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### Reviews:

- 1) Lola Badia (ed.), *Ramon Llull, Començaments de Medicina / Tractat d'Astronomia* (Curt. Wittlin);
- 2) Mar Batlle, *L'expressió dels temps compostos en la veu mitjana i la passiva pronominal* a. (Joan Rafael. Ramos Alfajarin);
- 3) Irene Boada-Montagut, *Women Write Back: Contemporary Irish and Catalan Short Stories in Colonial Context* (Katheleen McNerney);
- 4) Anthony Bonner and Maria Isabel Ripoll Perelló, *Diccionari de definicions lul·lianes / Dictionary of Lullian Definitions* (Curt. Wittlin);
- 5) Maria Àngels Diéguez Seguí (ed.), *Clams i crims en la València medieval, segons el "Llibre de Cort de Justícia" (1279-1321)* (Curt. Wittlin);
- 6) Kathryn A. Everly, *Catalan Women Writers and Artists* (Katheleen. McNerney);
- 7) Josep Lluís Martos (ed.), *Les proses mitològiques de Joan Roís de Corella; edició crítica* (Curt. Wittlin);
- 8) Various editors, *Epistolari Joan Fuster- Vicenç Riera Llorca, Joan Fuster: Correspondència, Joan Coromines: Epistolari* (Curt. Wittlin)

## REVIEWS



BADIA, Lola, ed. Ramon Llull, *Començaments de Medicina / Tractat d'Astronomia*. Nova Edició de les Obres de Ramon Llull 5. Palma: Patronat Ramon Llull, 2002. xxi and 379 pp.

These are the only two scientific monographs written by Llull of which we know medieval Catalan versions: three manuscripts of the medical one (from ca. 1280) and one of the astronomical one (from 1297). Latin copies were much more numerous; seventeen and thirty, respectively, survive.

The *Medicina* was printed in Latin in 1721 (facs. 1969; new ed. expected shortly in the *Opera Latina*), and from Latin it was translated into English by Anthony Bonner (*Selected Works of Ramon Llull*, Princeton U, 1985, II. 1109-214), who then also edited and annotated the Catalan original, modernizing the spellings of the Dublin manuscript, transcribed for him by Jordi Gayà (*Obres selectes de Ramon Llull*, Palma: Moll, 1989, II. 395-496). There is also a modern French translation, Paris 1992. Prof. Badia's edition was considered necessary since there still had to be a critical edition, with an apparatus taking into account a newly discovered third copy (of the *deterior* variety). Badia made a new transcription of the Dublin manuscript, compared it with the two other testimonies and the Latin translation (and even an unpublished Italian one), and prepared a learned introduction (1-33). The results are of the highest standard. One cannot reasonably ask for more from a series which strives to offer Lullists reliable texts they can use in their research.

However, this reviewer wonders if the time, effort and expense spent in preparing this critical edition could not have been more usefully applied to prepare a popularizing version for non-Lullists, maybe even non-medievalists, not served by critical editions, and not helped enough by just regularizing spelling, as Bonner did with the *Medicina* (in *Obres selectes*) and Badia with the *Astronomia* (here 275-371). Many people are interested in the history of Medicine and Astronomy, but they need modern adaptations or translations, with illustrations and ample and wide-ranging commentaries, in the introduction and in the footnotes, in order to understand the old manuals.

One example to show that we still do not have the edition we need. In the *Començaments de Medicina* Llull gives instructions on how to build and use a 'nocturnal' which in Bonner's English version read as follows (*Principles of Medicine* 1208; A B C D refer to the four elements Heat, Dryness, Moisture and Cold):

*The Night Sphere*. If out of brass or some other metal, or out of paper, you make a wheel of the above name, which is an instrument for ascertaining the hours of the night — one like the accompanying figure — you will metaphorically be able to perceive from that figure in what hour of the night A B C D are dominant in relation to each other. For, in accordance with the motion of the firmament each letter has greater power in one quadrangle of the night than in another, And if you know about this, you will be able to judge the proper hour for giving a medicine... And if you are studying or traveling, this sphere will tell you what time of night it is.

Through the hole in the middle of the smaller wheel look at the Pole Star, closing one eye so as to be able to see it better, and in accordance with the twenty-four hours written on the sphere look at the larger Guard, which is a star revolving around the Pole Star, and don't move your head or your hands in which you are holding the sphere. Now in accordance with the straight line along which you have sighted the

Guard, you will be able to know what time of night it is, and how long it will be till daybreak, provided that you know the course and order of the star denoted in the wheel. The star which is called the Guard appears at sundown in the middle of June in the compartment in which 'June' is written, and it disappears in the morning at sunrise in the compartment of October, since the night only has nine hours. After June it shifts over and appears in the compartment of July... [etc.]. The smaller wheel should be straight up against your face, and you should hold the sphere at such an angle that your eyes should be equidistant from the larger circle and the middle one.

Illustrations in medieval manuscripts should be dealt with by the editor just like the text: if one observes a mistake made by the copyist, it should be emended and explained in the critical apparatus. The copyists of Llull's drawing have forgotten to inscribe "the twenty-four hours written on the sphere," but Badia does not point this out, neither in the introduction on p. 13, nor in the apparatus on p. 110. However, Llull himself omits essential information (how to calibrate the dial), adds details not needed for the 'nocturnal' to work (length of darkness), and uses confusing or contradictory terminology (e.g., calling the central disc a "wheel," but then insisting that the cross marked on it be always held "straight up," "*sia estant dretament*," that is, immobile). Commenting on all these 'practical' aspects is the job of the editor of a modernized edition or of a translation, but Bonner's footnotes are limited to identifying Llull's "*Frare Major*" ('brighter Brother') as the beta star in the Little Bear, 'the Guard,' and the reader who wants to know how a 'nocturnal' functions is sent to the 1911 edition of the *Encyclopedia Britannica* and to other now rare books. The question if Llull's instructions really could be used to build a workable instrument — out of paper! —, is not addressed. Today, of course, one would recommend consulting GOOGLE on the Internet. From reproductions found by asking for "Images," we see that Llull's figure looks quite similar to actual tools. Most have an arm attached to the center, the 'index' which is to be aligned with the 'Guard' (or, in more northern regions, the two 'Pointers' in the Big Bear). The disc around the peeping hole does not move, but it shows a marker with which the turnable outer circle, inscribed with the months and hours, is aligned according to the time "the Guard appears." (I do not know where in the world sundown coincides, "in the middle of June," with the 'rise' of the Guard; for a 'nocturnal' to be of use all year long, the Guard has to be always visible. 'Rising' here means crossing an imaginary line in the sky, marked on the inner disc). Any specified arm of Llull's "cross made up of holes in the smaller wheel" could serve as marker, but why the holes? They would be covered from behind by the larger disc, pivoting around the hole in the center, through which one looks at the Pole Star. Why, when doing so, "*la espera... reta equal quantitat de aer a tos huls enfre lo sercle major et la roda mijana*," literally translated by Bonner with "your eyes should be equidistant from the larger circle and the middle one," is beyond my grasp.

According to the 'bad old' definition, a first critical edition does not have to explain the text. The editor doesn't even have to understand it all, as long as he or she offers a trustworthy basis for fellow-specialists who — one day, one hopes — will explain or translate the text. However, in the case of the *Començaments de Medicina*, there already was an excellent edition. In my



opinion, Prof. Badia's great expertise and many talents could have been put to better use than to copy (again?) old manuscripts and compiling critical apparatus. I would have preferred she would have been invited to write a book on 'Llull and medieval medicine and astronomy,' of high vulgarization, one which would reach a wide audience and gain new devotees of the fascinating —but somewhat 'fantastic'— Mallorcan, and of medieval studies and Catalan culture in general. But her two critical editions in this volume of the NEORL-series are perfect, a true labor of love, and her new-spelling edition of the *Tractat d'astronomia* very useful. Thank you!

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BATLLE, Mar. *L'expressió dels temps compostos en la veu mitjana i la passiva pronominal*. Barcelona: Publicacions de l'Abadia de Montserrat, 2002. 234 pp.

Scholars interested in Catalan syntax will be delighted by this recent publication from Mar Batlle, a study of the auxiliary verbs used, in Catalan, in compound tenses of two constructions: the middle voice and the pronominal passive. It is a well-known fact in linguistics that, in many languages, the syntactic and semantic features of a verb or construction determines the choice of different types of auxiliaries. In the Romance languages, and specifically in Old Catalan, these auxiliary verbs are *haver* and *ésser*, from Latin HABERE and ESSE. But in modern Catalan, *ésser* as auxiliary is practically extinct, while *haver* is now used in all kinds of constructions. It is this evolution that Batlle studies in detail in her book, which consists of three parts: a descriptive one, an interpretative one, and appendices.

In the first part Batlle presents the results of her analysis of the textual corpus she used. Following her definitions, we will consider 'middle voice' those constructions where the grammatical subject, the only actant, is affected by a verbal process that can be started by the subject itself or by an external cause (39). That is to say, the middle voice includes the pronominal constructions, both the reflexives (e.g. *embarcar-se* 'embark') and the no reflexives (e.g. *escampar-se* 'spread (out)'), and the structures and verbs that signify change of state (e.g. *morir* 'die') and movement (e.g. *anar* 'go'). Batlle also includes, in a different section, verbs like *esdevenir* 'become,' *succeir* 'happen,' *seguir* 'follow,' *passar* 'happen, take place,' etc., which she calls *esdevenimentals* ('event verbs'), and the stative verbs *ésser* 'to be,' *estar* 'to be, stay,' *romandre* and *restar* 'remain, stay, be left.' The differentiation of all these verbs is of much interest, as Batlle demonstrates when she analyses the chronology of the changes in the system. But it is important to note that in the non-reflexive constructions with pronominal verbs, the distinction between non-causative verbs, intransitive verbs with a pronoun, and pronominal verbs without reflexive meaning, can be confusing to the reader (58-64). In fact, this classification could have been approached from the subject's point of view, being inanimate for the first case and animate for the other two. We see additional problems in the inclusion of verbs like *folgar-se*

('rest, amuse oneself') and *oblidar-se* ('forget') in the section concerning reflexive verbs with direct object (54).

The descriptive first part of the book is based on a textual corpus which contrasts two periods: the 14th and 15th centuries, and the 16th and 17th centuries. Batlle studied twelve books systematically, and another three partially. She did not use works of literature. Doing so, however, might have led to a more complete survey of the linguistic phenomenon analyzed. I do not quarrel with the author's choice, but I regret that the lack of a description of the situation found in the great Catalan medieval classics — *Curial e Güelfa*, *Tirant lo Blanc*, etc. — will keep the reader wondering if they use auxiliary verbs just like nonliterary texts. My research has shown me that alternations of the traditional auxiliary *ésser* with the up-start *haver* can be found already in early literature. For instance, in *Tirant lo Blanch* I, 358, 18: *No penses tu que m'aja restada gens de sanch en la mia persona*.

The statistical quantification of the alternations in auxiliaries allowed the author to elaborate a table of tendencies (45). In this table we can observe that, although there are already some examples of alternation during the 14th and 15th centuries, they are still only sporadic. In fact, we have to wait until the 16th and 17th centuries to observe a significant increase. Even so, Batlle states that *haver* continues to be less frequent than *ésser*. But in her statistics she does not take into account the varying lengths of the texts used, which might distort the results. It will also baffle the reader that, in the description of the auxiliaries, some examples of *haver* had been transcribed, but not included in the statistical analysis. The most frequent cases are from the *Epistolari* of Estefania de Requesens (67–69). Neither did it become clear to me how the percentages were assigned to the auxiliaries of the verb *estar* (96). Batlle affirms that in medieval Catalan the auxiliary *haver* predominates, but in her corpus she indicates that 50% of the uses are with *haver* and the other 50% with *ésser*; also, she implies that the uses with *ésser* are the most conservative. In my opinion, this idea is not documented sufficiently, because in my own research about *ésser* and *estar* in Old Catalan, I have seen that *haver* had been the prototype of *estar* since the very first texts.

The second part of the book is dedicated to the interpretation of the data. Here the reader will be interested in the connection Batlle establishes between the transitivity concept and the selection of the auxiliary *haver*. According to her, the constructions where the auxiliary *haver* appears first are the ones which show most similarities to prototype features of transitivity. This idea, first applied to the auxiliary in the Romance and Germanic languages by Shannon ('The unaccusative hypothesis and the history of the perfect auxiliary in Germanic and Romance,' in Andersen and Koerner, eds., *Historical Linguistics* 1987, Amsterdam, 1990), allows Batlle to explain why the pronominal passive constructions and the anticausative and *esdevenimental* constructions show a significant frequency in the use of the auxiliary *haver*. I consider this part of Batlle's book very enlightening, thanks to its abundance of details, even though her desire to explain each and every change resulting from this connection gives the impression that some of her explanations are somewhat *ad hoc* (150–51). I wish Batlle had studied in more detail two phenomena which I consider of great importance. First, the maintenance, in spite of the selection of *haver*, of the agreement of the participle with the subject (e.g. *Ha venguda*

*qualque mala ventura*), phenomenon that shows a transitional state in the development of this construction. It is still used today by some speakers from the Balearic islands. Second, the performance of the verb *estar*, that has *haver* as a prototypic auxiliary, as opposed to the other stative verbs like *ésser*, *restar* and *romandre*, or to languages like Italian, which opted for the auxiliary *ésser*.

All in all, a good book, but one which still leaves room for further research.

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BOADA-MONTAGUT, Irene. *Women Write Back: Contemporary Irish and Catalan Short Stories in Colonial Context*. Dublin and Portland: Irish Academic P, 2003. 207 pp.

Following the parallel oppressions of colonized countries and of women within those societies, Boada focuses on the short story, arguing that it is not a coincidence that writers within powerless circumstances prefer that genre. Somewhat less of a commitment in time and money than the novel, the story also allows for more colloquial and multiple voices, the sort of "orature" that characterizes postcolonial literature. In her introduction, Boada describes a series of similarities and contrasts between Ireland and Catalonia, for example, the fact that Ireland has practically lost its language and most writers use English, whereas many Catalan writers use Catalan. The consequences are ironic, since those who write in English have a much greater audience automatically; at the same time, poet Nuala Ní Dhomhnaill, one of the few who writes in her native Irish, finds that "Irish has the advantage of being less phallogocentric than English" (145). Boada also states on several occasions that Women's Studies programs are better developed in Ireland than in Catalonia, with more studies of women's literature and other aspects of feminism. She makes a very interesting comparison between the axes of power: the British government in Northern Ireland, the Catholic Church in the Republic, and the dictators who ruled Spain for half of the twentieth century. In the early part of the century she finds parallel figures for the idealization of the passive woman: Cathleen Ní Houlihan and Teresa, "la ben plantada" of Eugeni d'Ors; this stylized representation of the feminine running parallel to an idealization of the countryside. Boada reiterates the poles of marginality along the lines of colony/post-colony, gender, and genre.

Chapter One is devoted to genre: is the short story a postcolonial genre? Boada explores the situation, asking why the story is popular with readers but not with critics. She returns to the rise of the story in the nineteenth century, when journals and serials with important circulation published many stories by both men and women. She quotes several critics on the subject of whether the story is essentially a Romantic form, with primacy of emotion over analysis. She finds that the insistence on hierarchies and dichotomies are a part of male culture imposed on many manifestations of cultural production. Informed by the political background, she also points



out that Irish resistance tends to be more political, and Catalan more cultural.

Marriage as a form of colonization is the focus of Chapter Two, in which she compares the institution of marriage, which was practically compulsory for women until recently, to colonization, both leading to economic dependence and lack of freedom. In a historical overview, she concludes that early writings by women led to positive changes which become apparent in later stories; that is, the denunciations in the work of an earlier generation led to improvements in the status of women. In the following chapter she shifts the focus to nationalism and its difficult relation to feminism. In the case of Ireland, for example, "the new state introduced a number of legislative measures which limited the rights of women and altered the statements of equality contained in the 1916 Proclamation and the 1922 Constitution" (91-92). She deals with questions of identity formation, contrasting a nostalgia for the pre-colonial past to women's difficulty in conjuring up a "before" since they have always been colonized: here, one might protest that many prehistoric cultures offer evidence of societies with more equality for women or even dominance by them, but the historical memory cannot make such a leap and women are left to create a new identity from a virtual vacuum after undoing the male-based givens. Religion is a major factor here, and Boada notes that fundamentalism "is common in postcolonial countries as a way of finding refuge" (100), increasing the difficulty of women's struggle in such societies. Again, the comparison of the Church in Ireland to the dictator in Spain is brought to bear and Boada quotes the well-known conclusion of Montserrat Roig on the subject: "La gran derrotada de la guerra va ser la dona" (112).

A fourth chapter is based on linguistic studies and the decolonizing of language. Beginning with the French feminists' work on "*l'écriture féminine*," she quickly moves to the colonizers' imposing of new names on people and places. Boada turns to the ironic explanation of Maria-Aurèlia Capmany of why there are many Catalan women writers: "*Pel fet de ser una llengua oprimida, no era un gran negoci escriure en català, era, doncs, una activitat de dones*" (133). The question of whether the voices of women have any listeners is another matter, and to express the difficulty of articulation with interlocutors, Boada uses a story by Mercè Rodoreda as an example. From the collection "*Viatges i flors*," she chooses "*Flor sense nom*" as an illustration: the wind as a masculine element takes away some of the letters of the alphabet and alters their order so that what the flower says is incomprehensible to others.

In conclusion, Boada calls for a new alliance of feminism and post-colonialism in an effort to throw off hierarchical institutions that still oppress women and colonies, and a reinvention of those who have been defined by others, through cultural means. Finding a link between orality, short-story writing and women's writing, she points to the "marginality of the genre of short-story writing and women's relationship to that genre" (153). She believes that studies of colonial domination and patriarchal power structures can be illuminating, and she coins the phrase "postcolonial feminism" to suggest fruitful connections. The conclusion is slightly marred by too many disclaimers and "perhapses," perhaps underscoring her own female culture in

making too many concessions. The work is intriguing and convincing, and her choice of authors is most appropriate: for the Catalans, she uses the work of Albert, Anglada, Monsó, Pompeia, Riera, Rodoreda, Roig, and Simó; the Irish representatives are Beckett, Bourke, Boylan, Devlin, Dorsey, Hayes, Ní Dhuíhne, O'Brien, and O'Faolain. The book's title is a reworking of Salman Rushdie's "Empire Writes Back to Center."

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BONNER, Anthony, and Maria Isabel RIPOLL PERELLÓ. *Diccionari de definicions lul·lianes / Dictionary of Lullian Definitions*. Barcelona: U de Barcelona; Palma: U de les Illes Balears, 2002. 293 pp.

It was an intelligent decision to give this book a bilingual title. The Preface (10-67) is in Catalan and English; the next two chapters — the bibliographical references to the works used (69-80) and the transcription of the indices included by Llull of the terms he defines in certain works (81-98) — are only bilingual in their descriptive parts. Footnotes in these sections are only in Catalan, even though they might cause more problems for persons ignorant of Catalan than lines found in the text which are as easy as "Cf. la introducció de Lola Badia. | Cf. Lola Badia's introduction." The meaning of the footnote to that line, "L'editor de ROL XII sembla que desconeixia la bibiografia anterior sobre el tema, i sobretot l'edició de Lola Badia, amb un resultat completament desorientat," would even be easier to guess by people ignorant of Catalan if more 'international' words had been used, for instance "evidentment no era familiar" and "especialment" (that "resultat desorientat" is a bad expression: a 'result' cannot be 'disoriented,' only the person who reached it). I lingered on this topic because I consider this book an excellent example of how the results of research into certain fields of Catalan can be presented in a way which is accessible to foreign scholars who are bilingual, as is more and more the trend, in their native language and in modern international 'latinized' English.

The *Dictionary* (99-293) offers probably close to three thousand definitions Llull gave of about six hundred terms. Gluttony, for instance, got thirteen definitions; five had been translated into Latin, six are in Latin only. To translate all this into English would have been a waste of time and paper. Philosophers and medievalists know enough Latin, or English cognates, to understand Llull's Catalan *Fachsprache*. Multiple definitions of single concepts are presented in chronological order. This helps checking if Llull's thinking changed over time, but in many cases, such as with 'gluttony,' it seems it would have been more productive to separate abstract 'philosophical' definitions ("privatio temperantiae"), from more 'practical' ones, which allude to risks to one's physical and financial wellbeing ("gulosus est incarceratus in infirmitate et paupertate").

The *Preface* is an excellent guide to Llull's definitional techniques. We learn how in his "Ternary Phase" after 1290, 'circular' definitions become more

numerous; for example, "Bonitas est ens ratione cuius bonum [or "*bonus*"] agit bonum" (cf. def. 1, 3 and 4). Carried to the extreme, this style of defining leads to wordings with neologisms such as "Deus est ens deitans" ('God is godying?') or "leo est leoans" ('a lion is what lions?'), example which reminded this reviewer of an illustrated Bible for children where Adam, in Paradise, sees a lion and exclaims "Du siehst ja wie ein Löwe aus: du sollst auch Löwe heissen!" ('you look like a lion; lion shall be your name'), just like it reminded Bonner/Ripoll of Heideggerian tautologies such as "Die Welt weltet" (29fn.; 'the world is worlding?'). Come to think of it: in my native Swiss dialect, when confronted with a human weakness, we said things like "es menschelet," adding a verb-ending to the word for the noun 'human'). Lull's daring neologisms are justly famous; he claims he had learned from Arabic how to invent "verba extranea quae non sunt in usu neque in vulgari neque in latino," while forming derivatives of basic word-stems (for example, from "bonum": "bonificare," "bonificabilis," "bonificativum," etc.) Doing so, he just applied the linguistic universal of analogy to preexisting word-endings in order to form complete sets of correlatives without having to resort to clumsy circumlocutions (e.g. 'give something the quality of goodness,' 'what can be made to be good,' 'what can give something goodness'). That the definitions of such derivatives refer back to the simplex is only natural, and should not be criticized as circular reasoning. Modern dictionaries still do the same, as in "Content: all that is contained; everything inside," entry which sends readers to *contain*, but add right away an easy synonym. In cases like these, Lull rarely defines the basic term, that is, he does not refer to a definition of the verb "contenir" in his two entries "Contengut és la cosa contenguda," and "Continent és la cosa que contén." Such entries are not really definitions, but reminders of basic rules of wordformation.

There are also a few entries in the *Dictionary* which are not 'philosophical' definitions, but simple descriptions or intralingual translations (glosses). For instance, "Bravium seu merces est forma quae significat meritum," or "Pecuditas seu ruditas est forma quae agrestem hominem significat atque ferum," where rare words are explained with two or three common synonyms. Examples of descriptions: "Colre és fer festa en remembrament de Deu"; "Dona és aquella fembra qui ha dejús si servents" (Catalan "dona" means 'woman' in general; it is only the Latin "domina," the 'lady,' who — 'by definition' — has servants); "Latrocinium est vitium quod est magis per gulam," 'Thievery is caused mostly by gluttony.' Some descriptions of non-philosophical things are quite interesting for Lull's medieval beliefs: "Crystallus est lapis de aqua congelata factus," or "Tonitru (*sic!*, should be "tonitrus," whatever the manuscript reads) est mugitus ebullitionis aquae quam fulmen comburit"; etc.

This *Dictionary of Lullian Definitions* by Bonner and Ripoll will be appreciated by historians of medieval philosophy and ethics for its eminent 'quotability,' to coin a Lullian derivative. Others will feel enriched by reading the Introduction and the definitions of concepts they are most interested in.

This well printed book is the second volume in the series "Blaquerna." The first one was Jocelyn Hillgarth's *Diplomatarium lul·lià*, the third Luis Cifuentes' *La ciència en català a l'Edat Mitjana i al Renaixement*. The fifth



will be an anthology of lullian studies by Antony Bonner, as a further example of his admirable dedication to Ramon Llull.

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DIÉGUEZ SEGUÍ, Maria Àngels, ed. *Clams i crims en la València medieval, segons el "Llibre de Cort de Justícia" (1279-1321)*. Biblioteca de Filologia Catalana II. Alacant: U d'Alacant, 2002. 366 pp.

Editing an old manuscript is one of the most traditional, and satisfying, assignments for doctoral candidates. Most thesis advisors make sure the student understands that it is not the mechanical job of copying the manuscript which will be rewarded with a degree, but the more 'creative' research needed to put together the introduction, the commentary, the glossary, etc. Original medieval literary texts of manageable size, and number of copies, which have never been published before, have become rare. Many professors, therefore, now recommend preparing a thesis based on a non-literary manuscript. The result will be of linguistic interest, adding to our knowledge of medieval dialects, of non-standard speech, but also of past social mores.

In the Catalan-speaking regions, there have appeared over the last twenty years several theses which edit medieval legal documents. For instance:

- MIRALLES, Joan. *Un llibre de cort reial mallorquí del segle XIV*. Palma de Mallorca, 1984.
- FARRENY, Maria Dolors. *Processos de crims del segle XV a Lleida*. Lleida, 1986.
- CANO, Antònia. *El Llibre del Mostassaf d'Elx*. Alacant, 1995.
- BAÑO, Ricard. *Esborrany de la Cort de Justícia d'Alcoi*. Alcoi, 1996.
- PONSODA, Joan. *El català i l'aragonés... segons el Llibre de Cort de Justícia de Cocentaina*. Alcoi, 1996.
- RABELLA, Anton. *Un matrimoni desavengut... Procés criminal barceloní del segle XIV*. Barcelona, 1998.

Mrs Diéguez' thesis, directed by the dialectologist Jordi Colomina, is a welcome addition to this collection of medieval legal texts in Catalan (and Aragonese, as in this case). It was published in two volumes: In 2001, PAM and the IIFV printed the linguistic chapters under the title *El Llibre de Cort de Justícia de València (1279-1321). Estudi lingüístic*, and in 2002 appeared the "Corpus documental," which we are reviewing here. Its shortened "Introducció" is on pp. 11 to 23, the transcriptions fill pp. 27-269; follow the "Glossari" (271-84, with many superfluous entries of common medieval words) and lengthy lists of toponyms and anthroponyms (287-361, obviously a secondary specialty of the author).

The book is well presented; Mrs Diéguez has spared neither time nor efforts to offer the scholarly community easy access to over a dozen of very old legal volumes, badly preserved in the archives of the Courthouse of

Valencia. Some of this effort, in my opinion, has been misdirected towards attempting a level of precision in the transcription which is of little practical use. Abbreviations in the manuscripts have been expanded and transcribed in italics. This seems quite unnecessary, especially for terms where modern texts would likewise use abbreviations. For instance, at the end of many documents: "açò fets per amor de nós e cetera." The letter ends in "nós."; the *etc.* tells the copyist or reader to add the usual final formulas. An overly refined distinction is made between text added because "it is needed" (\*[]), or because "wormholes or waterstains make it difficult to read" (□), or "impossible to read" ([...]). The information that the *em* in "d\*[em]anda," and the *da* in "deman[da]" had to be supplied by the editor, is of no interest. On the other hand, "som aparelados de f[...] lo que és de furo" could easily have been read as "f[eer]," given that eight lines below we read: "feyto lo *que* fués de furo," and in the next letter written by the same lawyer "feer" (all examples in this review are from the first four documents edited). Given the bad state of preservation of the manuscripts, one wonders if the editor could not have simply assumed the presence of a cedilla instead of printing "forçador<sup>1</sup>," with the footnote "<sup>1</sup>Llegiu 'forçador.'"

The time spent on unessential editorial subtleties could, and should, have been applied to a closer study of the content of the legal cases edited. I wish philologists would imitate the style of historians, who precede each document published with a clear date and a short summary. Diéguez clearly is not familiar with Latin and the Roman dating system. So we have to read: "nonas december," or "kalendas october," etc.

Closer attention to content, and an attempt to summarize each legal case, would have lead the editor to see that documents R<sub>1</sub> to R<sub>4</sub> (27-29) all deal with the case of the stolen mule, and therefore illuminate each other. For chronological reasons, R<sub>1</sub> should be marked as R<sub>2</sub>; R<sub>1</sub> is the letter quoted in full *inside* of R<sub>2</sub>. It was sent from Valencia to Calatayud (written, one wonders why, "Calatayub" and "Calatayú" in the edition) on December 18, 1279, complaining that Mr Arcos' servant, while travelling through that Aragonese town, had his master's mule confiscated. Since Mr Arcos has no outstanding debts to any citizen of Calatayud, he can't understand why his mule had been impounded. The lawyer from Calatayud writes back that he had been informed that the mule had once been stolen; Mr Arcos, or his proxy, should appear before him and explain how he got this mule. The lawyer from Valencia writes back on January 10, stating that Mr Arcos has shown him that he had bought the mule in Valencia. The lawyer from Calatayud writes on January 25 that Mr Exemeniz, citizen of Valencia, had demonstrated to him through his proxies that this mule had been stolen from him; he was willing to deposit caution money ("antor," not explained in the glossary, but "fianza" on the following line is obviously a synonym) to get use of the mule until the dispute is resolved, after hearings in Calatayud and in Valencia, where he declares Xemen his proxy ("nombró por a Xemen," "por" obviously should be read "procurador"). That parallel hearings will be held is evident from the parallel use of the same expression, messed up by Diéguez: "I pleito sea termenado por ellegar, *que feer devo a don Exemeno... de Calatayú,*" and six lines below "el pleito... deliurar por el logar *que seer deve como covién a vuestra savieza*" (i.e. the Valencian lawyer). "ellegar" and



"el logar" are probably "al·legar," "testify," "devo a" should read "deve," "seer" is wrong for "feer." It becomes evident that a greater effort to understand the texts transcribed by studying them in groups. This would have allowed the editor to fill in many of those [...], (or to judiciously use *crucis* ††† where the damaged manuscript really can not be read satisfactorily, as in "port[à] a cort e [...]"), or to avoid making additions which are mistaken, as in the sentence "no sia atrobat... que NN... [no] à estat robador."

We do not know if the case of the stolen mule had a happy ending, but an edition submitted to more intense internal analysis and textual criticism, helped by a fuller understanding of medieval legal proceedings in general, would have made for happier readers. My criticism, which applies also to several of the other editions of old vernacular legal texts listed above, is directed less towards the doctorand than towards theses advisors who wear down their students insisting on complicated typographical transcriptions, instead of expecting —and demonstrating themselves!— a full understanding of the text. At least they should have seen the mistakes in "idus augustii," "nones madii," "die sabbatii," "kalendas september."

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EVERLY, Kathryn A. *Catalan Women Writers and Artists*. Lewisburg and London: Bucknell UP, 2003. 234 pp.

In her study of four outstanding Catalan cultural figures spanning two generations, Kathryn Everly focuses on kinds of exile and marginalized spaces, an alterity in which ideological displacement becomes positive for the imagination and for recovery of silenced histories, and an alienation of individual artists from their surroundings. The first generation consists of Remedios Varo and Mercè Rodoreda, both nourished by the heady atmosphere of the Second Republic as experienced in the artistic climate of Barcelona, then exiled, Varo in France and Mexico, Rodoreda in France and Switzerland. The second includes Montserrat Roig and Carme Riera, whose "exile" was not geographical but intellectual, literary, and/or political.

Everly does an excellent job in relating the visual with the verbal in her analysis of several works by Varo and Rodoreda, and even though the reproduced art works of both are in black and white, their very appearance in the text is *sine qua non* for this volume. As she traces the path from surrealism to exile to marginalization to subversion, Everly contrasts literary painting with visual writing, using several examples of metamorphosis "as a catalyst for both physical and emotional change" (35). While in Paris, Varo formed part of the surrealist movement, and a very early work, "Desire" (1936), shows an imitative style and male eroticism, but later paintings make fun of a group which she came to consider an old boys' club. Rodoreda uses both art and literature to show changing, evolving forms, for example, an untitled watercolor from c. 1953 shows two sides of a female figure; a neatly conformist

left side and a wilder, unknown side on the right. This work is reflected verbally in the short story "Paràlisi" in which the protagonist/artist describes her own painting of a divided woman. Since women artists from the Renaissance on were alienated from the circles of power, they have relied more on personal experience than collective goals, reshaping their own identity rather than some supposedly universal vision which relegated them to objectification. In Rodoreda's novels *Cecília C.* and *La plaça del Diamant*, the narrative is at times interrupted to create a visual image that underlines the symbolic value of the text. A painting is described, the protagonist reacts to it, and the reader may evaluate the image as well as both reactions—the protagonist's and the reader's own. In works by both Varo and Rodoreda, alchemy, the occult, and metamorphosis blur the boundaries between male/female and animal/human, calling all kinds of cultural assumptions into question.

In the second half of the book, Everly explores how Roig and Riera subvert texts and gender roles as they create their own challenges to traditional notions. Using Roig's early collection of stories, *Molta roba i poc sabó* and the trilogy consisting of novels *Ramona*, *adéu*, *El temps de les cireres*, and *L'hora violeta* to analyze new perspectives, both historical and literary, Everly examines how Roig sees women's struggle as a collective effort, relying on friendship to overcome the narrow confines imposed by society. The trilogy, with its female genealogy as axis, shows how women can write themselves into history and reject distorted notions of men's experience as the only experience that have relegated women to silence. Roig reformulates the telling of both history and literature with her attack on Homer's construction of women as types: Calypso, Circe, or Penelope. Silences between women are a way of succumbing to the patriarchy, while contrasts between diaries and outward images tell the real story; the diary becomes subaltern testimony and writing becomes existing. Everly sees the intertextual fabric of these novels as a kind of counter-saga, or "unofficial history [that] brings Catalan women's multiple voices into a distinctly feminine and legitimate textual space" (161). Both Roig and Riera insist on reader engagement, Roig through challenge and Riera through seduction. Riera too, relies on texts and documents within her works, particularly in the form of letters, and Everly studies several of Riera's epistolary narrations as a way of exploring the author/reader relationship created by the confidential tone inherent in this subgenre. The set of letters that forms the title narrations in *Te deix, amor, la mar com a penyora* and *Jo pos per testimoni les gavines* gives the reader two versions of the same story, while at the same time reworking silenced female voices. The textual distancing provided in the second story/letter—the two introductory notes—draws readers into the text as meta-authors piecing together bits from both stories to create a coherent version of the events. Riera is a master at inverting and therefore subverting both cultural expectations and social conditioning as her protagonists struggle with self-identification and self-realization.

Everly convincingly concludes that, seen through the eyes of these four extraordinary artists, "nothing is sacred, not family, traditions, inheritance, gender, or genre" (197). The similarities among them are the reworkings of canonical images, focusing on the possibilities of multiple expression by multiple sources.

The book is well-written, accessible, and carefully documented. Everly is well grounded in criticism specific to these four women as well as in a broad range of pertinent cultural and historical studies. The notes, bibliography, and index are complete, appropriate, and useful.

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MARTOS, Josep Lluís, ed. *Les proses mitològiques de Joan Roís de Corella; edició crítica*. Biblioteca Sanchis Guarner 55. València: IIFV; Barcelona: PAM, 2001. 477 pp.

This book is now the definitive edition for nine texts from the pen of the great fifteenth-century Valencian master of refined prose, Corella. It replaces the edition of twenty texts offered in 1913 by Miquel i Planas in his *Obres de J. Roís de Corella*, volume in certain semiotic and esthetic aspects still unsurpassed. (The facsimile of the Maïans manuscript issued in 1984 in Valencia by the company DEL CENIA AL SEGURA remains, of course, very useful.) This new partial edition of Corella —Martos promises to publish yet more works—, is justified mostly by the discovery of the superior Cambridge manuscript, which contains five of these nine texts. In his “Estudi Preliminar” (21-104), Martos does not describe the four preserved manuscripts, limiting himself to refer the reader to studies which have appeared in four different places. However, his chapter “Els manuscrits i la seua llengua,” (followed by a critical list of the “Edicions anteriors,” which complements a general survey of secondary literature) describes in detail the differences in spelling, phonetics and grammar between the four manuscripts. With a profusion of examples (synoptic columns might have been helpful), we learn, for instance, that “el *Cançonero de Maïans* i el *Còdex de Cambridge*... perden regularment [z] (in forms like *bellea*, *vellea*, *flaquea*)... mentre que el *Jardinet d'orats* i el *Cançonero de Barberà* la mantenen regularment (*belesa*, *vellesa*, *flaquesa*).” (By the way: Why does Martos —who introduced the abbreviation *Am.* for *Amors*— not use the sigla C,V,J,D for the four manuscripts, but repeats dozens of times their full names?) Since they do so “regularment,” one wonders why the critical apparatus still registers each and every single case. Many other spelling differences are just as regular, and the listing of them in the introduction, with examples, would justify, in my opinion, their omission in the critical apparatus, much too detailed, and unlikely to be read by anyone in conjunction with the text. For instance, Medea's letter fills 29 pages of text (207-36); after deducing the space used by 42 footnotes, we are left with exactly as many pages as are taken up by the critical apparatus (307-417). Over 130 lines in the apparatus are of the type: “scriu: escriu V.” Then there are dozens of cases for each of the regular differences between mss C and V such as “*Jàson*: *fèson*,” the ending of nouns “-tud” versus “-tut,” the spelling “-ex-” versus “-eix-,” or “-mp-” versus “-np-,” the verb “deixar” or “leixar,” the use of *h* to show hiatus, etc., etc., etc. Nothing of all this is needed by the reader, well informed of these facts



already in the introduction; and the philologist loses patience having to go through a haystack to find interesting needles, such as "*tart: poch V*," or "*poqua illa: petita ylla V*." The impatience becomes irritation if, comparing text and apparatus in two different places in the book, one finds listings of minor mistakes made, and corrected right away, by the copyist of the secondary manuscript: "*après: p après V*."

I went to some length about this criticism — which applies also to many other recent editions of medieval texts which were doctoral dissertations — because I wonder if it had not been possible to save enough space in this volume to make it unnecessary to publish the other half of Marco's thesis as a separate book, with the title *Fonts i seqüència cronològica de les proses mitològiques de Joan Roís de Corella*, Biblioteca de Filologia Catalana 10, U d'Alacant, 2002 (which I have not seen). Two chapters in the introduction of the edition summarize materials published in full in that other book. It is understandable that a doctorand with a bulky thesis likes the idea of getting two books out of it, without having to trim the cumbersome critical apparatus (which must have required uncountable hours of drudgery), or having to rewrite the material which now fills the second book so that it could have been used in the introduction to the edition.

"Definitive edition" was how I described Martos' job in the first sentence of this review. All my criticisms do not undermine this judgment of the edition, admirable also for its footnotes to the text, most of which concern mythology, sources, or influence on Martorell's *Tirant lo Blanc*. What I regret is that Martos' work has been split into two books, published in different series; and that the main reason for doing so was the belief that the public wants 'critical editions,' supreme title of nobility which can only be attained by an exhaustive critical apparatus, of the same length as the author's text. This fetishism of spelling variants or scribal errors is the culprit that we now have to wait for several volumes to get the new complete works of Corella, that it takes a century (or two?) to print the complete works of Eiximenis, that we still don't have editions of some of the most common medieval texts (such as Fray Laurent's *On Vices and Virtues*), and that there is a reluctance among young philologists to engage in editing medieval manuscripts if they have to do so 'the old way,' believing that it is enough to put photographs of manuscripts, or diplomatic transcriptions, on a webpage. I would agree with them if they would use the time saved by not having to compile a traditional critical apparatus to study the manuscripts, the copyists and their spelling idiosyncracies, the author, the text. Martos, having done all this in addition to the *app.crit.*, with admirable results, will be praised by 'old-fashioned' scholars, but will not be able to counter the arguments of the 'new philologists,' who will probably soon find a way to combine in a satisfactory way modern technology — facsimiles, concordances, machine-readable texts, etc. — on a website, with the old medium of a traditional, annotated edition (in regularized spelling), with a glossary and an introduction written for a wide audience..., adding, maybe, an illustration or two.

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## VARIOUS EDITORS

1. *Epistolari Joan Fuster-Vicenç Riera Llorca*. Barcelona: Curial, 1993.
2. *Joan Fuster: Correspondència*. Vols. 1-5. València: Edicions 314, 1997-2002.
3. *Joan Coromines: Epistolaris*. Vols. 1-4. Barcelona: Curial, 1999-2002.

In these times, when ephemeral emails are taking the place of letters written on paper, going through the correspondence of people which still used the postal system leaves the reader with some strange feelings. As with any published correspondence, opinions become public which the writers would probably have preferred to remain secret. For instance, Coromines telling Fuster that Ruiz Calonja's research is "de mediocritat summa" (vol. 3, 34), and Fuster writing Riera Llorca, in two letters, that Josep Giner is "neuròtic..., boig...; les seues manies i el pànic que té sempre, l'han fet completament inaprofitable" (238 and 267). A feeling of going back to other times derives from observing that Fuster and Coromines, while exchanging phone-numbers, still seem to rely on letters when planning a meeting..., and then to explain why one of them only arrived after the other had decided to leave, without telling anyone where he was going. Coromines, it seems, didn't even use xerox machines; his letter with a copy of a dozen pages from a manuscript from his father is a few weeks late because he had them transcribed by someone (58). That whole letter is somewhat strange because Coromines —having been asked by Fuster if he could think of essays or articles ("not poetry") from his father he, Fuster, could recommend for publication in a series for which he became an advisor— replies writing six pages about a collection of 137 unpublished *poems*, modeled on "Marcial..., Saadi, Goethe, Petrarca, etc." I added this quotation to have at least something to criticize about this excellent edition prepared by Joan Ferrer, Josep Ferrer and Joan Pujadas: all these people mentioned got a footnote! While it never hurts to review the basic facts about authors of 'world-literature,' one might leave it to the readers to decide if they want to look them up in an encyclopedia. After a few volumes of correspondence, these bibliographical vignettes become repetitive.

Otherwise, all of these volumes are well edited and formatted. The last one in the Coromines series, for instance, has a perceptive Prologue by Jaume Pérez Montaner, an appendix with reprints of eight short publications much referred to in the letters, and indices of names mentioned and words discussed. It offers 36 letters, starting with the four pages dated Xicago, 28 August 1955 —in which Coromines establishes contact with his "compatrici" Fuster, letting him know how much he had enjoyed reading his criticism in *Pont Blau*, the monthly magazine by and for Catalan expatriates, of Eugeni d'Ors, who had betrayed Catalan in favor of Castilian—, to the handwritten note by Fuster dated 2 February 1991, a year before his death, showing his delight that Max Cahner is going to take him to Pineda for a visit with Coromines. Obviously, there must have been more letters, especially in the years 1965 to 1970, and 1986 to 1990, where we have only one for each period.

We can't go into details for every volume in these series. Vol. 1 prints the correspondence between Coromines and Pompeu Fabra from the years after the war. Vol. 2 is dedicated to the letters exchanged by Coromines and Francesc de B. Moll (in the appendix, letters from Fabra and Moll; with a



valuable prologue by Aina Moll). Vol. 3 reprints the correspondance between Coromines and Josep Pla. Vol. 4 is the one we have concentrated on in this review because it shows the overlap between this series and the one publishing the epistolary legacy by Fuster. Vol. 5 of that series, not by coincidence prepared by the same specialists involved in the Coromines-Fuster volume, contains, in addition to the letters sent by Fuster to Coromines, also the ones he wrote to the Molls, father and daughter, and to Josep Maria Llompart. Vol. 1 has the correspondance with the professional writers Carner, Manent, Riba, Pla, Espriu, i Villalonga. Vol. 2 deals with contacts Fuster had with Bartra and other poets in exile (ed. S. Cortés, who edited also the volume involving Riera Llorca). Vol. 3, prepared by V. Alonso, prints letters exchanged with Martínez Ferrando, from the Archives of the Crown of Aragon in Barcelona. Vol. 4, looked after by A. Ferrando, offers about one hundred letters exchanged between Fuster and Manuel Sanchis Guarner (also with Colon and Giner).

Of course, reading old letters from people one doesn't know is not much fun. However, not one of the names mentioned above should be unknown to Catalanists, wherever they live and whatever their age. Fuster and Coromines, and their correspondants, and the contemporaries they mention in their letters, have shaped and fostered pan-Catalan culture and literature of the second half of the nineteenth century. These letters throw much light on many important moments in the history of Catalan studies, and offer primary material for research into a great many topics. Their editors and publishers are to be thanked for their labor of love, and encouraged to continue with their admirable work.

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