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REVIEWS

CRAMERI, Kathryn. *Language, the Novelist and National Identity in Post-Franco Catalonia*. Oxford: European Humanities Research Center, 2000. 210 pp.

Language, the Novelist and National Identity in Post-Franco Catalonia is organized in six chapters, an introduction and an epilogue, and roughly divided into two parts, one devoted to the history and politics of modern Catalan literature from the *Renaixença* to the end of the twentieth century, the other to the close reading and interpretation of four novelists—Manuel de Pedrolo, Biel Mesquida, Montserrat Roig, and Juan Marsé, focusing on novels published in the 1970s.

For decades foreign writing about Catalonia has been the work of Catalanophiles for whom knowing and loving went hand in hand. Particularly under the exceptional conditions of the Franco regime, Catalan culture attracted liberal European scholars, many of them from the United Kingdom. Catalonia must have seemed a good cause. A quarter of a century after Franco's death, Cramer's book is written at an emotional remove and with a visible dislike for "the cause." Its publication suggests a change of approach and thus ties with important questions which can only be outlined here. First, was the international sympathy for Catalonia during the dictatorship a case of the love-thy-martyr syndrome, and did the concession of the 1979 statute of autonomy exhaust the feeling? And second, is this change related to the anti-nationalist discourses now dominant in the European social sciences? In the present case we can answer at least the second question in the affirmative. Cramer's view of Catalanism is shot through with the familiar commonplaces leveled by the new state-oriented conservatism against national minorities.

Using raw political concepts like "nationalism" without qualifying one's use can yield unfortunate results, as when Cramer asserts that "in practice, however, there is every possibility that the collective past will be manipulated by Catalanist groups to forge a sense of collective unity in exactly the same way that Franco did with Spain's past" (178). Cramer is not merely saying that historical discourse is irreducible to direct knowledge of the past, or that the collective memory is always being reconfigured as a function of present needs and purposes (a general condition affecting—or afflicting—each and every society). Rather, she is claiming that the Catalan intelligentsia, or at least that part of it that maintains Catalonia's national status, is bound to falsify the historical record, and to do so "in exactly the same way" as a fascist regime convicted of prevarication and coercion against dissenting views. Although this speculation amounts to no more than political bias, it raises the problem of the scholar's answerability. It also gives a hint about Cramer's intended audience.

Who, precisely, would take a statement like "Catalanists are not particularly interested in objective explanations [of nationalism] anyway..." at face value? (3). Is Cramer interested in objective explanations of nationalism? Above all, is there such a thing as an "objective" explanation for a socio-political phenomenon? If so, why is it not forthcoming in this book? Furthermore, why does Cramer not take notice of the substantial theoretical work on nationalism produced by Catalanists? To be sure, she refers to the recent historical work of Albert Balcells and to a few classic theorists of Catalanism, Enric Prat de la Riba and Antoni Rovira i Virgili among them. But

given the book's topic and large claims, these sources seem insufficient, considering the large corpus of theoretical work from the historical and philosophical disciplines, as well as from the social sciences. Worse yet, these references are generally handled with less circumspection than those tending to support Crameri's *parti pris*. An example of this tendency is her dismissal of Toni Strubell's criticism of the largely apolitical character of Catalan literature during Francoism. She does this by referring to Strubell's "background of left-wing political Catalanism, which will also color his opinions in a particular way" (26). While the caution is plausible, would it not be fair to alert readers to the background, of militancy or of social class, of every source, including those Crameri quotes approvingly, and especially of her own? Flashing everyone's political credentials could be most practically achieved by including the category "background" in the bibliographical entries. With the political palette safely in place, the author could then proceed to ascertain the relative validity of the arguments.

Such a guide to political character would also present advantages to the author. Having the source's background firmly in mind, or readily available at the flip of a page, the author could avoid improbable parallelisms such as the one Crameri draws between Strubell's critique of Catalan literature's low political profile in the halcyon days of fascism and Reverend Jaume Collell's conservative attacks on modernist literature toward the end of the nineteenth century (27). This is one of several places where Crameri applies the principle that in the nationalist night all cats are black.

Throughout the book, she adopts Jordi Solé-Tura's thesis from the 70s (later resurrected by Joan-Lluís Marfany) that Catalanism is a bourgeois, conservative movement. Never mind that this thesis has been solidly contested by historians like Pere Anguera and Josep Termes, or that it flies in the face of what we know about the popular nature of Catalanism in the sixties and seventies. Never mind that this popular Catalanism, crucial to the cultural resistance in the dark ages, links up with the pre-War traditions of Esquerra Republicana, and beyond that with the satirical press, the Orfeó Català, the Cors de Clavé and nineteenth-century federalism. "Bourgeois" is the watchword, and bourgeois must Catalanism be. There is no question that the bourgeoisie has played a significant part in the national story. But the arrogation of national representation by this social class is as objectionable as the metonymic confusion of its interests with the theoretical views and practical aims of Catalanism.

Crameri is, of course, not alone in that confusion, which after thirty years has reached the status of a truism. Yet, it would be analytically convenient to revise the epithet "conservative" mindlessly attached to the class designator. Either "bourgeois" is synonymous with "conservative," in which case the weaker qualifier is redundant, or "conservative" is added for good measure. In this case the adjective would stress a feature that the Catalan bourgeoisie is deemed to possess eminently and to a higher degree than the same class in other societies. One does not often read "the conservative British bourgeoisie," "the conservative French bourgeoisie," and so on, while in *Language, the Novelist and National Identity in Post-Franco Catalonia* the formula is repeated like a mantra for the, when all is said, much less powerful and influential Catalan equivalent. The book, however, leaves us in the dark about the reason for this emphasis, although Crameri does admit in passing that

since the Middle Ages a great deal of Catalan culture was forged by the bourgeoisie (41). That being the case, why not say that this bourgeoisie was rather creative? And why not say that Catalanism was a novum on the spectral stage of nineteenth- and early twentieth-century Spanish politics, as indeed it was? Furthermore, why not admit that Catalanism contributed powerfully to Spain's modernization?

Catalanism is not a single-class phenomenon. Its "bourgeois" leadership was overtaken in the 1930s by Republican Catalanism, which locked together the federal, republican, and radical strands that had been hammered out in the social struggles of the nineteenth and twentieth centuries. To suggest that, exceptionally, the working class was actively Catalanist during the brief period of autonomy during the Second Republic is misleading. Equally misleading is to identify the proletariat as the class that took over the national role during that period (42). The ranks of left-wing Catalanism were filled with craftsmen, employees, factory workers, and even peasants, but especially with professionals and intellectuals, the petty bourgeoisie which, according to doctrine, should have flocked to fascism instead of committing its life and resources to fighting it.

Despite the historical evidence, Crameri can bring herself to assert that "Catalans tend to be basically moderate or conservative in their political views, as shown by the phenomenal success of *Convergència i Unió* in the 1980s and into the '90s" (42). In a different context this generalization might pass for praise. Here, however, it is meant to shore up the notion that Catalanism is socially stagnant. My response to this is "a la fuerza ahorcan." Undoubtedly, Catalans have become politically cautious, knowing full-well the price of self-assertion and nursing no illusions about the possibility of relying on contingent European allies who have left them in the lurch in the past. The successes of *Convergència i Unió* cannot be explained solely in terms of voter conservatism, or of the conservatism of the party for that matter. Nor is it possible to infer from those repeated victories the horizon of expectations of political Catalanism. Were it possible to predict collective aims from voter behavior, how would Crameri's psychological profiling of Catalans tally with the electoral returns in Spain, France, Germany, Austria, Italy, Denmark, Holland, and Great Britain since the '80s and '90s? In other words, what is specifically Catalan about opting for political and economic liberalism in the last quarter of the twentieth century? And even more pressing: why do Catalans cling to Catalanism in a European political environment that is roughly interchangeable from country to country?

And who are "the Catalan people themselves," as opposed to the "vociferous Catalanist minorities" whose representativity Crameri denies? (42). Consider the effect of a single word on the sociological picture. Using the disparaging "vociferous" in lieu of "committed" or "politically-conscious," as she might for movements she approves of, Crameri marginalizes Catalanism within the marginal nation, without however defining the latter. Elsewhere she refers to *Convergència i Unió*'s "strategy" of co-opting residents into nationals through the policy of "*és català qui viu i treballa a Catalunya*." Yet, she performs a similar reduction when she opposes Catalanist goals to the demands of Catalans "themselves."

The book is peppered with assertions that grate against common experience, documented history, or fairness toward the efforts of a long-

oppressed minority to redress its political fate. Examples of such assertions can be found in every chapter. I will quote three from the passage on language normalization in chapter 2. The skeptical note in "a language which had in theory been brutally repressed" (38) rejoins the right-wing negationism inaugurated by Juan Ramón Lodares in *El paraíso políglota*, immediately taken up by Jon Juaristi, and finally sanctioned at the highest level in King Juan Carlos's infamous address during the concession of the Cervantes prize to Francisco Umbral. The effort to reestablish competence after the ravages of a forty-year-long exclusion of Catalan from education (preceded by a brief moment of legality during the Second Republic) are summarized in the phrase: "This led to a somewhat artificial preoccupation with correctness" (39). Finally, if generalizing the use of Catalan among immigrants and their offspring has proved difficult, this is not because the state regulates language use in favor of Spanish but because "immigrants find that their attempts to speak Catalan are greeted with laughter" (41).

Crameri's book is symptomatic of the renewed conservatism of Hispanic Studies. Whereas in the past this discipline simply ignored the existence of Catalan culture, not to speak of the Catalan nation, a quarter of a century after the legalization of that culture Hispanists find it less convenient to ignore it. The new trend, then, is corrective in the sense that they recognize the impossibility of disregarding the culture's existence, but conservative in keeping abreast of Spanish official positions. Complicitous silence during the repression turns into complicitous anti-nationalism in the era of state retrenchment.

Nevertheless, students of Catalan culture may welcome Crameri's willingness to undertake research in this area, if not quite apolitically, at least without having to hitch scholarly interest to cultural commitment. All minority cultures crave external support, and Catalan Studies has enjoyed and still enjoys the unconditional support of excellent foreign scholars, not a few of them from the United Kingdom. Still, it is in the interest of Catalan Studies to include censorious voices, so that, no longer able to take cultural devotion for granted, the discipline is forced to refine its conceptual instruments as it enters global competition and begins to be normalized at last. Crameri's book is a useful step in that direction.

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Diccionari d'història eclesiàstica de Catalunya. Dir. Ramon Corts i Blay, Joan Galtés i Pujol, and Albert Manent i Segimon. 3 vols. Barcelona: Generalitat de Catalunya and Editorial Claret, 1998-2001.

This encyclopedic work, the first of its kind, is comprehensive and includes a wide range of subjects related to the almost 2000 years of the "Església de Catalunya," which comprises the archbishopric of Tarragona and, more specifically, the dioceses of Barcelona, Girona, Lleida, Urgell, Solsona, Tarragona, Tortosa, and Vic.

A great deal of thought and planning went into these three volumes, which

contain some 10,000 articles written by more than two hundred collaborators, among whom we find leading scholars in their respective fields of study (e.g., Miquel Batllori, Josep Perarnau, Eulàlia Duran, Francesc Massip, Josep Massot, Cebrià Baurat, Manuel Riu, J.M. Sans i Travé, Valentí Serra, Joan Triadú, Evangelista Vilanova, Modest Reixach, among many others).

Prior to compiling the numerous items for this *Diccionari*, several lengthy meetings were held to decide on the scope of the entries and the editorial staff responsible for these volumes (directors, coordinators, assessors, proofreaders, etc.) During these sessions it was decided that the bishopric of Elna-Perpinyà would also be included since it had formed part of the archbishopric of Tarragona in the past. Also included are ecclesiastical figures from Alger, on Sardenya, and bishops from the Tarragona archbishopric who served in other parts of the world. Among the entries referring to people, the organizers of this work chose to add persons born outside of the archbishopric who influenced in some way the religious life (e.g., Pere Màrtir, Vicent Ferrer) or, more recently, who have studied the ecclesiastical, historical, and cultural character of this area (e.g. Father Robert Burns, Jill R. Webster, and non-Catholic clergymen such as William Thomas Brown).

The *Diccionari* furthermore contains references to all the bishops in the "Església de Catalunya," Catalan bishops throughout the world, founders of Catalan religious institutes, all religious and military orders, institutes dedicated to religious teaching in Catalunya, all convents and monasteries, all parishes in the aforementioned areas, and faculties of theology at universities in Catalonia. Some of the entries date from early Christianity in Europe (third-century martyrs in Tarragona; Desiderius, a fourth-century Barcelona priest; Paulus and Andreas, sixth-century bishops, etc.).

Regarding monasteries and some convents, a list of founders, successive abbots and abbesses, and priors are chronologically listed in an "abaciologi" or a "priorologi." Also included are different forms of Christian worship (e.g. "erasmisme" and "protestantisme"), and a listing for Baptists, as well as medieval religious movements labeled heterodox (e.g. Cathars).

An essential part of the *Diccionari* is dedicated to culture and the different disciplines, for example, archeology, architecture, and art, including an entry on Gaudí; music, including the Gregorian chant in Catalonia, and musicologists such as Higiní Anglès; literature (e.g. Ramon Llull, Francesc Eiximenis, Arnau de Vilanova, Anselm Turmeda, Antoni Canals, Jaume Balmes, Jacint Verdaguer, etc.; the theater, both medieval and modern, including the "Pastorets"; and numerous entries on theology and philosophy.

Depositories of religious and ecclesiastical culture of Catalonia also abound in this three-volume reference work: archives, museums, religious libraries, institutes, and universities. The organizers of this work boast over four hundred items on ecclesiastical terminology enclosed in these volumes: (e.g. "gallofa," "consueta," "arcipreste," "capitol," "captaires," "cartulari," etc.). Attention is also given to the liturgy and the liturgical calendar, ecclesiastical councils, religious foundations in Catalonia, missionaries, charitable organizations that aid the poor and the infirm, religious orders for laypersons, and youth movements.

As a means of promoting religious culture and education, the different dioceses have promoted Catholic schools: theological studies at the universities

of Catalonia, summer camps for all ages called "colonies d'estiu," conferences on ecclesiastical and religious themes, foundations as well as centers to study religious manifestations in Catalonia and elsewhere (e.g. Centre Abat Oliba, Centre Borja, and Centre Francesc Eiximenis). Especially important in this respect is the written word. For example, "almanacs" appeared in the early twentieth century, whereas today numerous theological and ecclesiastical publications, including journals and missals, appear frequently in the several religious publishing houses in Barcelona (e.g. Editorial Claret, Balmes, Publicacions de l'Abadia de Montserrat) and other cities.

These three volumes should form part of every library of Catalan studies because of its high quality and the fact that Christianity has been an integral part of Catalan culture. It is my hope that ecclesiastical scholars in Valencia, Mallorca, and other areas of eastern Spain follow the example of the organizers of this *Diccionari* and compile similar works for their own region, so that we may gain a more thorough knowledge of the religious aspect in Catalan-speaking lands, its medieval authors (e.g. Isabel de Villena) and modern scholars (e.g. Albert Hauf i Valls), two Valencians missing in the *Diccionari* because of geographical considerations specified by the authors of this most valuable source.

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Estudis del valencià d'ara. Actes del IV Congrés de Filologia Valenciana (maig 2000). Ed. Emili Casanova. València: Denes, 2002. 673 pp.

I do not know who thought of it first, nor where and when, but it is a great idea, worth imitating in North-America. Students in Spain attending, as fee-paying auditors, a learned convention, colloquium or symposium, earn academic credits or fulfill a requirement for a degree. Far from just providing a captive audience, this system has advantages for everyone involved: Doctorands from different regions get to know each other, plus a few famous professors, in the collegial surroundings of a traditional academic gathering. The organizers have it easier to find funding for the convention and a publisher for its proceedings. The speakers are aware that they have to impress the half-dozen fellow specialists in the audience with results of recent original research, while presenting these in a way which is accessible to students.

The *Estudis del Valencià d'ara* are the outcome of such a fruitful meeting between professors and the next generation of scholars. It was already the fourth linguistic symposium held in the South of the Catalan-speaking regions. The second, in 1993, led to the admirable volume intitled *Llengües en contacte als Regnes de València i Múrcia (segles VIII-XV)*, edited by Jordi Colomina in Alacant 1997. The third, dedicated to the *Història de la llengua: problemes i mètodes* and held to honor of Prof. J. Gulsoy in November 1998, provided the materials for vol. 27 of the journal *Caplletra* (València 1999). The fourth meeting, a homage to Prof. Joan Veny, again drew an audience of over 250 persons, who could chose between nearly forty presentations, just about

all of which have been printed in this volume, carefully edited by the conventions' *factotum*, Emili Casanova. The printer of the book, Editorial Denes, deserves praise for a professionally produced volume of enduring value.

The papers are printed in alphabetical order of their authors. Here I shall mention most of them grouping them into two major areas.

The first are studies of modern Valencian from sociolinguistic points of view. Vicent Pitarch, *Codificació del català. La via valenciana*, 485-96, surveys the persons and publications which played a major role in the still incomplete trajectory leading towards the standardisation of the Valencian variety of Catalan. The official introduction of literary norms for Valencian was unavoidable, beginning with the texts used in Church. Father Antoni López Quiles, *El valencià estàndard de la Bíblia valenciana*, 253-75, describes how the *Bíblia Catalana Interconfessional* was adapted so that Valencian readers could fully identify with it. (The same Catalan Bible has also been revised to agree with Balearic linguistic sensibilities.) The paper ends with a long list of changes made, concerning spelling (*espatlla/espatla*), minor phonetic differences (*rodó/redó*) and lexicon (*ampolla/botella*). Father López' paper should be read together with Emili Casanova's comments on *La llengua del "Llibre del Poble de Déu"* (València 1975), 85-99. This Valencian adaptation of the official Catalan version of liturgic texts was rejected by linguistic fanatics as too 'pro-Catalan', for instance by not replacing *nosaltres* by *nosatres*. In my opinion, the ideal of pan-Catalan liturgical and biblical written texts should not have been abandoned so quickly. If the Balearic and Valencian Bible both replaced Catalan *respostejar* with *mal contestar* (for stylistic or linguistic reasons?), maybe the Catalan version should be changed, or all three should agree on yet another verb. Instead of replacing every (Catalan?) *dolent* by (Valencian?) *abominable*, *pervers*, *malvat* or *injust*, why not leave from time to time *dolent*? People can learn new words, and the next generation will not even know that one word was Valencian, the other Catalan. Radio and TV would be excellent places to teach new words. But, as Daniel Casals shows in his paper *El valencià en el model de llengua de les emissores de ràdio de la Corporació Catalana de Ràdio i Televisió*, 45-54, the media do not consider getting their audience used to dialects part of their public service. On the other hand, it remains often unclear what forms in the dialect(s) of the Valencian region should be declared standard. Josep Lacreu, *Els models de llengua del valencià*, 241-51, describes four models and concludes with a call for more flexibility. People making a living in the bureaucratic language professions, however, need fixed norms and rules, for instance the secretaries who have to prepare the speeches made in Parliament for publication in the official Records. Rosa-Anna Pascual Vallés describes her personal experience in *L'adaptació del valencià oral en el diari de sessions de les Corts Valencianes*, 471-84. Along the same lines, Josep Sanchis Carbonell writes *Sobre els problemes lingüístics en l'administració local. El corrector-assessor. El cas d'Ontinyent*, 509-28, adding a few pages of exercises for functionaries, who are told to avoid passive constructions, to use *vós* instead of *vosté*, *Sr.* and *Sra.* (with the dots) instead of *en* and *na*, etc.

If one of these days the towns south of Valencia are going to insist on having a say in the elaboration of the supra-regional standard, remains to be seen. In their papers, which complement each other, Antoni Mas i Miralles (*Aproximació a la situació demolingüística de les comarques meridionals*

valencianes, 351-73) and Brauli Montoya Abat (*Caracterització demolingüística de les comarques meridionals valencianes*, 413-39) show that more and more 'southerners' now understand, and are able to speak, read and write, Valencian (the last two skill thanks to schooling), but that actual use of the native language in the street and while shopping –and even at home!– has declined between 1978 and 1995.

The other major group of papers concern lexical matters. (From the new Valencian perspective, studies of local words are not considered contributions to dialectology.) Some articles deal with just one, or a few, specific words. Joan Sempere, who is preparing an *Atlas lingüístico del Murciano*, presents a new etymology for "*Salagustín*", *un altre catalanisme murcià*, 595-602. The grasshopper had not been given the name of saint Augustin, but Catalan *llagostí* evolved into *lagostín/agustín*, and was prefixed with a pre-roman syllable, found also in the names of the *salamandra* and the *sabandija*. Josep Martines, *Sobre "ataüllar, traüllar" i "traucar"*, 309-26, presents a new, non-Arabic, etymology for the first verb, 'to view, survey,' and then shows that it is the basis for the second verb only if it has the meaning 'watch,' while its homophone which in Catalan and Balear means 'to work hard' derives from *traüll/trull* 'work needing much movement'; (a) *traüllar*, influenced by *ull* 'eye, hole,' came to mean 'perforate'; the synonym *traucar*, in two or three syllables, is losing ground to *foradar* or *tregar*. Francesc Gascon, in *Noves aportacions al DCVB recollides a Beneixama (l'Alcoià)*, 623-40, presents twenty-three words he has heard in a small town South of València which are not listed in dictionaries, while Josep Torra collected the traditional names for the tools used in Alcoi by woodworkers (*El lèxic alcoià de la fusteria*, 623-40). Xavier Favà studies *ampelònims*, that is names for varieties of vines, in *Aportacions al lèxic vinícola català: resultat d'unes enquestes al País Valencià*, 131-40.

The Valencian lexicon in general is researched by Martí Mestre, *Llengua i cultura als segles XVIII i XIX. El lèxic social en la literatura de cordell*, 277-308, concentrating on the stages between falling in love, going to dances or bullfights, and marriage. The way he presents his ample material is worthy of imitation. Emili Casanova, *El lèxic valencià en el DIEC (1995)*, 55-83, presents extensive lists of valencianisms now present, or hopefully to be added in reeditions, in the dictionary published by the Institut d'Estudis Catalans, dictionary which has the potential to become standard for all the *Països Catalans*.

Several papers follow traditional dialectological methods. Moving from regional to supraregional topics, and from Southern to Northern regions, first to be mentioned is Vicent Beltran, *Els parlars de la Marina*, 3-18, a study of sixty villages, including Tàrbena, where early 17th century emigrants from Mallorca preserve their old dialect. The following three papers might be read together: Hèctor Moret, *El Baix Aragó parla valencià?*, 455-69, about speakers of Valencian living in eastern townships in the Provinces of Zaragoza and Teruel; José Enrique Gargallo, *Ecologia i caracterització dels parlars xurros*, 173-91, on speakers of Aragonese living in North-Western Valencia; and Javier Giralt, *Paral·lelismes dialectals entre el ribagorçà i el valencià*, 203-23, an analysis of ethnotexts from the *Llitera*-region in the Aragonese province of Osca, where a West-Catalan dialect is spoken. The article on p. 141-71 by Vicent-Ferran Garcia is interesting mostly for his details about the *Atlas lingüístico de la Península Ibérica*, of which only vol. I has been published (in 1962), and for his

announcement that he is going to print the complete fieldnotes gathered in twenty-six Valencian-speaking villages and towns by Manuel Sanchis Guarner and Francesc Moll in the years 1932-35, with enough material for about seven hundred maps. Àngela Buy Alfara, 19-32, offers a bibliography on the (sub-)dialect of Tortosa, which links Catalan and Valencian without presenting bundles of isoglosses, as is shown also by Miquel-Àngel Pradilla in *La planificació del corpus i l'establiment de límits dialectals: el continuum tortosí-valencià*, 497-507. Josefina Carrera i Sabatè, *La identitat dels processos de canvi lingüístic. Un cas del lleidatà*, 33-43, documents a lessening of the tendency in Western Catalan to lower pretonic *e* to *a* (e.g. in the prefixes *en-*, *em-*, *es-*, *eix-*), especially among juveniles from the capital. In her illustrated article, 375-402, Mar Massanell i Messalles, having compared the linguistic atlases by Father Griera and Joan Veny, demonstrates that *picaport* in the South, and *picaporta/portes* in the North are replacing all other denominations for the 'door-knocker,' except the descriptive terms *maneta* and *anella*, 'hand' and 'ring.'

Other fields of research are represented in this volume by the papers of Pelegrí Sancho, 529-44, author of the book *Introducció a la fraseologia. Aplicació al valencià col·loquial*, València: Denes, 1999; and Abelard Sargossà, *La normativa sintàctica i la sintaxi col·loquial: el cas de la concordança del participi amb els pronoms febles objectius* ("Aquesta canço ja l'he sentida"). *Problemes de descripció i de comprensió, amb una proposta per a la normativa*, 545-80.

Finally, Prof. Joan Veny, in whose honor the symposium was held, appreciates the well-deserved admiration of his 'disciples' in sincere and moving words, and rewards us all with some autobiographical remarks and a survey of *El valencià en l' "Atles Lingüístic del Domini Català,"* 641-57, with maps on *mentira/mentida* 'lie'; *tartamut/quec* (Fabra considered the Valencian term for 'mute' a castellanism and preferred a northern regionalism with less tradition); *(tinc) torbes (de cap)/...rodaments* 'my head spins, I'm confused'; *brial/viso* (the medievalism used in Valencia for 'teddy' could replace the Spanish loanword used in Catalan).

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Medievalia. An interdisciplinary journal of medieval studies worldwide. The Center for Medieval and Renaissance Studies, Binghamton U, The State U of New York. Vol. 22. Special Issue, 2000. 220 pp.

This special issue, edited by Peter Cocozzella, has the subtitle *Medieval and Early-Renaissance Literature in Catalan*. It is the second in "a series of volumes by guest editors designed to explore particular themes and topics of interest to both specialists and general students." Sandro Sticca, the Journal's Editor-in-Chief, presents the series as part of a process to transform *Medievalia* into an interdisciplinary journal. Cocozzella lives up to the challenge by gathering a truly varied and disparate collection of articles and finding in them the threads that provide the volume with a strong sense of unity and purpose as an introduction to Catalan literature.

Cocozzella is aware that the volume's most immediate readership, the North American scholarly community, is not necessarily the best informed public on Catalan matters; but he also has in mind his Catalanist colleagues and, above all, he is in love with the subject, and totally convinced of the worth of what he is offering to his readers. To help without patronizing those who may need help, and to avoid superficiality vis a vis the specialists, he cleverly moves between a didactic, an analytical and a propagandistic discourse. He provides some bibliographical sources, and to his comments on the articles he tactfully adds other pertinent data to intellectually place Catalan culture and Catalonia in a global and familiar landscape for his whole audience.

The tone and intention of his text can be easily gauged by comments like the one he makes about the title chosen for the volume. Sandro Sticca had asked him to devote the whole issue to "Catalan literature" but, he says, "I deemed it best to be exact and refer to the subject as 'literature in Catalan' ... in deference to historical accuracy and political correctness..." Half tongue in cheek, but serious enough, he lets his Catalanist colleagues know that he has them in mind, while at the same time he takes advantage of his own comment to suggest the true scope and complexity of the world that his wider audience is about to discover.

In the first essay, "Mediterranean Frontiers of Catalan Epic History: Muntaner and Moncada on the Catalan Grand Company," Roberto J. González Casanovas illustrates the interrelationship between history and historiography by applying Hayden Whyte's four types of historical rhetoric to a well chosen topic: two contrasting accounts by two authors separated by three hundred years, looking at the same events from quite different perspectives. Analyzing how the various levels of historiography operate, González Casanovas concludes that: "As annalist, Muntaner follows a providential chain of marvels, while Moncada concentrates on the succession of strong leaders. As chronicler, Muntaner recounts the eastern careers of Western adventurers, while Moncada compares the motives of two hostile Christian civilizations. As full fledged historian, Muntaner traces parallel evolutions of the Aragonese dynasty and Catalan Company, while Moncada documents the emergency of particular regimes under different rulers. As philosopher of history, Muntaner affirms the interrelatedness of dynastic grandeur and ethnic superiority (as Aragonese renaissance vs. Byzantine decadence), while Moncada erects a monument to one of the first attempts at creating a Spanish overseas empire."

The second essay, "Francesc Eiximenis' views on Mediterranean Peoples," faithfully responds to what the title promises. A systematic recording of Eiximenis' comments and observations on the matter, allows David J. Viera to conclude that, although many of the polygraph's opinions on Mediterranean peoples are based on previous authors, "the descriptions he formed ... from his own keen observations are the most interesting because they are first hand and usually depicted with the most passion" Lively quotations and pointed remarks illustrate Viera's conclusion and the true scope of Eiximenis' studies. Modern readers may find his final remarks quite suggestive: "Eiximenis favored the people of his native Catalonia and his adopted city Valencia... admired what France had done for the Church... but found that the French of his day lacked seriousness... respected the emperors and the discipline of

Rome's Empire... but looked upon Romans of his time to be deceitful... though he approved of the practices of Judaism and Islam, he mistrusted Jews and Moors... His attitude towards Castile was more negative in view of Pedro the Cruel's unjustified wars."

In "Three Modern English Versions of *Tirant lo Blanc*" Curt Wittlin offers a brief introduction on old translations and diffusion of the *Tirant*, and the description and study of these three modern English versions. He, however, also finds in them a pretext to ponder once more, and from a new perspective, on the yet unsolved problems about the genesis of Martorell's work. The three translators considered are: Ray La Fontaine, whose translation was accepted as a doctoral dissertation in 1974 and appeared in print in a series of scholarly texts in 1993; David Rosenthal, who started his own version of the *Tirant* as a means to secure scholarly grants, but had the opportunity to publish it as a very successful commercial venture in 1984; and Robert Rudder, who worked on his *White Knight* between 1976 and 1982, mostly as a pleasurable scholarly enterprise. Rudder shelved his work when Rosenthal's translation appeared, but eventually, in 1995, he donated his translation to the Gutenberg Project, which makes machine readable texts available free of charge. From his analysis of the three versions, Wittlin extrapolates a series of very interesting and challenging conclusions, particularly on the genesis of the novel and about the evolution and nature of book-publishing. Wittlin's own comment clearly suggests the lines of thought that he pursues: "Editors of abridged versions of the *Tirant* and translators such as Count Caylus, Rudder and Rosenthal have given us texts which make us ask the following question: If it was so easy for them to make all those cuts in the *Tirant* from 1490, must it not have been just as easy to interpolate those passages in the basic story line?"

"Topography and stagecraft in *Tirant lo Blanc*" is a long and complex essay. Francesc Massip takes advantage of his own scholarly background and passion, the theater and theater history, to propose a new point of view for a close reading of the novel. He builds up on Riquer's distinction between the *libro de caballerías*—supported by a world of fantasy and implausible adventures—and the *novel·la cavalleresca*—framed within a wholly believable world of well known lands and very human dimensions—to conclude that Martorell does not only tell believable and realistic stories, but actually dramatizes them. As a historian, Massip backs his arguments with enough and well documented evidence. He shows Martorell's own experience and familiarity with the stagecraft and characteristics of many Court ceremonies, theatrical events with strong audience participation, and liturgical representations. He then goes on to prove that the knowledge gained from that experience is clearly echoed in many descriptions that provide "a spectacular backdrop for the narrative" in the *Tirant*. Tentatively, but suggestively enough, he qualifies these episodes within the novel as "entremeses."

Less famous than the *Tirant*, but of great significance and interest for the history of Catalan narrative, *Curial e Güelfa* is an ambiguous and intriguing text. There seems to be a fairly general consensus that the work falls within the areas of French and Italian influence, but consensus is not so general about its nature and purpose. In his essay "*Curial e Güelfa* and Dante's *Commedia*," Charles Merrill challenges the prevailing opinions that the text's main objective is "procuring consolation and pleasure" and that it is rather "devoid

of connotations of metaphysical or essentialist nature." He claims that "the references to the *Divine Comedy* indicate the author's intention that the readers keep in mind an ethical-religious system that provides the standards by which the protagonist must be judged, and according to which relevant comparison and contrasts can be made." The narrative's *sensus spiritualis* is paradoxically manifest not in the agreement but in the contrast between both texts. By ingenuous and sharp comparisons, Merrill proves that both, Curial and Güelfa, lack the essential Christian virtues extolled in the *Commedia* and still live "within the ancient error, giving honor to mad, carnal love."

"Against consolation: Ausiàs March's sixth death-song" is a new and reviewed version of the second chapter of *Aproximació a Ausiàs March. Tradició, estructura, metàfora*. The essay, whose title declares the author's thesis, also includes Robert Archer's own translation of the poem, taken from his *Ausiàs March. A Key Anthology*. The poem deals with the poet's grief and refusal to have any consolation for his wife's death. Erudition, sensitivity and a thorough understanding of the poem allow Archer to place the work in its most immediate literary context, the poet's six death-songs seen as a whole. In so doing he is also able to show how Ausiàs March embraces and transcends at the same time the literary traditions of the eulogy, the classical *planctus*, the Provençal *planh*, and, above all, the well established ideas on grief and consolation held by the Church Fathers, to which the poem should logically be linked. By defining the relationship with his wife in terms of common sin, concludes Archer, and by keeping alive the pain that the consciousness of the fact causes, the poet "will not only preserve the memory of the lady within him, but will also ensure that he will not lapse into forgetfulness of the death and the judgement that also awaits him. In this way, March describes another, and decisive, means of justifying his rejection of consolation"

Roxana C. Recio's "Intertextuality in Carroç Pardo de la Casta," is a valuable contribution to a volume like the present one, because it helps to follow the development of literature in Catalan, precisely by showing the interdependence – *intertextuality* – between Catalan and Castilian literatures. As a bilingual writer, Carroç Pardo de la Casta plays an interesting role in the evolution of both literatures. Roxana Recio illustrates the point by showing how his poems written in Castilian reveal the Italian influence he owes to his literary Catalan background. Her commentaries on the Catalan and Valencian poets represented in the *Cancionero General* of 1511 contribute to underscore the validity of her propositions. They also stress the role that she attributes to Carroç Pardo de la Casta in the diffusion of *petrarquismo* in Castile.

As Cocozzella points out, the last two essays of the collection deal with texts that "would not be considered 'literary' in the common acceptance of the term." The editor's wisdom in accepting them deserves our gratitude, as they illustrate in a convincing manner the power of a living language beyond the ivory tower's walls.

Pep Vila describes, comments and transcribes "A Fragment of a Fifteenth-Century Mystery Play in Catalan about the Resurrection." As an introduction to his excellent and meticulously annotated transcription, Pep Vila reviews, classifies and briefly summarizes the "Medieval Plays in Catalan on the Passion," adds some complementary comments on other types of plays, and gives notice of the "Plays of the Easter Cycle Represented in Girona in the

Fifteenth Century." He rounds up his prefatory study with the description of the text's sources and topics, and with a well documented comment on the sites and circumstances attached to the play's representations.

Edward J. Neugard, the dean of Catalan folkloric studies in North America and author of the *Motif-Index of Medieval Catalan Folktales*, considers the Aesopic Fables one of the most important manifestations of Catalan folklore in the Middle Ages and devotes his article "Medieval Aesopic Fable Collections: Catalan and Spanish" to illustrate his thesis. Briefly, but thoroughly, Neugard introduces the subject providing a detailed account of the Aesopic Fables in Europe. He then studies and compares the Catalan collections with other European texts and, particularly, with the Castilian one. From such comparison he suggests that the Catalan translations of 1550 and 1576 seem to be based on one of the Spanish editions. To investigate the issue he recommends further study of the Castilianisms mentioned by Ramon Miquel i Planas.

In the closing statements of his Introduction, Peter Cocozzella says "as an editor I feel that the best expectation I can cherish about this special issue of *Medievalia* is for it to turn out to be an attention-getter in the best sense of the function of an advertisement." I believe the volume fulfils his expectations..

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MORAN, Josep, and Joan Antoni RABELLA. *Primers textos de la llengua catalana*. Barcelona: Proa, 2001. 132 pp.

Many North-American University libraries own a copy of Paul Russell-Gebbetts' *Mediaeval Catalan Linguistic Texts* (Oxford 1965). I recommend they now acquire also this new anthology. Five of the fifteen documents offered therein were also included in Joan Martí and Josep Moran's *Documents d'història de la llengua catalana; dels orígens a Fabra* (Barcelona 1986) and seven more can be found also in Russell. This fact tempted me to compare the new edition with Russell's transcriptions.

In contrast to Russell, Moran/Rabella do not mark with italics letters which are abbreviated in the manuscripts, but they make full use of diacritic signs, especially in order to differentiate homographs (e.g. "si" 'if', "sí" 'for sure'). On the other hand, they were negatively influenced by Russell in their copying from him a few asterisked letters in angular brackets (e.g. <*e>) which uselessly indicate deletions in the manuscript, plus several pedantic transcriptions, such as "ou <sic>" where the copyist undoubtedly wanted to write (and probably *did* write) "on." While I applaud the decision not to use italics for each and every abbreviated letter, there is something to be said for doing so in dubious cases. Printing Russell's "que" and "qui" as "que" and "qui," Moran/Rabella do not attract attention to the fact that in manuscripts the two abbreviations look very much alike, leaving the decision to differentiate "qui" and "que" to the editor. Also, by printing Russell's "ego, filium Mirabile" as "ego, filium Mirabile," they locked in the grammatical error, while an abbreviating dash over "filii" left the possibility for a medieval

reader to pronounce it "filius." (Just like we abbreviate *et al.* not to save space, but to allow reading "et alii" or "et aliae.") It is simply not true that each and every horizontal sign of abbreviation stood for a nasal consonant, just as not every 'nervous scratch' is necessarily an abbreviation (e.g., "meins" in text 6, printed by Russell as "meins" followed by a question mark—because he realized that a word meaning 'less' makes absolutely no sense there—is simply "meis," for "més," 'more'). Also, how can we be sure that the copyist who wrote "segore" under the sign of an abbreviation would write out this word as "sengore," as printed by Russell and Moran/Rabella, and not as "segnore"? As long as philologists confront the general public with bewildering 'precision work' like this, and with constructs such as "de(*e)man<da>rè" (Russell; in Moran "de<de>mandarè"), or "aterè" (Russell, with note p. 225: "probably an error for *o tenrè*"; in Moran "<a>te[n]rè"), they contribute to the situation, regretted by Moran p. 76, that 'amateur linguists' prefer going to parties celebrating the "Millennium of the first text written in Catalan (or Spanish, or whatever other national language)" over studying articles which analyse even earlier documents. I would recommend that students be shown that there are many acceptable ways to print an archaic text, that they be taught to read facsimiles, and how to interpret a document in the light of similar texts (comparing, for instance, "atenrè et atenderè" in text 1 with "tenrei et tendrè" in text 2, and "tenrè o atenderè" in text 5).

In the Moran/Rabella edition, their translations take the place of footnotes and a glossary. For instance, in text 6 "les joves" is translated as "les joves [obligació feudal de llaurar la terra del senyor]" (text 8 shows that "joves" then became just another monetary tax; surprisingly, Russell does not explain this term!). The same text 6 shows the progress made since Russell's transcription (but without telling us if this is due to Maria Brossa's study of this document in *Urgellia* 6, 1983, 335-59). Russell printed "veng I jovenob estar," with the entry in the glossary "for *jovenot*?" while Moran/Rabella read "veng I joven obestar," with the translation "va venir a destorbar un jove." Later in that same document they should have dealt differently with Russell's "com lo se'n-menave pres <e> el no volie anar, e per ço..." than printing "com lo se'n menave pres [e] él <e> no volie anar, e per ço...". The conjunction is simply superfluous! But they partially solved Russell's *crux* in the next passage: "met-se en covenenza... ab los homens de Pesquels per fer dez seu" —with the note on p. 228 "Pesquels, if not a toponym (Pujol transcribes *depes quels*), suggests nothing to this editor"—, by printing "met-se en convenenza... ab los hòmens de pes qu'èls perfer dez seu," with the unsatisfactory translation 'es va posar d'acord... amb els homes més importants per tal d'ajudar-los a completar les seves propietats,' (while what follows, 'però no ho va fer,' is contradicted by the context!).

The blurb on the book's back cover points out that the forty-page general introduction, the specific introductions to each of the fifteen documents, and the translations, will make these earliest texts written in Catalan accessible to the non-specialist. Moran and Rabella have achieved this goal, also for readers whose first language is not Catalan.

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PUJOL, Josep. *La memòria literària de Joanot Martorell. Models i escriptura en el Tirant lo Blanc*. Barcelona: Curial/Publicacions de l'Abadia de Montserrat, 2002. 347 pp.

Martí de Riquer, in his *Aproximació al Tirant lo Blanc* (Barcelona 1990), begins his chapter on "Les fonts escrites" with these words (my translation): "Joanot Martorell was a man of many and varied readings, which are often reflected in *Tirant lo Blanc*, from short allusions to long plagiarisms from works of other authors. This constitutes a field for research which, in my opinion, has hardly been entered into, but which calls for much more attention and study" (184). Riquer's *desideratum* has now been fully satisfied by Josep Pujol, who in the book under review increases the list of known writers and texts used as sources for *Tirant lo Blanc* (from now on *TloB*) to twenty-six authors and forty-nine titles (listed in his *Apèndix*, 215-19). With unassailable methodology, Pujol adopts synoptic columns and bold letters to show dozens after dozens of literal coincidences in *TloB* with other books. To give you one example of his method, and the basis for my comments, let me copy his transcription of chap. 475 of the novel, where Carmesina bewails the death of her husband. To avoid red herrings, I transcribe in the left-hand column Riquer's regularized edition (not, as does Pujol, the Hauf/Escartí old-spelling edition), while in the right-hand column I modernize the editions of Martorell's sources followed by Pujol (205). Also, I number parallelisms from 1 to 12, while Pujol uses Roman numerals to mark off just five groups of quotations. I made no changes in his use of bold letters.

"(1) Si l'esperança de morir no em detingués —dix la Princesa—, jo em mataria. ¿Com me pot dir vostra excel·lència, senyora, que jo m'aconhort e m'alegre, que haja perdut un tal cavaller, qui m'era marit e senyor, qui en lo món par no tenia? (2) Aquest és qui en sa tendra joventut subjuguà, ab la virtut sua, terres de pobles molt separats, la fama del qual serà divulgada en gran duració de segles o de mil·lenars d'anys; la virtut del qual començà eixir en grans victòries. Aquest és qui no ha temut escampar la sua pròpia sang en camps de batalla. Aquest és qui ha venjades les injúries que han rebudes los grecs en los fets de les armes. Aquest és lo qui en calçà ardentment los que eren vencedors e foragità de tota Grècia, qui ha per nosaltres obteses e vençudes tantes batalles. Aquest és qui tragué de catiu de poder d'infels tants nobles barons, cavallers e gentilshòmens, e els restituf en llur primer estat. Aquest és qui tornà a no-res nostres treballs,

"(1) Ja em fóra morta e séguira mon marit als inferns si aquest fill no em retingués. Aquest fill refrena mos coratges e em veda de matar-me; aquest me fa offerir pregàries a Déu per la mia vida; (7) aquest ha multiplicat e ajustat temps a la mia misèria; (8) aquest ha tolt a mi lo major fruit de mals que pusca ésser, ço és: tembre res del món. Tot lloc m'és tolt de prosperitat, les coses dures e cruels han ample e manifest camí per venir a mi. (9) Miserable cosa és haver temor llà on hom no espera res.

— (2) Aquest és aquell qui en la sua tendra joventut penetrà, ab virtut, terres de pobles separats; la fama del qual serà divulgada per los déus en gran duració de segles o de centenars d'anys; la virtut del qual començà d'eixir en molt grans victòries. Aquest és qui no ha temut d'escampar la sua pròpia sang en camps de batalles. Aquest és qui ha venjades les injúries que han rebudes los romans en los fets de les armes. Aquest és qui acaçà ardentment los qui eren vence-

que (3)no era negú qui tingués gosar de defendre's. (4)Aquest és qui ha esvaïdes les hosts de nostres contraris, e (5)ha subjugats e presos los majors senyors de tot lo poble morisc. (6)Per què em cal tant parlar? Que jo no deig haver temor de morir, ne excusar-me'n dec, per fer companyia a un ran valerós cavaller e entre tots los altres singular, car (7)aquest ha multiplicat e ajustat temps a la mia misèria, (8)e no dec tembre res que de mal sia. (9)Miserable cosa és haver temor de ço que hom no espera haver res. (10)Oh dolor, manifesta los meus mals, car no és dona ni donzella en lo món qui puga ésser dita miserable sinó jo! Doncs, donem obra ab acabament (11)al camí que havem començat, car (12)la vida se concorda ab la mort."

dors, e foragità d'Espanya nós, qui hi havem obtengudes tantes batalles. Aquest és qui tornà a no-res tots nostres treballs. Aquest és qui, sol, regirà los consells que tot lo Senat haurà determenats; e com tots los del consell estiguessen dubtosos e temerosos, aquest sol està inmobile, ferm e constant en bon propòsit e victoriosa esperança. (3)No era en Roma qui ens gosàs defendre los camps ni les alqueries que estaven fora la ciutat, e (4)aquest esvaïa les nostres hosts. Aquest, abans que haja dita paraula, ha humiliat e baixat lo rei en lo qual tora nostra esperança e totes nostres ànsies se refermaven, e en un moment lo (5)ha debilitat, desbaratat e posat en vincles o lligams; car a mi ha vençut ans que em haja vist, e ara em gita d'Itàlia. (6)Què em cal tant parlar? (6)O no deig haver paor a hom del món, o aquest sol és aquest qui jo deig tembre.

– (10)Oh dolor, manifesta ara les tues forces!

– no hi ha altre remei sinó proceir (11)en lo camí que havem començat.

– (12)ans concordaran los focs ab les aigües e la vida ab la mort."

The lengthy and coherent transfer 2, and the short and dispersed quotations 3-6, are taken from Canals' translation of *Scipió i Aníbal* in Petrarca's *Africa* (ed. Riquer, 47). The other seven quotations are from the Old-Catalan version of tragedies by Seneca: *Troades* in 1, 7, 8, 9 and 10, *Thyestes* in 11 and 12 (ed. Martínez, 358 and 343, 190 and 189).

Pujol describes in subdivisions 48 and 49 of his book ("Lamentacions de Sèneca i de Corella als capítols 472-477") how Martorell, faced with having to describe the great wailings made after Tirant's death, got himself into the right mood by adapting two texts by Corella, the *Plany dolorós de la reina Hècuba* (of Troy) and the *Història de Leànder i Hero*. Starting in chap. 475 Carmesina's second lament (copied above), he now took his inspiration from the scene in Seneca's *Troades* where Andromache (of Troy) talks about her son Astyanax. But, as Pujol points out p. 250, he then jumped from *Troades* to *Scipió i Aníbal* because of an involuntary mental connection provoked by the word *aquest*—repeated four times in Seneca—with the nine uses of this word in Scipio's monologue. Given the context of Carmesina's speech, he could not use Scipio's sixth sentence beginning with *aquest*, and this seems to have put an end to the coherent transfer of text. Still, Martorell copied the *aquest* which follows in *Scipió* (see 3), but he combined it with the idea expressed there in the subsequent sentence. He takes one more concept from *Scipió* (4), but then

returns to *Troades*, where two more exclamations start with *aquest*. He copies the first (7), even though it is absurd for Carmesina to say that Tirant, dead, "prolonged her misery." (This might explain why Ray LaFontaine omitted all of 7 in his unabridged English translation, New York 1993, 793.) Then Martorell uses just a few of the words which are introduced by the next *aquest* in Seneca (8). 9 is a proverbial phrase in both texts, but not with the same meaning. Andromache asks "Why be afraid when all hope (*espera*) is lost?" while Carmesina, having stated that she is used to pain (7) and is not afraid of death, which, for her, will not be painful (8), concludes: "Why be afraid when one does not expect (*espera*) that what is going to happen to be painful?" (9). Martorell now jumps back to an exclamation used a few pages earlier in *Troades*: *Oh dolor, manifesta...* (10). This jump might be due to a paronomastic association between *temor* in 9 and this *dolor*, just as *miserable* used in what follows echoes *miserable* in 9, and *misèria* in 8. Surprisingly, Martorell now turns to Seneca's *Thyestes* for two very simple expressions (11 and 12); the more surprising since he gave Seneca's banal "let's move on!" the meaning "I should finish the road I've engaged upon (that is, kill myself)," contradicting what Carmesina has said at the beginning of the passage. (A very similar incongruity can be found in chaps. 3 and 474, as will be shown below. See also below for quotation 12.)

This example teaches us several points. Martorell goes back and forth between his sources, and might jump forward or backward in any particular source. He might copy whole series of sentences –most of the time carefully adapting them to the new context, as in changing Scipio's *romans* to *grecs*–, single sententious phrases, or just short combinations of words. Sometimes it seems that Martorell was also recalling words found in the source before or after the ones he quoted literally, but replaced them with synonyms; in Seneca 11, *no hi ha altre remei* looks like it was summarized with *doncs*, and *proceir* reformulated as *donar obra ab acabament*. Observe how Pujol, in 5, prints in bold letters expressions which are synonymous with words used in *Scipió* –*desbaratat/subjugat* and *posat en vincles/presos*–, but that he does not believe that a similar thought process is behind the use of *proceir* (*en lo camí*) where the original says *donar acabament* (*al camí*). Such decisions are indeed difficult to make.

But we have to procede now from asking *what* Martorell had copied to *why* he did so. Not the *why* for which referring to ambition, lazyness, incompetence, and other reasons for plagiarism, could be the answer, but why his memory worked the way it did. Why should Martorell have repeated literally words which express ordinary concepts?, for instance *lo camí que havem començat*, "the road we started out on" (11), taken from *Thyestes*, as is also 12. If it were not obvious that chap. 475 begins with a quotation from *Troades*, we wouldn't even ask if the simple exclamation *Oh dolor, manifesta* in 10, used a dozen lines below, after the quotation from *Scipió*, might also be a quotation. But since these words appear earlier in *Troades*, a direct influence seems likely.

The basic question how Martorell's brain must have functioned was not addressed by Pujol, who speaks about his 'technique,' implying conscious planning. Multi-line passages, such as the dozen lines from *Scipió i Anibal*, seem to us, today, too complex to be quoted literally from memory, but they were easily interiorized by people in the medieval oral culture. As for simple expressions, such as *començar un camí*, they certainly are not the result of

searches in other books. But why would Martorell have needed to take the wording for everyday concepts from other writers? I can think of only one answer: He knew by heart the books he had been reading while writing *TloB*. He was able to quote from memory even lengthy passages if the mood of a scene he was imagining for his novel coincided with the one somewhere in a book he knew. But his memory also stimulated him sometimes to think of certain words and expressions used in a texts he had internalized when there was a phonetic resemblance with a word he was writing.

The image projected by Pujol of an 'autodidact working for years to get himself a literary education' (see his chap. 4) does not lead to a satisfactory understanding of Martorell's *modus operandi*. Pujol also misleads his readers in describing *TloB* as a 'mosaic' or a 'cento.' However, these terms – to which we could add 'collage,' 'compilation,' 'conflation,' 'farrago,' 'omnium-gatherum' etc. – still describe *TloB* better than calling literal coincidences with other books 'imitations.' Also, they might motivate scholars to hunt for yet more borrowings, from yet more sources, maybe Old-Catalan translations which are now lost. If we had concordances of the texts known to Martorell, we could find out more easily if some of the formulaic expressions he uses in between identified quotations – for instance, at the beginning of the passage given above, *esperança de morir*, or *aconhortar-se e alegrar-se* – are also quotations. But even if the pages in that future edition of *TloB*, where every second-hand word will be printed in bold letters, start looking blacker and blacker, the novel will not turn out to be a cento. As an example of a true cento, here are a few lines from Ausonius' pornographic description of a wedding night, totally made up from lines from Virgil:

*Postquam congressi sola sub nocte per umbram
et mentem Venus ipsa dedit, nova proelia temptant.
Tollit se arrectum: conantem plurima frustra
occupat os faciemque, pedem pede fervidus urget,
perfidus alta petens.*

(*Cento nuptialis*, ed. R.P. Green, Oxford 1991; also on the Internet)

These lines are nothing but a recombination of cullings from *Aeneid* 11.631, 6.268, *Georgica* 3.267, *Aeneid* 3.240, 10.892, 9.398, 10.699, 12.748, 7.362. To write hundreds of lines using this method is a great *tour de force*, for which the compiler wants to be admired by his reader. To be feasible and successful, the former must have an excellent memory, and the later one good enough to hear echoes of Virgil's original lines and to be amused by the change of meaning of *proelia* and *alta petere*. Martorell, who in chap. 436 described Tirant's "battle to force entry into (Carmesina's) castle," knew how the effect of 'alterité' and 'depaysement.' But he never set out to gain fame for being clever enough to put together a novel out of quotations from Corella, Ovid, Seneca, Boccaccio etc. His Valencian readers might have recognized passages which coincided with writings of Corella, but I doubt that they admired Martorell for his style, given the clashes between his own pedestrian prose and the refined rhythms and elegant vocabulary used in the passages he had copied. Some modern readers too felt uncomfortable with the often abrupt change from one style to the other. However, not daring to criticise the "world's best book," as

Cervantes had said, they concluded that all those pages in 'valenciana prosa' were added by the person, maybe Martí Joan de Galba, who prepared the manuscript from 1465 for printing in 1490. After Riquer's change of mind about the dual authorship of *TloB*, we now assume that Martorell wrote the whole novel himself, interpolating hundreds of short and long quotations. But we avoid the many questions raised by the assumption of Martorell as one and only author. For instance: Why did he *copy* from Corella instead of learning in his works the trendy new 'valenciana prosa,' and then emulate him while expressing his ideas with his own words? This we could refer to as traditional *imitatio* –which might take any form on the spectrum between indebtedness and rivalry– as it was expected, accepted and welcomed by the public for centuries. But, by definition, we cannot call 'imitation' those lengthy literal transfers in *TloB*. Riquer did not shy away from calling them 'plagiarisms', and he too was well aware that our modern concept of intellectual property does not apply to the fifteenth century.

I myself prefer to avoid the term 'plagiarism,' and I wish it had been possible to write this note without using the term 'quotation,' because one cannot plagiarize or quote someone unconsciously and unintentionally, and the point I am going to make will be that Martorell was unaware that he was writing sentences he had once read elsewhere. If I were his defense lawyer in a plagiarism case against Corella, I would try to show –even though I know it is not the whole truth– that what the plaintiff calls 'literary theft' are mere verbal coincidences, unconscious repetitions, echoes, parallelisms, paraphrases, affinities, similarities etc. It is only partly in jest that I recommend we imagine a confrontation between Martorell and Corella, or rather between their lawyers, in front of a judge. If nothing else, this would force us to define the terms we apply in describing the various types of 'intertextuality' between *TloB* and other texts. Ironically, Pujol's monograph, which already in its title calls the books used by Martorell his "models," could be Corella's Exhibit 1 in proving that Martorell had stolen hundreds of passages, phrases and expressions from his writings. I have learned in A. Lindey's excellent survey *Plagiarism and Originality* (New York 1952) that judges are rarely impressed by lengthy depositions from professors of literature. For instance, they didn't accept their deductions in "Deeks vs Wells" (see A.B. McKillop, *The Spinster and the Prophet. A tale of H.G. Wells, plagiarism and the history of the world*, London 2000), because they assumed that the historical facts related by both authors suffice to explain parallelisms in wording and in the order of materials. (But compare Deeks: "Phoenician fleets / found their way to the Indies / their caravan / traversed the land of Asia / gathering up the best productions / ivory from Ophir / the most beautiful", with Wells: "Phoenician shipping / was making its way to the East Indies / the caravans / toiled... across Africa and Arabia / with their remote trade / ivory from Africa (Ophir) / the most beautiful", cit. p. 161). To win her case, Deeks would have had to prove that Wells had access to her manuscript. In Martorell's 'medieval' case, the judges will assume that just having been present at a reading of a text, or having had a chance to look it over even if only once, was sufficient for him to memorize it. Should the prosecution attempt to expose him as a plagiarist by pointing out that his descriptions of seduction scenes, battles, lamentations etc. derive from other books, I would refer to several precedences –for instance concerning mounted policemen saving

damsels in distress in Canadian mountains—, where it was reaffirmed that stock-scenes, generic characters, cliché-like speech etc. can not be copy-righted. Therefor, even if, one day, someone should discover a book which could have offered Martorell the general plan and framework for his novel, the overall plot and thematic outline, the strategy for its architecture and narrative structure, only coincidences in the sequencing of sub-plots will be considered proof of plagiarism (as it was in the case of the movie *Letty Lynton*, even though not a single word is identical with the alleged source; see Lindey 165).

What I would explain to the members of the jury is that Martorell, upon his return to Valencia, found there a social milieu with many literary *salons*, poetic competitions, public readings, and free circulation of manuscripts, be they of relatively recent translations or of newly created works. The 'valenciana prosa' was *en vogue*, was in the air, and the topics best served by that pompous style –elegant courtly dialogues, heroic or sentimental monologues, battles and harangues, seductive talk and virtuous rejection, sententious philosophizing etc.– were there for the taking. Even if certain plots in *TloB* might be less original than we assume (Alberto Várvaro has shown that there had been other novels where the hero died in his bed; see "El *Tirant lo Blanc* en la narrativa europea del segle XV," *Estudis Romànics* 24, 2002, 149-67), I believe that Martorell was independent in choosing his (stock-)characters and in choosing (stock-)adventures for them. What he heard and read in Valencia seduced him, all too often, to lead his characters into situations where actions, speeches and accessories are predictable and stereotype, with many models readily at hand. Did Martorell feel challenged to show that he can 'recombine' in a new context, invented by him, the lamentations of Hecuba, Hero, Andromache and Scipio as penned by Corella, Seneca and Canals? It is unlikely that this was a game, or that it was done with parodic intent, nor is there any indication that he wanted his readers to guess, as in a cento, where he took his quotations from. We have to conclude that he introduced all those 'quotations' unknowingly, not after searching through some book. We have to conclude that he knew the passages which reappear in his novel by heart. Once in a certain frame of mind, in the mood he wanted to project into a specific scene, expressions of the same sentiment he had read recently surfaced in his memory, and he wrote them down without realizing that he was echoing someone. He thought that he was verbalizing his own feelings and thoughts. He did!, but he expressed them with words he had once read elsewhere. We have seen above that his short quotations are due to unconscious phonetic word-associations. I suggest that his lengthy reminiscences were involuntary too, provoked by parallelisms in tone and mood.

The explanation usually proffered when Martorell is accused of plagiarisms, that medieval people had excellent memories and that everyone took ideas and words from others, does not explain all of his idiosyncracies. Feats of memory were common in the Middle Ages, but no-one but Martorell has written a book with such a mixture of lengthy borrowings and unnecessary repetitions of simple words for simple concepts. Pujol too concludes that he was unique in his way of "appropriating pre-existing fragments," but he abuses traditional concepts of literary history in his defense of the author's procedure as "creatively... rearranging (those fragments from his "models")..., making them serve new intents" (10 and 99).

In my opinion, Martorell's way of writing is unique because his memory was of a kind which is extremely rare, found maybe in one person in a million, few of which write books. Dr. Darold Treffert has studied the case of Kim Peek (see *Scientific American* of June 2002, 76ss), who knows by heart about seven thousand books; in his survey *Extraordinary People: Understanding Savant Syndrome* (New York 1989) he relates how such persons, when hearing a few words found in one of those internalized texts, often automatically finish the sentence. Such people are autistic savants, formerly called idiots-savants. I am convinced that we will learn a lot about how *TloB* was written if we start looking at Martorell with the eyes of psychologists knowledgeable about savant, Asperger or Williams syndromes.

Pujol himself has made a beginning pointing out that Martorell, quoting in the passage transcribed above a phrase from *Troades*, "had his memory activated" by the word *aquest* used there and jumped to a series of sentences also beginning with *aquest* he had read in *Scipió i Anibal*. In chap. 262, Martorell begins, on his own, with *Ay lo meu fill! -dix l'emperadriu- En aquest món...* and writes three lines later: *aquest dia serà estat lo principi e fi de tota la tua felicitat e delit, e darrer terme de la tua vida e de la mia*. Pujol (134) considers it "most possible" that the opening exclamation provoked the memory of a passage in Ovid's *Heroides* which reads: *Oh fill... aquest dia és estat a tu darrer e primer de la teva vida*. Checking what in the novel precedes the extracts transcribed by Pujol, I found many more cases where Martorell's memory seems to have been stimulated by a word –which might itself be second-hand– used a few lines earlier. *Oh fortuna!* appears twice in the passage where Martorell takes a few expressions from a page in Boccaccio's *Fiammetta* which begins with *Oh fortuna!* (Pujol 166). In chap. 474, the verb *pensa* can be found shortly before the quotation from Corella *moltes vegades la misera pensa...*, which is followed after a few lines by *E no et penses, ànima mia...*, which, in Corella, can be found two pages below. Everyone is free to repeat, without quotation marks, basic ideas, such as "We can't always get what we want, except if our goal is virtuous," but Martorell, coming to a place in his story where he felt he could mention this truism, did so using the exact words with which Corella has his *Myrrha* begin her monologue: *Es natural condició, a la qual fugir és impossible, que nostre voler, si no en sobirà bé, terme no pot atényer* (Pujol 129). Once on this track, Martorell continues quoting Corella, until the appearance of the word *casta* provokes the memory of a passage in Seneca's *Heroides* which contains the noun *castedat* – which is followed by *bellesa*, which reminds Martorell of a *bellesa* used by Seneca a few lines earlier. And so it goes.

This unnecessary literalness in following sources even in the wording of commonplaces shows that Pujol is off the mark describing Martorell's 'technique' as "conscious rewriting of the authors he imitates" (11 and elsewhere). The observation that second-hand material is most abundant in chapters dealing with stock-topics should deflate the widespread admiration for Martorell's skill in adapting his sources to the new contexts he was inventing. It is not difficult to find in Ovid, Seneca, Boccaccio and Corella speeches made by Hecuba, Myrrha, Hero and Scipio which can be put into the mouth of Carmesina. Actually, as we have seen above, several of the 'recyclings' made by Martorell fit rather badly into the new context. The most famous example is Hero's lament over Leander's body just washed ashore, "absurd" when repeated

by Carmesina over Tirant's fully dry corpse (see Riquer, *Aproximació* 298ss). Martorell made *two* mistakes concerning a speech by the Empress in chap. 474 (the source for it has not yet been identified!): one, using it a second time in chap. 3 for Guy de Warwick's wife, the second, not noticing conceptual and grammatical incongruencies within the new context. Compilers of centos were very careful not to repeat themselves, but they were never short of materials to copy. Lady Eudocia, in exile in Jerusalem in the early fifth century, compiled a voluminous biblical history using nothing but lines from Homer, where she convincingly applied to the Vergin Mary words the Greek poet had written about twelve different pagan ladies, plus king Priam (see M.D. Usher, *Homeric Stitching. The Homeric Centos of Empress Eudocia*, Lanham 1998, 93).

Pujol's admirable monograph is the culmination of over a hundred years of research into the sources of *TloB*. Pujol refers often to his predecessors, but his book is foremost a graphic demonstration of the many new sources he himself has discovered, and of the fact that innumerable 'mini-quotations' are sprinkled all over the novel (with concentrations in certain parts). Pujol dedicates chapter 4 to discuss Martorell's "techniques of imitation" (87-110; the other chapters are structured according to type of source: 2. Medieval chronicles; 3. Greek and Trojan history; 5. Ovidian letters; 6. Sentimental rhetoric from Boccaccio and Corella; 7. Tragic models such as Seneca), but the term 'imitation' cannot be applied to lengthy literal transfers, nor was there ever a book with such a mixture of long and short quotations which Martorell could be said to have imitated.

As for 'technique,' no other writer, even if most of their ideas were second-hand, copied the exact wording for commonplace concepts from others. Of course, in dozens of novels we probably can find the expression "the road I've taken," and the suggestion that there is plagiarism behind the repetition of such simple words would be considered ludicrous. But Martorell, in 11, writes *lo camí que havem començat* because Seneca had written *lo camí que havem començat*, and this on a page he had just remembered while looking for words for a different idea. He was looking for words to have Carmesina express the thought "For me, death is not the enemy of life," and for whatever reason remembered that page of Seneca with the expression -split in two and needing grammatical restructuring- *concordaran ... la vida ab la mort* (12). A 'normal' brain would not have reactivated that line at all, given that its context in the original is so different from what Martorell was writing. Seneca was elaborating the topic of impossibilities: "The north-star will fall into the Ocean, the tides will stop, wheat will grow on water, nights will be like days, fire will be reconciled with water, life will agree with death, and the winds will be of one accord with calm seas, ere Atreus shall love Thyestes" (I translate the Old-Catalan version edited by Martínez, I.189s. Remember how Corella verbalized this *topos* in his *Tragèdia de Caldesa*: "The north-star will fall, fire will be cold, and the sun will be black, ere I shall love you"). This kind of remembering cannot be called 'imitation,' 'rewriting,' 'quotation' or 'plagiarism,' actions which require some level of awareness and intent. It is the result of involuntary and unconscious connections in an extraordinary memory. It is similar to the kind of overactive and automatic brain functions observed in autistic savants.

Pujol's book is a milestone in *Tirant*-research. It provides so much material, very well presented, that any further discoveries of yet more 'quotations' in

Martorell, while welcome, will not change the unavoidable conclusion that *Tirant lo Blanc*, as for the way it was written, is a book without parallels in the history of literature. But the brain of its author worked along lines which cannot be explained using traditional literary concepts and methods.

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VIA, Francesc de la. *Obres*. Ed. Arseni Pacheco. Barcelona: Quaderns Crema, 1997. 413 pp. ISBN 84-7727-079-1.

What can a writer of the late Middle Ages ever do for our edification and entertainment? Francesc de la Via, a Catalan poet who flourished in his native Girona during the first half of the fifteenth century, would, no doubt, handily oblige us. In *Procés de Corona d'aur contra En Bertran Tudela*, one of his three major extant poems, Via portrays himself as *sots-veguer*, that is to say, as the deputy of the town's royal magistrate. As the full title suggests, *Procés* unfolds as a legal suit, which the author describes in minute detail in all its essential stages. The author's direct involvement in the legal maneuverings is underscored by his double role as presiding jurist and first-person narrator. The suit is brought forth by a lady, whose only recognizable name turns out to be an epithet, the "Corona d'aur" of the title. The *dama*—"una dona d'onor... de valor... de gran honrança" (vv. 54-56)—charges a certain Bertran Tudela—"un scuder fort valent" (v. 166)—with not only stealing her glove but also brazenly bragging about the mischief in some doggerels, an action which she considers insult added to injury.

The reader of *Procés* may well be struck by the overall painterly effect of Via's text. This chromatic lushness could be taken as the literary equivalent of the palette so expertly employed by the Catalan master painters of Early Renaissance: the likes of Ferrer Bassa, Jaume Huguet, and Lluís Dalmau. Beyond the pictorial analogy, *Procés* broaches, from its very conception, an unusual hybridization, which, as the editor, Arseni Pacheco, advisedly points out, constitutes a veritable identity card of Via's aesthetic. What is at play is the grafting of one mode of discourse upon another. Specifically, Via carries out an ingenious operation of molding into one organic composition heterogeneous traits: those that pertain to, on the one hand, the lofty lyric of the troubadours and, on the other hand, the down-to-earth litigation between plaintiff and defendant.

The editor introduces us to the most suggestive aspect of Via's esthetic: the way this gifted author adopts the troubadoursque legacy and translates it into a matrix of artistic creativity by wedding it to a penchant for what Pacheco defines as Via's own brand of *realisme literari*. Pacheco discerns in Via's artistry an intriguing version of the contrast between the abstract and the concrete, the archetype and the flesh-and-blood individual, the idealized setting and the workaday world. Hispanists may recognize, to be sure, a kindred articulation of that contrast in the production of such fifteenth-century writers of the Catalan and Castilian domains as Bernat Hug de Rocabertí, Francesc Moner, Francesc Alegre, Francesc Carrós, Juan de Flores, Juan Rodríguez del Padrón. It may be argued that, in effect, Via profiles a textual metaphysics of

the type that Antonio Prieto, apropos of Juan Rodríguez's novel, *Siervo libre de amor*, defines in terms of the symbiosis between what Prieto calls the "caso normativo" and the "caso concreto."

In his enlightening introduction Pacheco leads us straightaway to an appreciation of the "caràcter innovador i heterodox" (36) of Via's accomplishments. With good reason Pacheco would have us recapture the ambiance and values of a "un burgès benestant, identificat amb l'ambient i els ideals d'una aristocràcia mercantil i professional" (22-23). Indeed, Via's is a bourgeois subculture for which the coruscating dialogue that enlivens both the aforementioned *Procés* and the *Llibre de fra Bernat*, the author's other masterpiece, provide an emblematic linguistic correlative. In short, the verbal icon and the concomitant register of workaday speech that Via comes up with proves to be so distinctive as to be absent even from the wide spectrum of Catalan displayed in the vast world of *Tirant lo Blanc*. An appropriate counterpart for the garrulous, even petulant, repartee, so vivaciously depicted in the *Procés de Corona d'aur* and the *Llibre de fra Bernat*, thrives not in the realm of *Tirant*, in particular, and the *novel·la cavalleresca* in general, but in the precincts of the colorful anecdote, whether produced by the fervent zeal of a sermonizer à la Vicent Ferrer or by the impassionate misogyny spouted, typically, by the narrators of Jaume Roig (in the *Spill*) and Alonso Martínez (in the *Arcepreste de Talavera*).

We would hasten to add that, no matter how significant, the differences and similarities that Via's writings exhibit with respect to those of other authors do not imply in the former a moralistic or doctrinal axe to grind, an ideological or political *parti pris*, a bitter or pessimistic *Weltschmerz*. Rather, as Pacheco cogently demonstrates in his sagacious comments, Via's stylistic trademark turns out to be precisely what Pacheco calls "el to de bonhomia irònica" (38) and the "intenció humorística" (35), which highlight "el caràcter vital i positiu de les accions humanes" (38). Pacheco observes—and one would do well to second his observations wholeheartedly—that, in the final analysis, Via's wholesome sense of humor redeems even the most glaring moments of "desimbolta procacitat" (35). Such are the moments pertaining no doubt, to those scurrilous scenes in the *Llibre de fra Bernat*, which could make Chaucer's Miller blush.

Of particular significance and efficacy is Pacheco's masterful and authoritative guidance for a close reading of *A Bella Venus*, yet another—the third but not the least—of Via's chefs d'oeuvre. In this tour de force Pacheco perceives a seminal showcase of *sincretisme*, a term he employs to outline an amazing congeries of literary modes. Pacheco's incisive definition is, doubtless, worthy quoting in full:

La síntesi de gèneres, de tòpics literaris i d'elements heterogenis és evident en l'estructura del poema. En principi, l'obra és una narració el substrat formal de la qual són les *noves rimades* que exposen linealment l'argument; però *A Bella Venus* participa també de les característiques de la *tenso*, de la *demanda*, del *salut d'amor* i de l'*epístola* clàssica; directament o indirecta, la presència d'aquests gèneres es reflecteix en el curiós esquema mètric de la *tenso* atribuïda a la dama, en les còbles que trenquen la monotonia de les *noves rimades* en la inclusió del pròleg en prosa. (115)

A Bella Venus, needless to say, is a highly evolved composition, in which a poet's poet revels in intertextuality. Here Via commands our attention for the sheer inventiveness of his elaboration upon ingredients derived from multifarious sources. As he dwells on one of these, thus establishing an unmistakable genetic link between *A Bella Venus* and Ovid's *Heroides*, Pacheco gives us reason to pause. Via's assimilation of a discreet Ovidian strain signals, Pacheco assures us, a radical deviation from the troubadoursque tradition. Referring to specific borrowings from the *Heroides*, Pacheco points to "[e]ls mateixos temes i la mateixa ideologia," which "criden l'atenció en l'obra del poeta gironí," and adds:

El text que els exemplifica més bé és la treballada prosa del pròleg d'*A Bella Venus*, el qual, amb penetrants pinzellades psicològiques i un ritme evocador i mesurat del llenguatge, transforma i supera els temes trobadorescs que serveixen de canemàs a l'argument del poema. (65-66)

In anticipation of the in-depth study that, unquestionably, the piece warrants, Pacheco's remarks, even as they adumbrate an extended analysis, allow us to gain a perspective on Via's reflections on a new phenomenology of love, particularly as that phenomenology plays out in the prose segment of *A Bella Venus*. Those "penetrants pinzellades," then, betoken a landmark event: they attest to not only an excursion into the lover's mind-scape but also the creation of an inner space precisely by way of exploring the lover's psyche through the literary text. It is not hard to imagine how that space may accrue a dramatic dimension and, eventually, may even provide the base for a theatrical performance. Hardly surprising is this overall potential for the theatrical in an author who has given ample evidence of a deft handling of dialogue and does not miss an occasion to intersperse his narrative with telltale clues of an embryonic stage direction. All this, of course, is not lost on Pacheco, who makes an issue of this very staging effect produced by the smooth transition from one vignette or "scene" to the other in the *Procés*. Pacheco offers the following succinct description of Via's proto-dramatics:

La transició d'una fase a l'altra s'esdevé amb naturalitat, ajudada per intencionades al·lusions al pas del temps i per breus descripcions topogràfiques per situar l'acció en llocs fàcils d'identificar o d'imaginar. Són autèntiques acotacions escenogràfiques per definir el marc físic dels diàlegs dramàtics que donen cos al poema. (89)

With his excellent edition Arseni Pacheco calls attention to a talented Catalan author of the waning Middle Ages. Doubtless, the scholarly community will respond with gratitude to Pacheco's exemplary labor, which would bring to the limelight of history Francesc de la Via's colorful personality together with his outstanding contribution to Catalan letters.

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