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

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Reviews:

- 1) Vicent Beltran i Calvo, El parlar de la Marina Alta, vol. I, El contacte interdialectal valencianobaleà, vol. 2, Annex: Microatles lingüístic de la Marina Alta (Curt. Wittlin);
- 2) Corpus Biblicum Catalanicum 3, Bíblia del segle XIV: Exode, Levític (Curt. Wittlin);
- 3) José Ferrater Mora, Three Spanish Philosophers. Unamuno, Ortega and Ferrater Mora (Josep. Monserrat-Molas);
- 4) Roger Friedlein, Der Dialog bei Ramon Llull. Literarische Gestaltung als apologetische Strategie (Curt. Wittlin);
- 5) Joaquim Martí Mestre, Diccionari històric del valencià coloquial (segles XVII, XVIII i XIX) (Curt. Wittlin);
- 6) Jordana Mendelson, Documenting Spain: Artists, Exhibition Culture, and the Modern Nation, 1929-1939. (Miriam. Basilio);
- 7) Lluís Meseguer, Castelló literari: estudi d'història cultural de la ciutat (August. Bover i Font);
- 8) Mark D. Meyerson, Jews in an Iberian Frontier Kingdom. Society, Economy and Politics in Morvedre, 1248-1391. (Brian A. Catlos);
- 9) Albert Soler Llopart, Literatura catalana medieval. Un recorregut multimèdia pels grans autors i els seus textos. Antoni Ferrando Francés and Miquel Nicolàs Amorós, Història de la llengua catalana (Curt. Wittlin);
- 10) Joan Veny, Contacte i contrast de llengües i dialectes. Francesc de B. Moll, Gramàtica històrica catalana (Curt. Wittlin)

Catalan Review, Vol. XXI, (2007), p. 357-380

REVIEWS

BELTRAN I CALVO, VICENT. *El parlar de la Marina Alta*. Vol. 1, *El contacte interdialectal valencianobaleàr*; Vol. 2, *Annex: Microatles lingüístic de la Marina Alta*. Alacant: Publicacions de la Universitat d'Alacant, 2005. 349 and 225 pp.

Of all the European regions in which Romance languages are spoken, those located in Spain—that is, in Catalonia, the Balearic Islands, and Valencia—are enjoying, these days, the most productive research activities in dialectology. The inspiring example set by the great master Joan Veny, now retired from the University of Barcelona, keeps animating doctoral candidates and young teachers and professors to study the language of their community, or of a whole district. Of Veny's *Atles lingüístic del domini català*, planned in nine volumes, three impressive volumes have already appeared, with the help of Lidia Pons (Institut d'Estudis Catalans, 2001–2006). Dialect atlases for geographical subdivisions of the *domini català* have become abundant. For the area where this reviewer now lives there exist the *Atles lingüístic de la Diòcesi de Tortosa* by Lluís Gimeno Betí (Barcelona 1997), *Els parlars de la Terra Alta* by Pere Navarro Gómez (Tarragona 1996; also a dialectological study of the Ribera d'Ebre), and the *Lèxic del Montsià* by Àngela Buj Alfara (Amposta 2001, and in press).

Vicent Beltran i Calvo, author of the two volumes reviewed here, was a student of Jordi Colomina, the organizer of the yet unpublished *Atles lingüístic de la Comunitat Valenciana*. He is already known for his monograph on the dialect of his birthplace, Callosa d'en Sarrià, and a study, in collaboration with Josepa Garcia, of the speech of the neighboring town of Pedreger. His doctoral dissertation, defended in 2000 at the University of Alacant, where he is now teaching, goes beyond a mere collection of dialect terms and intends to discover pronunciations, grammatical forms, words, and expressions that document, as the undertitle of vol. 1 announces, *El contacte interdialectal valencianobaleàr*.

It is a well known fact that after the expulsion of the Muslim population in 1609, the region called today Marina Alta—that is, the Marina's northern half, the triangle jutting out into the Mediterranean between Valencia and Alacant; more precisely, between Oliva/Dénia and Calp/Altea—had been resettled with emigrants from the Balearic Islands. Vicent Beltran has fully succeeded in his endeavor, and vol. 1 of his thesis reads like a grammar of the speech of that region, with special emphasis on Balearisms. The first chapter of the Introduction explains the goals of the project, its methodology, and the historical background of the Marina. It lists the 42 municipalities (p. 19, with their all-important abbreviations) where over 170 informants (listed with their birthdates, spreading from 1910 to 1978) had been asked 1361 questions. Chapters 2–6 offer a detailed analysis of the results of the fieldwork, presented along the layout of a grammar. The final pages of vol. 1 contain conclusions and, starting on p. 321, an index of the lexical items explained in vol. 1 or mapped in vol. 2. (This very useful index is not listed in the Table of Contents, where it says that on p. 321 begins the *Bibliografia*, which, however, is to be found after p. 339. This is just about the only typographical error that I have discovered in the book.)

Vol. 2, called *Annex*, offers 204 maps, where everything inside the borders

of the 42 municipalities investigated is colored according to the answer given to a specific question. This creates the wrong impression that isoglosses coincide with administrative borders. In many cases the commentaries in vol. 1 are needed for a full understanding of the maps. For instance, maps 41-50, dealing with sibilants, show the presence or absence of a yod, or of an affricate in words like *baixa*, *peix* or *xemeneia* (e.g. /*pesh*, *peish*, *petsh*/). Division 2.2.4 in vol. 1 discusses all these pronunciations, with references to many more words, looking also at the situation in Galicia, Aragon, and Italy, and at differences in age of the informants. Vol. 2, the Microatlases often just repeats in a different format information described in vol. 1. Compare, for instance, the section about morfosintaxi in vol. 1 with maps 71-97 in vol. 2. The two treatments do not follow the same order of presentation, and the descriptive text rarely refers to the maps. Using the maps alone might be of some benefit only in the division dedicated to Vocabulary (vol. 1; maps 98-206) and this just to find quickly examples of concepts that offer a great variety of denominations.

Map 145—which I opened by chance—is entitled *roina*, *plugim*, that is “drizzle” (noun and verb). These two standard Catalan and Valencian words are nowhere to be found on the map! Instead we find *ten* lexical types, with fifteen distinct pronunciations or forms. Of the fifteen colors used on the map, half are quite difficult to distinguish. The commentary on p. 237 of vol. 1 is of some help. It lists in alphabetical order eight lexical types, from *cerndre*, “sift,”—basis of the variant *cernejar* and the expression *plou cernudet*, both shown on the map but not mentioned in the commentary!—to *pixaboira*, “pissing fog.” The commentary indicates where various pronunciations of the Spanish loanword *lloviznar* are used, such as *llovisnar* / *lluvissnar* (not on the map) / *lluissnar* / *llouisnar* (on the map also *llauissnar*), but on the map these are all colored the same. *Plovissnar* (in my opinion a cross of the Castilianism with the beginning of Catalan *plou*, “it rains”) is said to be used “everywhere” as secondary form, a fact that, obviously, cannot be shown on the map, but could have been pointed out on the bottom of the map (and should be explained better in the commentary). Some of the synonyms for “drizzle” shown on the map but not commented on in vol. 1 are *llempuig*, *bolvinet*, *borrasquina*, and *ventpluig*. On the other hand, in vol. 1 we find annotated lists of hundreds of geosynonyms for all kind of concepts that the investigator had come across but had decided not to present on maps. For instance, in section 4.1.9.2, the names for eight species of birds were entered on maps (e.g. map 181, *cuereta*, “wagtail,” with twelve variants of six lexical types). After the notes for these five birds with maps, about eighty more ornitonyms are listed in alphabetical order, and commented upon. Much valuable information on those pages might be lost to the casual reader. It was an excellent idea to add lists that present dialect names of animals and plants in a systematic order, following their standard Catalan and Latin denomination. For example: *lluer*, “*carduelis*”: *colí*, *figureta*, *llauret*, *lluidet*, *tèrit*. One might now look up those terms in the “Glossary of regional terms” and find, for instance, that *tèrit* is written about on pp. 248 and 314 in vol. 1 and shown on map 183 in vol. 2. By the way, p. 314 is part of the *Conclusions*, where the author summarizes what he had explained about phonetics, morphology, and vocabulary. In this last field he uses the long list of names for the goldfinch, including *tèrit*, to support his conclusion

that the Marina surprises by the richness of its vocabulary. Already the ten pages preceding the *Conclusions* have concluding value: We find there useful lists of concepts that are named differently by adults and youngsters (e.g. *buc* vs *colmenar* for "beehive"). This example reappears in the summarizing list of loanwords from Spanish that refer to a modern form or style of certain things, while the old indigenous word continues as name of the traditional artifact. Yet another list gives examples of how traditional words used in the Marina could show modern speakers of "common" Valencian how to avoid loanwords from Spanish; for instance, by using *blau* instead of *assul* for "blue," or *lleig* instead of *feo* for "ugly." The final pages summarize and quantify to what extent popular speech of the Marina is still today retaining remnants of the Balearic dialects of the immigrant settlers from 1609. The "ranking" of Mallorcan-ness is even shown on maps 214-215. The winner is the community of Tàrbena, followed by Xaló and Lliber.

Vicent Beltran i Calvo, the author of *El parlar de la Marina Alta*, is also a winner of some kind. His study is a welcome reminder that dialect studies must be more than collections of regional words, and that the researcher's interests should not be circumscribed by what kinds of results can be shown on a map. The mass of material "harvested" by Beltran might have caused, in certain fields, difficulties of distribution and presentation, but the author's concern for readability is always evident. The result is a work of enduring value, richly rewarding even to a non-specialist reader. The author is to be congratulated for his labors, and the institutions supporting his studies and their publication deserve our thanks.

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CORPUS BIBLICUM CATALANICUM 3, *Biblia del segle XIV: Èxode, Levitic*. Transcription Jaume Riera. Ed. Pere Casanellas. Intro. Armand Puig i Tàrrach. Barcelona: Associació Bíblica de Catalunya / Publicacions de l'Abadia de Montserrat, 2004. CXL+ twice 248 pp.

The cultural and philological importance of the Old Catalan Bible translations has been recognized since the end of the nineteenth century. During the famous 1906 "First International Convention of the Catalan Language," the Occitan Hispanist Foulché-Delbosc urged that they be published and then agreed to transcribe the texts himself for the newly founded Institut d'Estudis Catalans. Ten years later it became obvious that the project was going nowhere. It was only in 1976 that hopes for publishing the medieval Catalan Bibles were rekindled. Father Guiu Camps persuaded the Catalan Biblical Association and Josep Casacuberta, editor of "Els Nostres Clàssics," to agree to finance and print them. Again, good intentions were overwhelmed by the magnitude of the undertaking. This project, too, was abandoned, but the research material assembled, and much preliminary work, was not to be lost. In 1997, Armand Puig i Tàrrach and Pere Casanellas i Bassols revived the old plan but put it on a more solid footing in terms of

financing, transcribing, editing, publishing, and distribution. This new project of a complete *Corpus Biblicum Catalanicum* is much more ambitious than the two previous had been. Translations up to the nineteenth century will be printed, plus several medieval parabiblical texts, such as the *Llegendes rimades*, and there will also be a history of the Latin Bible and one of the Hebrew Bible in Catalonia, bringing the total of planned volumes to forty-one! Still, progress in text-processing on personal computers, government subsidies for a fulltime researcher, the involvement of the publishing house of the Abbey of Montserrat, and the use of transcriptions and studies made by doctoral candidates, amply justify the optimism that this project, finally, will bear fruit.

And the first fruit matured in 2004: the edition of the books Exodus and Leviticus of the *Biblia del segle XIV*. It is volume 3 of the complete series, the first of nineteen needed to offer the complete fourteenth-century Catalan Bible. The three manuscripts P C E —abbreviations for Peiresc, Colbert and Egerton— are transcribed in parallel columns. The first column of each spread of two pages —numbered, for instance, 2 and 2*— offers the original Latin text of the Vulgate, accompanied by a critical apparatus listing scribal variants, especially in Latin Bibles known to have been circulating in Catalonia, which help explain many differences among the three Catalan manuscripts. For instance, the variant Latin readings *egressi/ingressi*, or *interea/in terra*, are at the base of the difference *entraren PC/ isquëran E*, or *en la terra PC/entretant E*, in Catalan. The conclusions that can be drawn from observing such variants in Latin and Catalan are presented in part one of the Introduction. Parts two to four offer a description of the editorial criteria applied, a list of abbreviations, and a Glossary. Complete wordlists of the three manuscripts can be found on CBCat's website <abcat.org/cbcats> (along with much more information and an extensive bibliography). This glossary offers many examples of how much this edition of the Old Catalan Bibles can contribute to philology. For example, in Exodus 12:39 the manuscripts PC translate *cocerunt*, "they cooked," literally with *cogueren*, but E reads *comolguëran*, obviously from the verb *comoldre*, "to mill." Of this composed form of *moldre* only the past participles *comolt* or *comoltat* had so far been observed, which led the philologist Leo Spitzer to postulate a Catalan verb **comoltar*, derived from a hypothetical Latin verb **commovitare*. But Joan Coromines stipulated that there once existed a verb *comoldre* (DECat V.737b), and the Egerton Bible has now proven him right. On the other hand, we can now see that Coromines was wrong when he affirmed that Catalan *ret*, "net," had always been of the masculine gender (DECat VII.286). But the fourteenth-century Bible offers examples that it was also used as feminine, as in *la ret... plena*. We also find for the first time the forms *aret* or *arret*, which by their agglutinated initial *a* show that the article had been *la*. As is to be expected, *l'aret* was later treated as a masculine noun. In Exodus 29:22, corresponding to Latin *reticulum iecoris*, ms E reads *la ret del fetge*, and ms C *la ratella*, diminutive form of *ret*. In the opinion of the editor, Casanellas, this *retella* would be an excellent "homegrown" substitute for the crude Hellenism in modern Catalan *epipló*, ungainly vulgarization of the technical term *epiploon*.

It will have become obvious to the reader how much work has gone into the preparation of this edition. The great dictionaries by Alcover-Moll, and Coromines have been consulted in hundreds of instances. A clear idea of

which medieval words and grammatical forms are likely to cause problems for the "average" modern reader has allowed the editor to decide which words he should explain in the glossary or in footnotes. For example, text: *emblaràs*, footnote: *2^a pers. del fut. del verb emblar, robar* (adding —superfluously, in my opinion— as second definition "apoderar-se amb força"). The basic Greco-Latin biblical text has been analyzed in depth, and the Catalan versions have been compared to it in every detail. Editorial interventions are of two kinds: corrections of obvious errors made by the copyist (e.g.: ms C *apres* changed to *ab pedres*, because ms P reads *ab pedres*, E *de pedres*, and Latin *lapidibus*); or corrections of mistakes made by the translator (e.g: Latin "*non concupisces domum proximi tui*," mss PC "*no cobejaràs la cosa de ton proïsme*," changed to "...la casa..."). It seems to this reviewer that, when all Catalan manuscripts are in agreement, this kind of change is going too far. No one who wants to know what the Bible says will consult a medieval translation. Editions of translations should show philologists how old texts have been understood in those times. *Cosa* in the above example is not nonsensical as was *apres* in place of *ab pedres*, and it is well conceivable that in medieval Catalan the tenth commandment was considered to prohibit "desiring one's neighbor's belongings," not just "his house." To encourage scholars to be on the lookout for other uses of *cosa* instead of *casa* in this context, it seems recommendable to me to print in the text *cosa* and point out in a footnote that this is not what the Latin Bible says.

This first volume of the CBCat forebodes well. It impresses in every respect. The great care that went into its preparation—from the transcription, edition, and annotation, down to the printing—is admirable. It is to be hoped that this intensity of labor can be maintained. The project deserves all the support it can get. University librarians should be told by professors that this is not just "yet another Bible," but a model of how to deal with old Bible translations and a milestone in Catalan and Romance philology.

(While this review was in press, a second volume of the CBCat appeared. It is the translation of the *New Testament* prepared by Josep Prat for the English Bible Society, which printed it in 1832, years before Catalan was "reborn" as a language of literature. For more information see the website "abcat.org/cbcata.")

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FERRATER MORA, JOSÉ. *Three Spanish Philosophers. Unamuno, Ortega and Ferrater Mora*. Edited and Intro. J. M. Terricabras. Albany: State University of New York Press, 2003. 268 pp.

Three Spanish Philosophers introduces the English versions realized by Ferrater Mora of his works on Unamuno (*Unamuno: A Philosophy of Tragedy*, 1962), Ortega y Gasset (*Ortega y Gasset: An Outline of His Philosophy*, second edition, 1963) and the third chapter of his *Being and Death: An Outline of Integrationist Philosophy* (1965, entitled "Human Death"). Each text is accompanied by a brief editor's note, which informs the reader about the

different versions of those works, by a biographical note on each philosopher, and, finally, by a bibliography of their main works, sources, and updated secondary bibliography about the author in question. This added material enriches the work and turns, undoubtedly, an already valuable and engaging book into a useful text for scholars. Due merit is given, therefore, to the editor, Josep M. Terricabras, who also signs the introduction. In the introduction, the texts of the edition are presented in a clear and sufficient manner; more concise for the two first works, more extensive for the comments on Ferrater Mora since, being the reproduced text of a larger work, and not a complete work as in the case of Unamuno and Ortega, it must be conveniently set in context. The result is a group of brief but clear pages on Ferrater Mora's thought: "integrationism." Viewed in its entirety, the volume is an introduction to the thought of three philosophers of different generations, offering, in turn, a penetrating look at human existence. Physiologic anthropology becomes one of the lines, if not the main, which can be followed in a global reading of the work. According to Terricabras, Ferrater Mora "provides us with two synthetic and brilliant versions of Unamuno's and Ortega's rich and complex thought; that is, he produces two introductory and thought-provoking versions of their thought, without in the least reducing their substantial content. From his own work, he offers us a chapter which clearly reveals both his conceptual rigour in dealing with complex matters and his ability to express those matters in an extremely clear form" (7).

One may recall that, when the two volumes of his *Obras Selectas* were published by the editorial Revista de Occidente on 1967, Ferrater Mora gathered in a section titled "Tres maestros" his prior studies dedicated to Unamuno, Ortega and Eugenio d'Ors: *Unamuno: bosquejo de una filosofía*, *Ortega y Gasset: etapas de una filosofía* and the chapter about Ors first published in *El libro del sentit* (1948). For the edition in *Obras Selectas*, Ferrater modified the texts, as he used to do and informed the readers about the different versions suffered in his editorial avatars and its rewritings in different languages (Catalan, Spanish, and English). In a modification full of sense, the gathering of "masters" realized by Ferrater Mora in 1967 is changed by another gathering, the gathering of philosophers. *Three Spanish Philosophers* consists of three of Ferrater Mora's works: the English versions of his studies of Unamuno and Ortega y Gasset and, finally, a significant fragment of his *Being and Death: An Outline of Integrationist Philosophy*. We think that the substitution of Ors for Ferrater Mora is due to the editor, Terricabras, professor of philosophy at University of Girona and director of the Ferrater Mora Chair of the aforementioned university. This substitution upgrades the category undoubtedly: from masters to philosophers. In the introduction to the English edition, it is remarked that "Ors is not represented here" (3). More important than that, for us, is the recognition of Xavier Zubiri, together with Unamuno, Ortega, and Ferrater, as "the most important Spanish philosophers of the century."

The remains of previous selection devoted to Ferrater Mora in *Obras Selectas* are present in the new book. "But in view of the philosophical character of Unamuno's work, and because a substantial part of it developed contemporaneously with the work of Ortega y Gasset and Eugenio d'Ors — who were born almost twenty years after Unamuno — we may even lump

these three together in a special group connected with, but in no way dependent upon, the ideals promoted by the great majority of members of the Generation of 1898" (20). "By 1914, Unamuno had become the undisputed mentor of many young Spaniards. This does not mean that he was often violently opposed. But this towering figure made itself felt in the arena of Spanish thought, and there vied for leadership with the other outstanding figures of his time. His chief competitors were Ortega y Gasset... and Eugenio d'Ors... The writing of these two differed considerably from Unamuno's both in style and content. Ortega offered a continental manner that was more than a servile imitation of Europe, and d'Ors a twentieth-century viewpoint that was infinitely more appealing than an irrational exaltation of our Age" (28-29).

Ferrater Mora's interpretation on Unamuno is known. In particular we would underline the characterization of Unamuno with regard to his relation to the "word" (5). "For Unamuno, the task of the philologist—the 'true' philologist—was not merely that of chasing words in order to pluck out their meaning, structure, or relationships; it was to enter into them in order to live—or die—with them. If Unamuno combated and despised the professional philologists, the 'exhumers' of words or traditions, it was because he wished to be a philologist by vocation, that is a philosopher" (76-77). And we would recall that for Ferrater Mora himself, "the contradictory" is the pillar or axis of the book as a function of what is real: "What Unamuno sometimes called 'the contradictory,' and what is more properly labelled 'the constant conflict of opposites,' is also real. The real exists in a state of combat—at war with an opposite and at war with itself. Here we have one of the pillars—not to say the axis—of this book" (97). There is no doubt that the contrast with Ferrater Mora's "integrationism" is stressed in these analyses of Unamuno. We highlight the following quotation, which also represents Unamuno, in contrast precisely with Ortega y Gasset and with d'Ors: "Unamuno was not a spectator, like Ortega y Gasset, nor a preceptor, like Eugenio d'Ors, but as Ernst Robert Curtius has written, an 'exciter': *excitator* and not *praeceptor* or *spectator Hispaniae*."

It is remarkable the way the intellectual itinerary of Ortega y Gasset is presented. The key consists in considering that Ortega progressively expresses himself as his philosophy gets its own justification: "At any event, what philosophers can learn from Ortega is that 'the first principle of a philosophy is the justification of itself.' Ortega himself never lost sight of this necessity" (189). Ferrater Mora would tend to make "Ortega's ontology" the focus of his intellectual development. "Although Ortega developed some of his ideas about reality and being very early in his philosophy career, he did not formulate them rigorously until 1925. He discussed these ideas again and again until they gained central importance in his thought. We can even conclude that Ortega's ideas on reality and being—which we shall abbreviate as 'Ortega's ontology'—have always been the guiding thread of his philosophical adumbrations. Thus, they can be considered as the most important unifying factor throughout all the phases of his intellectual development... Now, integrating the present with the past is not tantamount to accepting all the past philosophical doctrines, and even less to blending them more or less eclectically. The present is integrated with the past only when the latter is assumed by the former. Now, to 'assume' the past is not to stand for it, but rather to stand by it" (180-181). It is not in vain that we cite this long quotation,

since we seek to contrast Unamuno and Ortega y Gasset's "ontologies" with Ferrater Mora's "philosophy": «integrationism».

The third chapter of Ferrater's *Being and Death* introduces an "anthropology" in its first five epigraphs (20-24), an anthropology involving the possibility of confronting a series of paradoxes presented in epigraph 25. These anthropologies and paradoxes are contrasted in the last five epigraphs of the chapter with the peculiar human trait of "mortality," a contrast which confirms and endorses the main results of the anthropology (26-30). The ontology can be schematically summarized in this way: "although man is also an inorganic reality (a cluster of inorganic systems) and, to be sure, a biological organism, his existence is not entirely explicable in terms of purely inorganic and organic substances. As a consequence, man's mode of cessation —his peculiar kind of 'mortality'— should not be entirely explicable in terms of the modes of cessations of such substances" (229-30). The application of the integrationist method allows Ferrater Mora to *integrate*, using the contributions of philosophy and literature, despite their difference —or, better, thanks to their differences—. In a coherent version, *tension* is presented if it is intended to *assume* reality considering the poles to all explanations lead, and which cause the paradoxes of considering men either as "mortal or immortal" being, death as that which happens to everyone, or that which is more strictly personal, or death as that which is present since our coming to life, or as that which marks, from the outside, its limit. We should agree with the editor of the book because this selection presents an excellent example for presenting what it, for Ferrater Mora, his method and his philosophical point of view.

A brief marginal note to conclude: The variation of languages became, for Ferrater Mora, an advantageous possibility for the richness of thought. His translations were re-elaborations —since re-éditions of his works were already re-elaborations, more likely were the translations made by the author himself to other languages. As he puts it in the preface of the English translation of *El ser y la muerte. Bosquejo de una filosofía*: "It is not, however, a mere duplicate, in another tongue, of the original version. It differs from the latter in various important respects" (211). Such determination showed us his deeper philosophical convictions: the richness of the variety of what is real and the effort required for respecting it —his «integrationism» comes from here. So does is the diversity of his name. In Catalan, Josep. In Spanish and English he called himself "José Ferrater Mora," and it seems that he always signed with his second surname because of a promise made to his mother. In the United States, he called himself "José Maria Ferrater," since this was the only chance of conserving his surname when it was abridged as "J. M. Ferrater." In an old Catalan edition, he was renamed in the cover with the name "Joan." On the spine of the book that we are reviewing, it simply says "Mora."

This anecdote, more than enlighten us with its of diversity, must remind us that variety involves a larger metaphysical richness and a plurality that we must respect. This edition of Josep Ferrater Mora's works by Josep M. Terricabras is, for its own richness, a beautiful sample of "integrationist" thought.

FRIEDLEIN, Roger. *Der Dialog bei Ramon Llull. Literarische Gestaltung als apologetische Strategie*. Beihefte für Romanische Philologie 318. Tübingen: Max Niemeyer, 2004. 348 pp.

FRIEDLEIN, Roger, and Sebastian NEUMEISTER (ed.). *Vestigia fabularum. La mitologia antiga a les literatures catalana i castellana entre l'edat mitjana i la moderna*. Textos i Estudis de Cultura Catalana 98. Barcelona: Curial and Publicacions de l'Abadia de Montserrat, 2004. 254 pp.

I cover these two books together in order to attract attention to a young Catalanist with a promising future. Friedlein's book on dialogues in Llull was his doctoral thesis, written at the University of Berlin under professor Neumeister. As is to be expected from a German *Dissertation*, this book is no easy read. Its bibliography fills over twenty pages, and the reader is expected to be able to peruse the author's edition of Llull's *Consolatio Venetorum* in the original Latin.

I would recommend beginning the study of this book by reading the descriptions of the twenty-six Lullian works that form Friedlein's corpus. There we are informed on how each of these texts is structured, what theme(s) it elaborates upon, who participates in the dialogue, and how the conversation proceeds ("*Gesprächsdynamik*"). Turning, finally, to the beginning of the book, the reader learns on page 1 that the author considers his dissertation a contribution to the "much neglected" study of Llull as writer of literature, and of his place and importance in the use of dialogues in the Middle Ages. He begins, therefore, with a survey of how dialogues were applied from early Christian texts until Bernat Metge, before he introduces the reader to the life and work of Ramon Llull. He then selects six texts to demonstrate the major types of Lullian dialogues. The *Libre del gentil i dels tres savis* (an atheist discussing with a Jew, a Christian and a Muslim) is an example of a theological-religious disputation in the context of missionary initiatives. In the *Liber Tartari*, Llull's reaction to European politics concerning the Far East, we read how a Mongolian asks questions about religion from a Jew, a Muslim, and a Christian hermit called Blanquerna. From him he learns about the creed and transubstantiation. Chapter 4 treats Llull, or his *figura*, as a participant in dialogues. His famous rhymed *Desconhort* ("*Despair*") from 1295 shows him lost in the woods, full of tears, until he meets a hermit, with whom he starts talking about his hopes and plans, so far fruitless, to convert the infidels. In the *Consolatio Venetorum*, a "dialogue of consolation" in the tradition of Boetius, Llull meets a certain Peter from Venice who is angry about *Fortuna*, whom he blames for the incarceration of his brother by the victorious Genoese (Friedlein explains the historical background). Llull proposes a discussion about the influence of "fortune" and planets on historical events. Chapter 5 shows how Llull also applied techniques of the dialogue to his *Prayers and Contemplations*, stepping out of the tradition of soliloquies. He used personifications (*Enteniment*, *Memòria*, *Voluntat*) to talk about divine attributes. After describing in detail the *Disputatio Fidei et Intellectus*, Friedlein concludes his book with a chapter on "*Der Llullsche Dialog als Modell*."

Friedlein is to be admired for having painstakingly put together such an original book, of compelling interest only to a small audience of Lullists and

of specialists in the history of the literary use of dialogues. Research on Lull written in German has a long and brilliant past. Let us hope that the equally long tradition of Catalan and Spanish Lullists learning German in order to be able to profit from German scholarship is still alive and that Fiedlein's book will receive the welcome and attention it deserves.

The thirteen conference papers neatly printed and carefully proofread in the volume *Vestigia fabularum* were offered to the public during the 18th Colloquium of German Catalanists and the 24th German Convention for Romance Philology, held concurrently at the University of Munich in October 2001. They were selected, grouped into three thematic fields, and prologued, by the team (actually doctorand and thesis advisor; see above) of the Catalanist Friedlein and the Hispanist Neumeister. Seven papers are in Catalan, six in Castilian. (We'll deal here only with the ones in Catalan.) All were kept at the original length of the conference presentation, but one adds what probably had been a handout. It is evident, nevertheless, that they were revised and bibliographically enriched for publication.

Three papers deal with specific mythological themes. Joan Perujo Melgar presents a useful survey of the literary transmission of the story of Troy between Homer, Dictys, and Dares, the *Roman de Troie* (verse and prose) and Guido delle Colonne (the Catalan version of which—soon to be published by Perujo—influenced *Curial i Güelfa* and *Tirant lo Blanc*). Héctor Gonzàlez i Escolano studies "*Els models cavallerescos en el Curial i Güelfa*," especially the preeminence given therein to Hercules the virtuous, and Achilles the good-looking philosopher and musician, a champion in arms and letters, above the more "medieval" Hector. Gerhard Ackermann follows "*Orfeu a la literatura catalana*" from Roís de Corella to Carles Riba, with many references to non-Catalan texts.

Six papers study the use of mythology in various literary genres. Friedlein shows that Metge's *Lo somni* can be considered a scholastic-humanistic dialogue because Metge purports to demonstrate four kinds of knowledge, one concerning mythology. Giuseppe Grilli surveys the literature on "*Els herois de la guerra de Troia i el seu retorn a la literatura en les novel·les de cavalleries*," with special emphasis on *Curial*, *Tirant*, and *Quijote*. Albert Rossich contributes a valuable paper on "*Les faules mitològiques burlesques als segles XVII-XVIII*," adding an edition of the two *romansos*, translated from Castilian, *Fàbula de Adonis* and *Fàbula de Apol·lo y Dafne*.

In the section about the reception and function of mythological texts, Valentí Fàbrega i Escatllar analyses "*El mite de Mirra en la versió de Roís de Corella*," ending with four noteworthy conclusions.

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MARTÍ MESTRE, Joaquim. *Diccionari històric del valencià col·loquial* (segles XVII, XVIII i XIX). Biblioteca Lingüística Catalana 29. Valencia: Publicacions de la Universitat de València, 2006. 615 pp.

Dictionaries are consulted by readers who come across a word they do not fully understand. Since Joaquim Martí's *Diccionari històric del valencià col·loquial* (hereafter, DHVC) lists and explains terms found in ephemeral popular, and often vulgar, texts from past centuries, few people will find a need for it; however, this book might sell well because the number of speakers of Catalan, in all its regional varieties, who are interested in the history of their language is admirably large. The DHVC, therefore, should be made available to the general public in local libraries even in smaller Valencian towns (and larger Catalan and Balearic ones) and to philologists and linguists in large university libraries everywhere.

The book opens with a short introduction in which the scope of the dictionary scope is explained. (In footnote 1 the author announces that he is now working on a second volume, which will cover also the twentieth century.) The work's sources—plays, satires, dialogues, explanations of *fallas* (statues made to be burned on Valencia's many squares)—are listed in part 2 of the Bibliography ("Fonts documentals"). Examples: *Versos de la falla de Sen Chusep, añ 1860*; *La mort del rey moro de Granà*; *Miracle, 1886*; *El bou: Semanari satíric*. Elx 1885; *Coloqui del nas*, Valencia, no date; *El fadrí*, manuscript 7116 of the Biblioteca Municipal de Valencia. Often one would like to have more information about these sources, such as in the last example, where one is left wondering if it is a play or a short story, and what its date might be.

The author also uses the introduction to voice his hope that his work will contribute to the fields of "philological dialectology and historical sociolinguistics" (14, my translation). To demonstrate that he is also "filling a void in Catalan lexicography" (15), he points out in just about every entry of this *Diccionari* that the three great Catalan dictionaries—that is Alcover's and Moll's *Diccionari Català-Valencià-Balear* (DCVB), Coromines' *Diccionari etimològic i complementari de la llengua catalana* (DECat), and the *Diccionari de la llengua catalana* of the Institut d'Estudis Catalans (DIEC)—could learn from the DHVC. For instance, in the very first entry of the book, Martí Mestre indicates that the expression *tallar l'abadejo* ("to cut the codfish," meaning "to cut the bacon," "to be in charge"), which he has found in a text from 1877, is NR ("not registered") in the DECat and the DIEC, and ND ("not documented") in the DCVB, which only lists the expression, without giving an example. This ubiquitous information seems to me of little use. Coromines had no reason to include *tallar l'abadejo* in his DECat since it is a translation of the Spanish *cortar el bacalao*, and the DIEC, a single volume, had to omit such expressions, especially if they are now rarely used. It is more helpful that the author added references to books that *do* document, or deal with, each word in the DHVC. In the case of *tallar l'abadejo*, he mentions four books where the Valencian, and four where the Castilian expression is written about. These *Obres de referència* are listed in part 1 of the Bibliography. The problem is that several of the indicated philological reference books are not listed there. For *tallar l'abadejo* I cannot find an entry for "Lacreu 1995," while "Buitrago 1995" seems to be a mistake for "Buitrago 2002."

References to the three great dictionaries and over three hundred works of secondary literature are two constant elements in every entry in the dictionary. The introduction announces and explains four others: 1) The lemma, intelligently adapted to the necessities of a modern dictionary; 2) A "translation" of the lemma with synonyms; 3) Historical examples of uses of the word or expression; 4) Comments on how it got its meaning.

As the author acknowledges, it is often difficult to deduce the meaning of a word from just one, or very few, examples. If he felt unsure about a definition, he added an (?). Such a question mark, in my opinion, should appear much more often. For instance, in the second entry in the DHVC, *abarraganat*, translated as *amistançat*, is followed by the comment "Mot NR al DECat ni al DIEC i ND." Here again, it is obvious that the DECat had no reason, and the DIEC no space, to deal with this loanword from Spanish, and the statement "ND" is unfair to the DCVB, which offers the entries *abaraganar* and *abarraganat*, quoting two examples, and referring to other dictionaries. Alcover-Moll give six definitions for the various meanings of this term. Why Martí Mestre should have picked for his own quotation the one given in the DCVB, for the reflexive use of the verb, *amistançar-se*, "to get a mistress," is surprising. His example, taken from a *Recitado* presented in Valencia during the transfer of certain relics in 1743, reads as follows: "Està el Santíssim patent, / y el tonto no baixa el cap. Açò ho faria Lutero? / Ni el més abarraganat" ("The consecrated Host is presented, and that fool does not bow his head! Would Luther do that? Not even the most ... person would not bow his head!") The meanings of *abarraganat*, which the DCVB deduced from examples found in a Mallorcan dictionary from 1904—that is *envilir*, or in the *Diccionari Aguiló*, *rebutjat*, *despreçiat*—seem to me much more applicable to the use in the *Recitado* than *amistançat*.

The passage quoted from the *Recitado* contains all the elements in the text that can help the lexicographer make an educated guess of the meaning of the word studied. Very often, Martí copied more text than needed. In the EHVC's third entry, *abatollar*, defined as *trasbalsar*, *transformar*, "to change," we read a quotation from 1894, which, in my opinion, would be extensive enough if the words I have included in angular brackets were omitted: "<-No parle, que> la constància / y el amor tot hu abatolla. <-D'amor a soles en l'olla / te notrirà la sustància?>." On the other hand, the first quotation given to show meaning 2 of the verb, its reflexive use, is too short to be of any use: *Mi marido / en seguida se abatolla*. The definitions given here by Martí Mestre, *atropellar-se*, *precipitar-se*; *esvalotar-se*, are not evident from the quotation. The second definition seems derived from the quotation that follows, and the third (why separated from the second by a colon?) from the third quotation. If a dictionary exemplifies meanings of words with (invented or copied) sample phrases, those phrases must fully support the definition. In the case of a historical dictionary, the definitions should convincingly flow from the quotations given. This is the case with the fourth entry in the DHVC, *abegot*, a derivate of *abellot*, meaning "beneit, ximple, gamariús," all synonyms of "silly." The quotation itself explains the word, giving its antonym and an example: *En què estàs destre, abegot, si no saps la beabà?* "What are you good at, you nitwit, if you can't even put a B and an A together?" (as in the first-grade syllabification: "B a > Ba"). That such a person can be compared to a

"drone" or "bumblebee" seems obvious, but Martí Mestre writes eleven lines to explain this metaphor. Many more of his comments concerning motivations behind the creation of a word or expression seem belabored or superfluous. I open the dictionary by chance and find *cigarro* "penis" (...) *Metàfora fonamentada en la forma cilíndrica i allargada de l'objecte.*"

The *Diccionari històric del valencià col·loquial* by Joaquim Martí Mestre is the fruit of much work, a welcome complement to existing dictionaries. From a lexicographical point of view; however, it is not fully satisfactory. Still, philologists of all schools will find in it much that they will be able to use in their own research, or they will be glad that they learned it in the DHVC.

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MENDELSON, Jordana *Documenting Spain: Artists, Exhibition Culture, and the Modern Nation, 1929-1939*. Penn State University Press, 2005. xix+272 pp.

Documenting Spain: Artists, Exhibition Culture, and the Modern Nation, 1929-1939 is a key contribution to the literature on modern Spanish visual culture and art history. In this book, Jordana Mendelson shows how the notion of the document was central to both artistic and political debates during this turbulent period in Spanish history, framed by first, the dictatorship of General Miguel Primo de Rivera and second, General Francisco Franco's victory in the Spanish Civil War. Drawing from an interdisciplinary range of theoretical literature, she demonstrates how avant-garde artists, filmmakers, and photographers formulated the document, which she rightly regards as a highly constructed genre.

Mendelson's wide-ranging research in archives, newspapers and magazines allows for nuanced readings of the changing fortunes of documentary films and photographs, as well as other examples of visual culture during the period. Central to her study is the fact that, as she argues, "Documentary became a kind of social and artistic equalizer, a form of representation shared by the avant-garde and the masses" (xxii). With this point in mind, she demonstrates through close readings of images and their modes of circulation that the same documentary photograph, film, or image archive could be interpreted in dramatically differing ways depending on the political position of the individuals who produced it or of the state agencies that reproduced it in various contexts. The document intersected with the Spanish avant-garde's modernizing project at a time when definitions of the Spanish nation and its traditions were being contested. What is more, Mendelson distinguishes the particular issues at work in documentary practices and representations of Basque, Catalan and Castilian national identities, key elements in artistic and political debates of this period. Indeed, her close attention throughout the book to debates about documentary practice, national identity, and mass culture within Catalonia makes this work of particular interest to those who study this area. She sheds new light on the work of Joan Miró, Pablo Picasso, and Salvador Dalí during the 1920s and 1930s, as well as other artists lesser

known in the United States, such as filmmaker and photographer José Val de Omar and photographer José Ortíz-Echagüe.

Each of the book's five chapters is a case study in which Mendelson analyzes in depth the intersection of the document, mass culture, national identity, and artistic modernity. In Chapter 1, the Pueblo Español, an architectural amalgam of regional styles built in Barcelona for the 1929 International Exposition is the basis for an analysis of documentary photographic practices, ethnography, and politics. Luis Buñuel and Salvador Dalí are the protagonists of Chapters 2 and 3, in which the author explores their artistic production and theoretical writings in light of their critiques of both documentary and constructions of Spanish and Catalan identities. In Chapter 3, Mendelson's interpretation of Buñuel's documentary film *Las Hurdes: Land Without Bread* sheds new light on the ways in which debates within Spain about the document intersected with surrealism and psychoanalysis, as well as with the evolution of the reception of this film in Spain and France during the 1930s. The ways in which filmmakers and photographers attempted to bridge the gulf between urban and rural Spain by employing modern technology is the subject of Chapter 4, where the *Misiones Pedagógicas*, a government-sponsored pedagogical program, is the starting point for a broader discussion of the work of Buñuel, Val de Omar and Ortíz-Echagüe. The montages and critical writings of Josep Renau—which appeared in leftist periodicals in Valencia, Madrid and Barcelona and span the period of the Second Republic and the Civil War—are the subject of Chapter 5. Here, Mendelson adds new insights to the literature on the Spanish Pavilion at the 1937 World's Fair, focusing on Renau's photomurals, which she argues are fundamental to its overall program. Finally, she proposes that Dalí's text *Le Mythe tragique de l'Angelus de Millet* was part of "larger debates on documentary and the representation of popular culture that were prevalent in Spain and France during this period" (xxxv). It is precisely Mendelson's ability to make such cross-cultural connections that adds to the book's usefulness to a wide range of readers. By demonstrating how questions of the document in Spain are relevant to multiple visual cultures and modernities of the 1920s and 1930s, *Documenting Spain* will be a useful reference for those interested in visual, print, and exhibition culture, as well as anthropology, photography, and film in general.

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MESEGUER, Lluís. *Castelló literari: estudi d'història cultural de la ciutat*. Col·lecció Biblioteca de les Aules. Serie Maior 2. Castelló de la Plana: Publicacions de la Universitat Jaume I, 2003. Il·lustrat, 451 pp.

De totes les capitals dels Països Catalans, Castelló de la Plana és, sens dubte, la més desconeguda. Aquest llibre, bellament editat per la institució universitària de la ciutat, la Universitat Jaume I, en gran format i profusament il·lustrat, representa l'esforç més important i complet que mai s'hagi fet per

situar definitivament Castelló en el mapa de la nostra cultura. L'autor d'aquesta benemèrita empresa, Lluís Meseguer, professor d'aquesta mateixa universitat, ha superat amb escreix el gran repte que s'havia proposat, gràcies a l'excel·lent coneixement documental i bibliogràfic, d'una banda, i del territori i la seva gent, de l'altra, en què ha basat la construcció de l'obra. Escrita quan la ciutat tot just acabava de celebrar el 750è. aniversari de la seva fundació, l'autor exposa en la introducció la voluntat d'"aferrar l'anàlisi i la dinàmica reflexió sobre el Castelló contemporani" i de "col·laborar a integrar [la literatura] al si de la història de la ciutat." Per això l'obra desfà errors històrics —els mites de Castàlia, del pintor Ribalta, entre altres— i proposa interessants revisions metodològiques del concepte de *literatura*: la ruptura dels límits entre realitat i ficció i entre oralitat i escriptura, que permeten donar una visió molt més completa de l'activitat cultural castellanenca al llarg de la història.

Al primer dels vuit capítols en què es divideix el llibre —La mirada exterior: dels llibres de viatges a la literatura moderna—, Meseguer aporta citacions de cronistes, visitadors, viatgers i geògrafs, tot aclarint-ne males interpretacions, des de les cròniques als nostres dies. En el segon capítol —La cultura popular i la representació literària— fa una important recopilació del folklore castellanenc, amb més consideracions teòriques i metodològiques, i també sobre els gèneres i subgèneres de la literatura costumista i les festes. El tercer —Panorama històric dels gèneres escrits fins al segle XVIII—, fa un repàs a la literatura —inclosa fins i tot la prosa científica— en els orígens i el creixement de la ciutat fins al neoclassicisme. I el quart —De vila a ciutat: el segle romàntic i realista—, tracta de les tensions socials i polítiques, de l'evolució agrícola (taronja) i industrial (ceràmica) i del desenvolupament urbà, i dels gèneres literaris que van produir-s'hi. Els altres quatre capítols estan dedicats al Castelló contemporani, una època, lògicament, molt més complexa encara per diverses raons, tal com Meseguer assenyalava a l'inici del capítol cinquè —La comunicació social contemporània—: "A diversos llocs d'aquest llibre s'ha argumentat sobre la complexa varietat de personatges, d'obres i d'activitats objecte d'estudi. En tal constatació s'hi inclouen dos arguments: la diversitat textual, a partir de la concepció oberta de la literatura, segons la qual és literari a la ciutat tot allò que s'hi crea amb el llenguatge verbal; i la diversitat lingüística, que implica, sobretot durant els segles XIX i XX, diferents rols socials per al valencià i per al castellà. Sense oblidar la relació històrica de la literatura amb altres arts —la música, especialment— i amb altres codis comunicatius —el teatre no és més que la col·laboració de codis verbals i visuals—, la comunicació social moderna i contemporània ha revolucionat els canals i els llenguatges de creació, de difusió i de consum cultural." D'acord amb aquests plantejaments, el capítol tracta de les biblioteques, les impremtes, el periodisme i els diaris, la tipologia dels periodistes castellanencs, les arts plàstiques, la música —on sobresurt la gegantina figura de Matilde Salvador—, el cinema, la ràdio i la televisió i les seves relacions amb la llengua i la literatura, amb una excel·lent anàlisi sociolingüística. El sisè capítol —La modernitat: un segle de segles— se centra en la modernització i el progrés cultural de la ciutat des de finals del segle XIX i el seu reflex en la creació literària. El penúltim capítol —De la guerra del 1936-1939 als anys setanta del segle XX— s'ocupa de la guerra i de la llarguíssima dictadura franquista, sense oblidar la producció de l'exili. I, finalment, el vuitè i darrer capítol —El temps contemporani—, mostra el pas de la quantitat a la

qualitat en "una ciutat oberta amb una literatura oberta," que ha experimentat la democratització i el procés autonòmic i compta amb una institució cabdal, com és la Universitat Jaume I, per explicar el seu progrés cultural.

Aquest valuós estudi s'acompanya, lògicament, amb una extensa bibliografia i un utilíssim índex onomàstic. Un llibre, en definitiva, que significa una renovació importantíssima en els estudis castellanencs i marca una fita ineludible, un abans i un després per als estudis culturals d'aquesta capital injustament oblidada.

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MEYERSON, Mark D., *Jews in an Iberian Frontier Kingdom. Society, Economy and Politics in Morvedre, 1248–1391*. The Medieval and Early Modern Iberian World 20. Leiden and Boston: Brill, 2004. xiv+303 pp.

The town of Morvedre (modern Sagunt) was conquered from Muslims by James I of Aragon in 1238, after which the king colonized this place north of Valencia with Christians and Jews from Catalonia and Aragon. Comprising approximately three percent of the town's population (261), the Jewish community, one of the most important *aljama* (minority community) of the medieval Crown of Aragon, would survive until 1492, the year that the "Catholic Monarchs" Fernando I of Aragon and Isabel of Castile ordered the conversion of their Jewish subjects on pain of expulsion. The book under consideration comprises what is essentially the first volume of Mark Meyerson's complete history of this community, tracing its evolution from the moment of its foundation in 1248 to the eve of the catastrophic anti-Jewish pogroms that shook the peninsula in 1391. (The story is continued in Meyerson's *A Jewish Renaissance in Fifteenth-Century Spain*, Princeton: 2004.) It analyzes the "long beginning" (281) of the Morvedran *aljama*; 1391 is not seen as the signal of the decline of this community, but rather its maturation, after its emancipation from Valencia, the kingdom's capital city, some 30km to the south, the Jewish community of which was indeed destroyed in that year.

This is a rigorously empirical study based on a staggering quantity of mostly unedited documentary material, drawn not only from royal archives, but also local and ecclesiastical collections. It is a work of social and economic history very much in the tradition of Toronto-trained historians. The strengths of the book, however, may be a source of disappointment for some readers. This is not a cultural study of theoretical fancy, nor is it a nostalgic meditation on a supposed Golden Age, of the type that has elevated the history of the minorities of Medieval Spain to the levels of popularity it has come to enjoy in recent years. Resisting any urge to perceive the *aljama*'s history in terms of a lachrymose meta-narrative of progressive Jewish marginalization and decline, Meyerson dispassionately but sensitively analyses the fate of the community and its leading lights as they struggled to survive and prosper. The results are significant and revisionary. Meyerson finds a vulnerable community persisting in a delicate equilibrium of *conveniencia*,

pulled along in the wake of the Crown, while navigating among the cross-currents of the interests of the Christian burghers and local noble families.

The narrative unfolds over the course of five chronologically over-lapping chapters. The first, "Colonizing the Frontier," looks at the Jews of Morvedre through the 1320s, a time when they were co-settlers with the Christians. With their administrative weight (into the 1280s Jews dominated the fiscal bureaucracy of the Crown of Aragon), their activities as creditors, and their role in the wine trade, Jews engaged in a range of symbiotic economic relationships with their Christian and Muslim neighbors. As special vassals of the king, as an important source of royal revenue, and as the leading officers of the realm, Jews had a particularly privileged relationship with the Crown. Chapter Two, "Putting Jews in their Place," reflects on the backlash that this provoked, when rebellious burghers and nobles struck at the monarchy by demanding that Jews's actual place in society be made to conform with that of the infidel minority that they were considered to be. From 1283, Jews were formally barred from high office, although they continued to enjoy privilege and protection of the rulers. At the same time, the political aims of dissenting Christians resonated with reactionary religious currents, sparking libidinous outbursts of popular sectarian violence, particularly during the more emotionally-charged and cathartic Catholic holidays: Easter and Corpus Christi. By 1321 the Jews had requested and obtained a license to wall in their neighborhood, the *juderia*, for their own protection. The tale of Jucef Avinçaprut, one of several case studies in the chapter, serves as a parable of the fate of the *aljama* during this half-century.

"Fiscal Servitude," the third chapter, examines the increasingly tenuous financial situation of the community from 1283 through to the advent of the Black Death in the 1340s. Embroiled in a series of expensive Mediterranean adventures and confronted with their ever-restless nobility, the kings of Aragon were chronically insolvent and became ever more demanding of the Jews. At the same time, the poor harvests and economic decline of the 1320s impinged on the Jews' economic capacity. The resultant tensions played themselves out within the *aljama*, facilitating the emergence of a new local oligarchy whose members gained fiscal security at the expense of their poorer coreligionists by moving their official place of residence "off shore" to the estates of local lords. Next, in "The Yoke of Usury," Meyerson shows how the Jews, thanks to their near monopoly on the credit market, became the beasts of burden pulling along the royal economy. By turning a blind eye to their usury in exchange for periodic indemnities, the kings could use this powerless community as a means of maximizing their revenues from their Christian subjects without formally raising taxes. Jews were relieved of their thankless monopoly over money lending in the 1350s when the sale of *censals* or annuities allowed Christians to effectively break into the credit market.

The economic diversification that this provoked on the part of wealthy Jews mitigated tensions between the *aljama* and Christians, but, despite their increasing economic integration with lords and townsmen, Jews continued to be identified primarily as representing royal interests. Hence, when the revolt of the *Unió*, the union of Valencian nobility and municipalities, irrupted in 1347, Jews were targeted for that simple reason. They were not the victims of anti-Jewish chauvinism, but were, as the title of the final chapter reflects,

"Caught in the Crossfire." The Union revolt was followed by an even more destructive eleven-year war with Castile, which plunged the kingdom's economy into near ruin. Fortunately for the *aljama*, King Peter the Ceremonious, the Pyrrhic victor of that struggle, saw the reestablishment of a thriving Jewish community as integral to the economic recovery of his realms. Under the stewardship of Queen Leonor, Jewish Morvedre rebounded. By 1380 the *judería* was at capacity, a fresh cohort of leading families had taken control of the *aljama*, and the Jews were increasingly economically diverse and fiscally integrated into the municipality, a circumstance which would be critical when that "ill wind from Castile" blew the murderous disciples of Pedro Martínez into the kingdom in 1391.

The study concludes on the eve of the pogrom, which in Meyerson's view was an historical anomaly —a *deus ex machina*— a particularly Castilian event, which by geographic coincidence rather than historical necessity spilled over the borders of the Crown of Aragon. Meyerson rejects the idea that the Jews of Morvedre, or of the Crown in general, were locked into an inevitable and progressive decline from the thirteenth to the fifteenth centuries. As in Castile, France, or England, Jews here were regarded as an inferior minority, but rather than being seen as a threat, religious or otherwise, Jews were perceived of as part of the established and accepted sociocultural fabric and a necessary part of the economy; hence, even as the Jews became less useful to the monarchy in the late 1300s, the kings of Aragon did not imagine the prospect of purging them from the kingdom (277).

Jews in an Iberian Frontier Kingdom should not be confused as merely another study of a local community, a now rather tired genre which has come to characterize to some extent the historiography of the Muslim and Jewish minorities of Christian Iberia. Although Meyerson focuses tightly on the *aljama* and its members, piecing together their history in painstaking detail, the reader remains aware of the larger political and economic contexts in which these dramas are played out and of the wider implications of these stories for Spanish and Jewish history. In particular, it is this kind of laborious forensic work on the local level which puts broad historical syntheses to the test. In this case Meyerson shows that many longstanding assumptions regarding the decline in the status of Jews in medieval Iberia and their interaction with their Christian neighbors are not valid, at least for Morvedre. It is an important book and will be of interest to students and scholars of medieval Spain, Jewish studies, and the history of religious minorities in general.

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SOLER LLOPART, Albert. *Literatura catalana medieval. Un recorregut multimèdia pels grans autors i els seus textos*. Barcelona: Editorial UOC, Editorial Pòrtic, 2003. 236 pp.

FERRANDO FRANCÉS, Antoni and Miquel NICOLÀS AMORÓS. *Història de la llengua catalana*. Barcelona: Editorial UOC, Editorial Pòrtic, 2005. 539 pp.

There are two reasons why I combine my reviews of these two manuals: first, to give me a chance to introduce readers to the publishing program of the Universitat Oberta de Catalunya; second, because both books can be recommended as texts for university survey courses, of medieval Catalan literature or of the history of the Catalan language, or for private reading and studying.

The Editorial UOC was founded in 1994 to publish series in several academic fields. Soler's book is volume 19 in the series "AGORA: Biblioteca oberta," the first two of which were Malaquer's *Història econòmica de Catalunya (segle XIX i XX)* and Aventín's and Salrach's *Història medieval de Catalunya*. Our readers might be interested also in the following volumes: 7. *Literatura catalana contemporània* (Bordons and Subirana, eds.); 8. *Història de Catalunya moderna* (Albareda and Gifre); 11. *Els orígens de la llengua catalana* (Martí i Castell); 15. *L'edició de textos: història i mètode* (Martínez-Gil, coord.); 18. *Diversitat i política lingüística en un món global* (Pueyo and Turull).

I shall now describe in more detail volumes 19 and 20. Soler's book is less than half the size of the one by Ferrando and Nicolás, but if one adds the supplementary material offered on the website "editorialuoc.com/literatura catalana medieval/," both texts will require an equal amount of time to be studied or to be covered in class. Our "thoroughly modern" students might feel attracted by the challenge to combine the book which contains the professor's lectures with reading on a computer screen, what Soler calls a "veritable biblioteca virtual," where they will find transcriptions of the literary passages explained in the book, definitions of key terms used in the manual (e.g. *Escolàstica, Estramps, Epicureisme, Exegesi*; but also *Arnau de Vilanova, Sicília*), maps, genealogical and chronological tables, a dictionary of difficult Old-Catalan words, a linguistic survey of medieval Catalan, reproductions of artwork, and audio-renditions of troubadour songs.

Soler concentrates on eight genres of medieval Catalan literature, as represented by a dozen authors. In chapter 1, Historiography, he uses the three great medieval Catalan chronicles not only to familiarize students with Jaume I, Desclot, and Muntaner, but to teach them how to look for each writer's voice, ideology, and individuality, or for their use of traditional literary material where those chroniclers claim to offer just "facts." Chapter 2 is an introduction to the times of the troubadours, when even Catalan poets, such as Cerverí, wrote in Occitan. Ramon Llull is covered very well in chapter 3. In chapter 4 Vicent Ferrer and Francesc Eiximenis represent the genre covered by "Intellectuals and Moralists." Bernat Metge gets the longish chapter 5, used to make students think about truth in literature and learn to be tolerant about divergent modern interpretations of specific passages (e.g.: Did he or did he not abjure his atheism?). Chapter 6, on Ausiàs March, includes also discussions of poems by Jordi de Sant Jordi. Chapter 7, on Corella, again, teaches

how to discover the *poètica ficció* behind a text. The seventh and last chapter covers *Curial e Güelfa* and *Tirant lo Blanc*.

Soler recommends in his prologue to the book that readers should first peruse the introductions to each chapter and then study the text copied on the Internet. His transcriptions allow, thanks to hyperlinks, consultation of popup windows with all kinds of informative supplements. At the next stage, students should read the "Conclusions" in the book, where—as in the Introductions—there are again references to items to be read on the Internet. The student can follow such sidelines as much "as he considers useful."

This might be the weak point in this method of presenting course material. Students want to know exactly what they *must* read and memorize to be prepared for tests and exams. Since, in many items of supplementary information, there are links to other entries (where there might be yet further links), a conscientious student could easily get sidetracked. One example: In the five pages dedicated to Eiximenis (1048, 110-113), readers are asked to consult on the dedicated website the entry "Scholasticism" to have a look at a reproduction of the illumination in a manuscript of the *Terç* (with links to transcriptions of the inscriptions found in that painting), to read the *Prologue* to vol. I of the *Crestià*, and to look up in the encyclopedic *Glossari* the terms *Subtileza*, *Clergue*, and *Treball intel·lectual*. None of this, I am afraid, will motivate the average student to do, on his or her own, further readings of or about this fascinating author. And even if they would like to do so, they will find no footnotes in the manual that indicate which secondary literature was used by Soler, or which primary or secondary texts he recommends for additional readings. The *Bibliografia* of the manual, in my opinion, is no substitute for such information. If used in class, the instructor will have to find a way to complement Soler's manual with comments about the state of research of the authors covered, and to guide and motivate students to engage in further readings.

The title of the second manual, *Història de la llengua catalana*, by Ferrando and Nicolás, might sound familiar to our readers. In 1982 (reed. 1983 with a lengthened introduction), Josep M. Nadal and Father Modest Prats published vol. 1 of their *Història de la llengua catalana* (Edicions 62, Barcelona). In 1996 followed vol. 2; vol. 3 is now in print, and vol. 4 is in progress. Ferrando's and Nicolás's *Història* covers the whole linguistic history in one volume of 539 pages. Nadal and Prats's four tomes are likely to end up filling about 2000 pages. This length will make it unlikely that the complete manual will be used as text in a university survey course. Do Ferrando and Nicolás offer the text that instructors need?

Despite their common title (which fits both works) the two manuals are quite different. To give an example: Ferrando covers the period from 1213 (defeat in the battle of Muret, leading to loss of territories now in France) to 1412 (decision reached in Caspe to declare the "foreigner" Ferrando successor to the heirless King Martin I) in chapter III. Prats covers those years in chapter V (Alfons I to Jaume I: 1162-1276), chapter VI (Llull), chapter VII (1276 until 1336), chapter VIII (Pere el Cerimoniós to 1412). Both manuals survey political events, the cultural scene, the social and literary use of Catalan, and the internal evolution of the language. But while Prats is full of footnotes with bibliographical references, Ferrando does without footnotes, adding instead a

thirty-page bibliography. But he concludes each chapter with a chronological table that lists synoptically kings, key dates of history, politics, society, and language.

Prats comes closer to the format of an historical grammar (but not in the outdated tradition of Menéndez Pidal or Antoni Badia). Ferrando is richer in sociolinguistic comments, but slightly overbearing (certainly for "foreigners") in listing names and dates of political history. A professor of Catalan linguistics should be familiar with both manuals and might be tempted to use as text in an advanced course one year Ferrando, the next year Prats, and to allow privately tutored graduate students to choose between the two. The exams can be the same!

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VENY, JOAN. *Contacte i contrast de llengües i dialectes*. Biblioteca Lingüística Catalana 30. Valencia: Publicacions de la Universitat de València, 2006. 352 pp.

MOLL, FRANCESC DE B. *Gramàtica històrica catalana*, Biblioteca Lingüística Catalana 31. Valencia: Publicacions de la Universitat de València, 2006. 435 pp.

I would like at least to mention here two more publications from the Presses of the University of Valencia. Detailed reviews are not in order since both are reprints. Veny's volume offers ten articles, originally published between 1979 and 2004. Half of them come from *Festschriften*; four were conference presentations. As the title of the book indicates, these papers deal with the consequences of contacts between languages. The first four studies look at interferences between Castilian and Catalan: in general, and in the adaptation of words containing the sound /x/, for which often a /k/ has been substituted (a phenomenon called "*queada*"; for example: Sp. *majo* > Cat. *maco*, "nice," "beautiful"). Chapter 5 looks at how Spanish /x/ was treated in Asturian. Chapter 6 discusses *paral·lelismes lingüístics* between Catalan and Galician. Chapter 7 deals with the Valencian verb *gemecar* (Cat. *gemegar*, "to moan"), the /k/ sound of which is not a remnant of Mossarab pronunciation, but an Aragonism. Chapters 8 and 9 study Occitanisms in the Roussillonese dialect and the idiolect of the Roussillonese Antoni Giraud, as apparent in the treatise about the plague he wrote in Catalan in 1587. Chapter 10, about Mallorcan, is simply intitled "Dialectologia contrastiva." The book ends with ten maps, an eighteen-page bibliography, and a complete index of words that are dealt with in the various articles.

In 1952, the publishing house Gredos in Madrid printed Francesc de B. Moll's *Gramàtica històrica catalana*. When, in 1984, the University of Valencia bestowed an honorary doctorate on the great Mallorcan lexicographer, they offered to print the updated Catalan version of this work that he was then preparing. But the years went by, and the aging philologist was not able to fuse his innumerable handwritten notes with his "new" historical grammar, and the *Gramàtica històrica catalana* printed by the University of Valencia in 1991 does

not offer more than a Catalan translation of the work from 1952. But the *Gramàtica* now issued by the Biblioteca Lingüística Catalana is a revision of the translation from 1991, made by professor Joaquim Martí Mestre (whom one should have invited to write an introduction to the book; it opens with a just a few pages by the editor of the series, Antoni Ferrando, and Moll's daughter, Aina Moll). Martí Mestre added many dozens of footnotes to bring the book up to date. For instance, p. 186, "**AD-VIATU > aviat*"⁵⁶, note [Per a Coromines (DECat I.517-519), procedent de VIVACIUS.]. The editor also compiled an index of topics and a list of words dealt within the book, plus a thirty-page supplement to the short and outdated bibliography written by Moll. (It is only in that old bibliography that I have found typographical errors in this book: "Duels et défilis," "parlers... dels juifs," "Vereinighen," "Berhnard"). As Antoni Badia's *Gramàtica històrica catalana*, also from 1952, was reprinted in 1981 by the Valencian publishing house Tres i Quatre, philologists can now choose among the historical grammars written by Moll, Badia, Blasco (1984, in Italian), and Duarte and Alsina (1984-1986).

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