vol. 6, Spring 1989, 211 pages (twelve articles). This volume is dedicated to historical linguistics. Emili Casanova, the coordinator, also contributed two articles: on p. 7-20 he presents a survey of *Gramàtica històrica catalana*; p. 117-121 he describes *L'evolució T'> L/L/LL en català*. Eduard Blasco Ferrer demonstrates the various philological and linguistic methods used in the past and today (37-69). Brauli Montoya transcribes three non-literary Mallorcan texts to demonstrate the difficulties in discovering the pronunciation behind the spelling (71-88). Philip Rasico discusses on p. 95-106 the devoicing of sibilants in certain regions of Valencia under Aragonese-Castilian influence (cf. his MLA conference presentation *The Formation of Valencian «Apitxat»*, Hispanic Review 57, 1989, 457-475). Other articles have self-explanatory titles: Josep Moran, *Notes sobre la confluència de V i B en català* (107-116); Lluís Gimeno Betí, *L'elisió de la /R/ final de mot en tortosí meridional*, (123-140); Vicent Cabanes, *Us de les preposicions «a/en» davant els noms propis de lloc* (141-169); Jordi Colomina, *Dos vocabularis d'oficis valencians del segle XVII: G. Tarraça i V. Exulvé* (179-208).

Vol. 7, Fall 1989, 159 pages. Seven articles, coordinated by Vicent Salvador, concerning Discourse Analysis. In addition, we find an interview with Dominique Mainqueneau (73-81), and an annotated bibliography (143-155).

Vol. 9, Fall 1990, 227 pages (nine articles). Monographic volume, edited by Miquel Nicolàs, on Language and literature of the period of the «Decadència». Josep Romeu i Figueras edits and studies sixteenth century texts based on the saying «Mal aja qui en dones fia» (13-33). Albert Rossich presents a survey of Catalan literature between the baroque and Romanticism (35-57). Kenneth Brown and Vicent Escartí publish, with an introduction, *Alguns poemes catalans en un manuscrit de Don Francesc de la Torre i Sebil* (59-117). Other contributions deal with the genre of the «col·loquis», the grammarian Vicent Salvà, the history of orthography, Rossellonese theatre, and Mistral's influence on Teodor Llorente.

Vol. 10, Spring 1991, 153 pages. Ten papers dedicated to Valentian post-war literature, coordinated by Ferran Carbó. Writers and topics discussed are: Xavier Casp, Vicent Andrés Estellés, the «Almanaque de Las Provincias», novels between 1939 and 1972, Jordi Valor, the anthology of short stories edited in 1958 by Joan Fuster, the 1962 anthology *Poetes universitaris valencians*, and the poet Domènec Canet.

Vol. 11-12, Fall 1991 Spring 1992, 162 and 138 pages. Proceedins of the Symposium on «One Hundred and Fifty Years of Valentian Philology (1800-1950)», held in March 1991 at the University of Alacant, edited by Jordi Colomina. A total of eleven papers. The first, by Joan Solà (15-34), is a preview of his *opus magnum*, the *Història de la lingüística catalana*, compiled with the help of Pere Macet. August Rafanell discusses the Valentian «llemosinisme» at the end of the nineteenth century (35-50). Lluís Alpera compares the ideologies of last century's Valentian lexicographers (57-67). Joan Veny shows how Palmireno's *Vocabulario* from 1569 influenced later Catalan philologists (69-90). Antoni Picazo describes the manuscript of a Valentian-Castilian dictionary by Tomàs Font i Piris (91-121). Josep Martines analyses an equally unpublished bilingual dictionary by Josep Pla i Costa (123-145). Jordi Colomina evaluates Joaquim Martí i Gadea as a folklorist and dialectologist.

In the second volume of the conference proceedings, Joan Rafael Ramos summarizes the ideas of the Valentian grammarian Josep Nebot (11-32), Vicent Simbor describes the ideological evolution of Father Lluís Fullana (33-57), Antoni Ferrando places Manuel Sanchis Guarner's *Gramàtica Valenciana* in its historical context (59-121), and Germà Colon studies the loanwords *alçaprem* and *vaivé*, combinations of two imperatives, a construction not used in Catalan (123-136).

Vol. 13 and 15, Fall 1992 and Fall 1993, 188 and 213 pages. Two volumes dedicated to mediæval literature, coordinated by Albert Hauf. The first volume has been reserved for young scholars to present results of their doctoral studies. Most announce their recent or forthcoming critical editions of important texts: Albert Soler Llull's *Llibre d'Amic e Amat* (13-22), Josep Ysern the *Recull d'eximilis* (31-52), Antoni Alomar the Catalan version of Vegetius' *Epitoma rei militaris* (53-70), Lluís Cabré Pere March's *noves rimades* (71-83), Jaume Turró Romeu Llull's verses (85-97), Xavier Renedo Puig Eiximenis' *Terç*,

with ideas on kissing which he compares to the ones Martorell had (99-115), Tomàs Martínez the Catalan translation of Seneca's *Tragèdies*, as exposed by Nicolas Trevet (117-133), Lluís Polanco Joan Esteve's *Liber elegantiarum*, a source of which he describes here (135-173). A splendid volume!

The second volume with medieval studies includes papers by four members of an interdepartmental Valentian research team. Antoni Ferrando studies the label «valenciana prosa» and concludes that it was not used by fifteenth century writers themselves to name their peculiar syle (11-30). Francisco Gimeno studies the manuscript of the anonymous *Curial e Güelfa* and finds no reasons to doubt its medieval origin (75-87, with photos). Albert Hauf, in a star performance, transcribes the *Descriptio obsidionis Rhodiae* by Guillaume Caoursin and prints in black letters all the phrases excerpted and translated in Joan Esteve's *Liber elegantiarum* (89-125). Tomàs Martínez, in yet another masterpiece, shows that Antoni Canals used classical sources only for old-fashioned moralistic purposes, not because he had been touched by the new ideology of Humanism (181-210). Other contributions to the volume: Vicent Josep Escartí transcribes the Chronicles of Joan I, Martí I, and Ferran I found in MS BUUV 212 (31-48); Jaume Chiner copies the testament of Aldonça Corella, which shows that her son Joan Roís de Corella was born on the 28th of September 1435 (49-61); Jesús Villalmanzo presents evidence that the poet Jordi de Sant Jordi died in Barcelona between the 12th and the 15th of June 1424 (63-73); Agustín Rubio Vela asks if the professional scribes of Valencia's town Council had a similar influence on regional prose styles as had the Royal Chancellery in Barcelona (127-161, with documents).

Vol. 14, Spring 1993, 214 pages (twelve articles). Monographic volume, edited by Ramon Rosselló and Vicent Simbor, on Catalan theatre since the War. A first series of contributions describe the situation in Catalonia, in València and in Mallorca. Other articles are dedicated to Brossa, Oliver, Espriu, Pedroló, Vilallonga, Calders, Benet and Sirena.

CAPLETRA is an excellent journal. Its general editor, Antoni Ferrando, and the coordinators of the monographic issues, have to be congratulated for a job well done. The institutions which provide funding for this project deserve our gratitude. We wish CAPLETRA many more years of international success.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

Antoni Ferrando and Miquel Nicolás, *Panorama d'història de la llengua*, Valencia: Tàndem, 1993 (Bases de dades, 3) 221 pp.

The post-1975 normalization of higher education in the Catalanophone regions of Spain has led to much increased enrollments in university courses on the history of the Catalan language. The need for textbooks became acute, especially since the two traditional grammars by Antoni Badia i Margarit

(*Gramàtica històrica catalana*, Barcelona: Noguer, 1951, reed. València: Tres i Quatre, 1981; a new version is in progress) or by Francesc de B. Moll (*Gramàtica històrica catalana*, Madrid: Gredos, 1952, reed. València: University, 1991) no longer seemed to satisfy a younger generation of professors and students, ill at ease with any book which presupposes a knowledge of Latin. However, I wonder if students found their «needs» better served by the more modern generative approach, such as is taken by Carles Duarte and Àlex Alsina in their *Gramàtica històrica del català* (Barcelona: Curial, 1984, 3 vol.). Duarte had already written a *Síntesi d'història de la llengua catalana* (Barcelona: La magrana, 1981), together with Maria-Àngels Massip. Massip then collaborated with Lluís Cabruja and Pere Casanellas in a *Història de la llengua catalana. Síntesi, textos i exercicis* (Barcelona: Columna, 1987, reed. 1993). Their book is of a rather introductory nature, but it is complete in all respects. Josep M. Nadal's and Modest Prat's *Història de la llengua catalana* was a more ambitious project, but it remained a torso with vol. 1, *Dels inicis al segle XV* (Barcelona: Edicions 62, 1982; reed. 1983). Pere Marcet i Salom's *Història de la llengua catalana* (Barcelona: Teide 1987, 2 vol.) covers all centuries, but is not very inspiring. Finally, Manuel Sanchis Guarnier limited his *Aproximació a la història de la llengua catalana* (Barcelona: Salvat, 1980) to the periods of *Creixença i esplendor*. He dedicated his book «Als (seus) deixebles valencians, que hauran de prosseguir la dura tasca».

His students have now fulfilled Sanchis' wish, adding a strong competitor to the market of university manuals for courses in Catalan language history. Ferrando's and Nicolás' *Panorama d'història de la llengua* surprises by its fresh approach to external linguistic history, combining a modern sociolinguistic perspective with traditional cultural, historical, philological and literary interests. The book is much more than a summary of previous research. It presents the essential points in well balanced proportions with evident pedagogical skill. The mayor phonetic changes are explained, the basic historical dates given, some maps elaborated and a few textual extracts transcribed, all in a very intelligent way which will stimulate the teacher and animate the reader. But the book, which could be the basis for a one-semester or a full-year course, does not attempt to do everything. Instructors will have to make sure students understand key terms, not always defined or signalled by the use of italics (*koiné*, *iod*, the sign *o*, etc.). They should insist that students track down complete bibliographical references for works mentioned. Even better: as an assignment, students should get those books from a library, take them to class and show their fellow students the passages alluded to in the *Panorama*. Two examples: «les reivindicacions de l'idioma... (en) les *Instruccions per a l'ensenyança dels minyons* de Baldiri Reixach», without footnote or entry in the bibliography).

The proof of a university textbook is, obviously, in its use in the classroom. Certain instructors might prefer a manual which offers footnotes and a full bibliography, lengthy extracts from key texts, and a complete set of exercises (with answers in the back). Others might be delighted that Ferrando-Nicolás left the challenge to choose examples and prepare questions to them, while offering to the students a basic text which does not have to be explained

and «improved upon» in class. That the manual follows the standardized Valencian variety of Catalan (*la sena*, special forms of the subjunctive and of inchoative verbs, synthetic preterits, demonstratives, etc.) should not limit the use of this book to Valencia. The authors did not take advantage of their work to respond to pressures of local—and hopefully passing—linguistic disputes. (For instance, they do not waste much space to «proof» the linguistic unity of the three Catalanophone regions). I noted about two dozen printing errors, easy to correct in a second edition. More difficult to detect is the mistaken date *c1250* for the Catalan version of the *Legenda aurea* (p. 65): *c1260* is the date of the Latin original, the translation is *c1280*.

To describe Ferrando's and Nicolás' *Panorama d'història de la llengua* in a nutshell, I would use the terms: intelligent, well balanced, captivating, useful, a pleasure to read and to use with students.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

Josep M. Solà-Solà, editor, *Tirant lo Blanc: Text and Context. Proceedings of the Second Catalan Symposium*. Catalan Studies, 11. New York, Bern, etc.: Peter Lang, 1993, 216 p.

One year after the quincentenary of the publication of Joanot Martorell's masterpiece *Tirant lo Blanc* (Valencia 1490), Prof. em. Solà-Solà organized at the Catholic University in Washington the Second Catalan Symposium to celebrate this event. The *Proceedings* also wish to remember Father Pere Masdevall, who passed away in 1991, leaving his library to the Center for Catalan Studies.

The volume, which shows on its cover the boundaries of the Països Catalans, is well produced. That there are three styles of end or footnotes, and that optical scanning of the originals has led to a few a's in place of s's or e's, will distract few readers. The ten papers published, most of which by authors well-known to members of the NACS, complement each other nicely, but some materials can also be found elsewhere.

The first, article, Patricia J. BOEHNE's *Lovesickness as Contagion: Guy and Tirant* (5-18), is a case in point. It is the English version, devoid of footnotes and quotations, of her contribution to the *Homenatge a Josep Roca-Pons* (Jane White Albrecht et al., ed., Montserrat-Indiana, 1991, p. 111-125). She concludes that «*Tirant lo Blanc* illustrates the influence of more than one version of *Gy of Warwick*». (See also chaps. 6-8 in her *The Renaissance Catalan Novel*, TWAS 812, Boston 1989).

Peter COCOZZELLA, «*Roques*» and *Pageantry: «Artifici» as a Function of Joanot Martorell's Dramatic Art* (19-37), is highly original and stimulating. With a skilled eye for the theatrical in the novel, Cocozzella shows how the frequent depictions of stage-worthy actions give the reader a heightened experience. They constitute the metaphysical link between the potential and the ac-

tual, the «caso normativo» and the «caso concreto», to use terms applied by Antonio Prieto to the *Servo libre de amor*.

Manuel DURÁN, «*Tirant lo Blanc*» and *Some Modern Theories on the Novel* (39-69), is the volume's longest, but also richest, chapter. Applying various criteria to evaluate the readers' reception of Martorell's book, Durán reopens the question if it really is the first truly modern novel. Showing how the author has mastered the art of separating words from things, and the art of making the reader feel a participant in the world of the fictitious characters, Durán reaffirms that the *Tirant* is «worthy of ranking with the great novels of all centuries».

Robert J. GONZÁLEZ-CASANOVAS, *History as Myth in Muntaner's and Martorell's Story of (Re) Conquest* (71-91), makes interesting comparisons of historical and literary authority, and of politics and poetics. His perception, however, that both authors «hope to secure a place in their nation's annals and to influence the present actions of the ruling classes of monarchs, knights, and citizens», seems to me somewhat overwrought.

Suzanne S. HINTZ has cooperated with Josep SOLA-SOLÉ in compiling the *Tirant*-bibliography which was distributed free of charge in 1991 by the Barcelonense bookstore Puvill (*Campo Abierto* 2.7); it is brought up-to-date on p. 181-201 of this volume. Until the publication of the analytical bibliography promised by Rosanna Cantavella and Rafael Beltrán, this will remain the most complete guide to editions, translations and secondary literature. In her paper *Scholarship on «Tirant lo Blanc»* (93-105), HINTZ points out that Riquer has refuted his theory of a progressively growing intervention of Galba in Martorell's novel (see his *Aproximació al Tirant*, Barcelona: Quaderns Crema, 1990; or *Tirant lo Blanc, novela de historia y de ficción*, Barcelona: Sirmio, 1992), but adds her observation that the author's voice changes from that of an «omniscient narrator» to one of a witness interacting with his readers (*Vejam!*), and finally to the one of a writer-compiler who often refers to the text itself (*Ací fa lo llibre un incident*). This «daring change in narrator's voice» makes her conclude that «Galba must have had more than an editing role in the creation of this text in its final form».

Pp. 107-148 of the volume are identical to the introduction to C. Ray La FONTAINE's complete translation of the *Tirant*, published by Peter Lang in 1993, p. 1-31. Josep M. SOLA-SOLÉ describes how he discovered La Fontaine's doctoral thesis; the translator then offers a plot-outline of the novel.

Kathleen McNERNEY is well-known for her critical study «*Tirant lo Blanc*» *Revisited*, Detroit 1983, which deserves to be reprinted. In her contribution to this volume, entitled «*e solaçant de coses de plaer*» (149-163), she shows how Martorell, while continuing medieval misogyny, has succeeded in creating female characters who are «active, funny, powerful, complex, positive and beautiful».

Charles J. MERRILL, *Reading «Tirant lo Blanc» as Medieval Romance* (165-179), reminds us that, as in any medieval book, we should search for an anagogical meaning also in the *Tirant*. Just like Percival, Bors and Galahad, Tirant too should have seen the purpose of his life in «treballar en viure bé a servir Déu» (chap. 328) — as he did in Africa, but not at the Byzantine court.

Merrill has already shown at the 1987 NACS Colloquium (*Errant el blanc: El fi de Tirant*, Montserrat 1988, p. 155-162) that our hero, being unduly interested in wordly fame and his deified mistress, missed the goal—the *blanc*—of a true christian's life.

Antoni TORRES-ALCALÀ, author of *El realismo de «Tirant lo Blanc» y su influencia en el «Quijote»* (Barcelona 1979), explains in *«Tirant lo Blanc»: Between the Spirit and the Flesh* (203-212) how Martorell avoids direct erotic references, but is a master of equivocal visual insinuations, as when he juxtaposes the statue of the «donzella tota d'or (que) tenia les mans baixes en dret de natura», and the one of the «bisbe (que) tnie les mans plegades devers lo cel» in chap. 55.

For decades, it was Ramon Llull who got many a North-American scholar interested in Catalan culture. Rosenthal's abridged version of the *Tirant*, a bestseller in 1984, and now La Fontaine's complete translation, are adding a second entry point to Catalan studies for anglophones, this one for students of literary theory and of comparative literature. Recent translations of the *Tirant* into eight other modern languages could lead to a truly international community of «tirantistes», no less busy and enthusiastic than «cervantistas». This volume of *Proceedings* from the Second Catalan Symposium at the Catholic University shows that American scholars are taking the lead.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

Deutsch-Katalanische Gesellschaft, *Zeitschrift für Katalanistik - Revista d'Estudis Catalans*, vol. 1-7, 1988-1994 (and continuing).

Catalan Review has committed itself to report regularly on publications sponsored by European catalanist organizations, the far away «sisters», so to speak, of our NACS. The Deutsch-Katalanische Gesellschaft (DKG), founded in 1983, is one of the most active of these associations. It now counts six-hundred members! It maintains, in Frankfurt, an impressive academic library with Catalan texts and a busy information center about Catalonia for the general public. (See the *Memòria de l'Oficina Catalana de Frankfurt am Main: anys 1991 i 1992*, compiled by F. Ferrando). It promotes and organizes many cultural events, with participants from all Catalan regions, in addition to yearly learned conferences. In its frequent news bulletin, *Mitteilungen der D-K G.*, it reviews these events, announces upcoming ones, and offers all kinds of other information, such as listing German catalanist doctoral theses in progress. In the fall of 1994 it hosted the Tenth International Colloquium for Catalan Language and Literatur of the «mother» organization, the AILLC.

In 1988, the Deutsch-Katalanische Gesellschaft started publishing a year-book, the *Zeitschrift für Katalanistik - Revista d'Estudis Catalans*, relying on start-up funds from the company Hoechst Ibèrica, the UNESCO-Center in Barcelona, and the Generalitat de Catalunya. Each volume lists a team of edi-

tors, but on all seven issues published so far we find the names of Tilbert Stegmann, Christine Bierbach and Axel Schönberger. (This last volunteer prepares photo-ready copy of the journal, with the highest professional standards). An average volume has between 250 and 300 pages, presents about ten learned articles and ten bookreviews, and informs on upcoming courses with Catalan topics at German speaking universities.

In what follows we will mention only some of the articles published in the first six volumes of the ZfK, while giving more details about the most recent issue.

Vol. 1, from 1988, offers articles on historical cultural contacts between Catalonia and Germany (Briesemeister), on the *Renaixança* (Barrera i Vidal), on Ibsen and Hauptmann in Catalonia (Siguán), and on the writers Lluís Verdagué, Guimerà, Rodoreda, Villalonga, Janer Manila, and Pedroló.

Vol. 2, from 1989, groups together four sociolinguistic papers by Gabriele Berkenbusch (Catalan in Barcelonese schools around the turn of the century; see her book from 1988), Christine Bierbach (Catalans and immigrants in 1980), Jenny Brumme (sociolinguistic aspects of the lexical modernisation of Catalan; see her thesis from 1985), and Hans-Ingo Radatz (the sibilant articles on Mallorca). Other contributions concern Eiximenis, the Festa d'Elx, Hug V of Empúries, Miquel Àngel Riera, and Father Burns.

Vol. 3, from 1990, prints articles on the Old-Catalan Boethius, Vicent Ferrer, Arthurian themes in medieval Catalan literature, the philologist Bernard Schädel, the correspondance between Karl Vossler and Carles Riba, and on catalanism and feminism in pre-1930 Barcelona.

Vol. 4, from 1991, contains a record 334 pages. Two scholars have been given much more than the usual space: Christine Bierbach, who presents the results of her sociolinguistic research in the Barcelonese suburb of Can Porta (79-158), and Axel Schönberger, who writes—with a profusion of footnotes—on love in *Tirant* and *Curial i Güelfa* (174-248). Other contributors discuss Catalan culture in Germany, problems of minority languages, Catalan orthography, Covarrubias, multilingual infants, Salvat-Papasseit, and Catalans in Cuba.

Vol. 5, from 1992, with only 240 pages, has articles about medieval theatre, the Old-Catalan version of Boccaccio's *Decameron*, Quim Monzó, arabisms in Catalan (by R. Kiesler, 79-105), spelling problems in 1796 (by R. Kai-luweit, 107-136), unstressed third-person pronouns in Valencian, and Antoni Pous.

Vol. 6, from 1993, opens with an essay by Joaquim Molas on the literary avantguard (9-36). Other articles concern modern Mallorcan prose, Antoni M. Alcover, the Old-Catalan version of Ovid's *Metamorphoses*, linguistic secessionism in Valencia, social reform of the working class in turn of the century Barcelona, and the traditional cork industry in the province of Girona.

Finally we come to vol. 7, from 1994. It was actually released already at the end of 1993 and offers only 188 pages. The editing team obviously had to gain time to prepare the international colloquium of the AILLC! It presents six articles and eleven bookreviews, followed by a list of courses for catalanophiles at German speaking universities. K.-J. Nagel analyses from a socio-

political perspective the catalanist movement between 1898 and 1939 (9-36; his 798 page book from 1991 about this topic is reviewed on p. 132-136). G. Calaforra criticises the counterproductive use of the *argumentum ex auctoritate* in attempts to «prove» the linguistic unity of all Catalan dialects (37-56; Brigitte Schlieben-Lange adds a comment on p. 57-61). Peter Cocozzella, in *La «Passió» catalana del segle XIV: estudi preliminar d'un poema inèdit*, compares an «embrionic» version with 666 lines preserved in Paris with the 2458 line text transcribed by Father Segura from a now lost manuscript (63-92). F. Carbó surveys the postwar theatre in Valencia (93-116), and E.J. Nogueras and Lourdes Sánchez discuss translations from Kavafis into Catalan —by Carles Riba, the creative poet— and into Spanish —by J. M. Álvarez, the self-restrained philologist (117-129).

The *Catalan Review* wishes the *Zeitschrift für Katalanistik* and its energetic editorial team most cordially *per molts anys!*.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN