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Catalan Review és la primera revista internacional dedicada a tots els aspectes de la cultura catalana. Per la cultura catalana s'entén totes les manifestacions de la vida intel lectual i artística produïda en llengua catalana o en les zones geogràfiques on es parla català. Catalan Review es publica des de 1986.

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REVIEWS

Josep Carner-Ribalta, *The Catalan Nation and Its People*. American Institute for Catalan Studies, Houston, Texas, 1995, ps. 223.

El 1988 moria a Califòrnia l'escriptor i polític Josep Carner-Ribalta, havent deixat entre els seus escrits inèdits, aquest llibre, la seva última aproximació a la història política, econòmica, social i cultural de Catalunya que havia constituït des de sempre la passió i raó de viure d'aquest catalanista radical. Efectivament, com manifesta David Cardús, President de l' *American Institute for Catalan Studies* ens els mots inicials, Carner-Ribalta tenia enllestit el manuscrit d'aquest llibre per l'abril de 1986, quan ell el va conèixer. La personalitat de l'escriptor i de l'home se li va imposar de tal manera que va sortir de l'entrevista amb la idea clara que calia publicar el manuscrit que, després de dificultats múltiples, ara arriba al públic de parla anglesa. Carner-Ribalta moria dos anys més tard sense poder veure la seva obra impresa, que esdevé d'aquesta manera un homenatge pòstum.

Com explica el mateix Carner-Ribalta al final del llibre, la seva vida es va caracteritzar per la lluita per la independència de Catalunya. Ja en la seva juventut, en la vila natal de Balaguer on havia nascut el 1898, dirigia la revista nacionalista "Flama" (1920) i s'exilià a París durant la Dictadura de Primo de Rivera (1923-30). Juntament amb Francesc Macià va intentar de proclamar la independència de Catalunya (Prats de Motllò, 1926). Després del període de la II República en què fou Cap de Premsa del Parlament de Catalunya i de la guerra civil, el 1939 s'hagué d'exiliar per no tornar a residir més a Catalunya. Des dels Estats Units d'Amèrica sempre va lluitar pel reconeixement dels drets de Catalunya, com ho demostra la presentació de la causa catalana davant les Nacions Unides l'any 1945. El 1950 obtingué la nacionalitat nord-americana.

The Catalan nation and its People ofereix una aproximació rica i matisada per a aquell lector no familiaritzat amb la història i la realitat catalana. S'adreça preferentment, doncs, als ciutadans americans. El llibre s'inicia amb una presentació general que va des de la situació geogràfica de Catalunya fins a descriure el clima mediterrani. En aquesta primera part ja fa la seva primera reivindicació: l'existència de la realitat plurinacional dels Països Catalans per damunt de les fronteres d'Espanya i França i, després, d'altres consideracions generals, manifesta la seva queixa central del transcurs de la història recent: la poca ambició dels polítics catalans en el moment de pactar el nou Estatut d'Autonomia després de la mort de Franco. És clar que això ens demostra que aquesta aproximació acaba lògicament en aquell moment històric de 1979 i no descriu la història més recent, la dels últims disset anys.

La segona part del llibre està dedicada a explicar la identitat nacional catalana amb una àmplia justificació històrica, esquemes i mapes molt útils que representen els diferents moments històrics que ha passat Catalunya des de la seva constitució allà a l'Alta Edat Mitjana. Ajudat d'una bibliografia històrica important, l'autor ressegueix les dates claus de la història medieval: la batalla de Muret (1213), l'expansió pel Mediterrani dels comptes-reis catalans fins a l'inici del segle XV. I conclou amb un panorama sintètic de les vicissituds posteriors fins a la dictadura franquista. És entranyable el testimoniatge personal que com a professor de llengua a Londres va viure: un alumne li va demanar d'aprendre ràpidament l'espanyol perquè havia de desplaçar-se a la Península en breu, però en arribar a Mallorca, on anava la realitat lingüística el va

depassà: "No entenc una paraula". Fet que demostra la manca de projecció europea que s'ha palpat al llarg de tot el segle XX sobre el coneixement de Catalunya.

Una de les finalitat del llibre de Carner-Ribalta es dirigeix, doncs, a donar a conèixer Catalunya en el món. Un esforç en què s'avança a la política actual, sobretot des de la transformació que Barcelona, però també la resta del país, ha viscut arran de la celebració dels Jocs Olímpics de 1992 i que ha significat una projecció internacional fins ara desconeguda.

En la tercera part del llibre, dedicada a la projecció catalana al món, Carner-Ribalta s'extén detalladament en dos temes apassionants i molt poc coneguts encara de la històrica de Catalunya. La primera es refereix a la participació catalana al descobriment d'Amèrica; aporta dades molt interessants i, fins i tot, es manifesta partidari, com alguns estudis sostenen últimament, de la possibilitat que Cristòfol Colom fos català. Les argumentacions lingüístiques i cartogràfiques dels documents obren si més no una escletxa profunda a la tesi genovesa comunament acceptada fins ara. La segona es refereix als exploradors catalans a Califòrnia, aspecte històric en què l'autor és una autoritat com ja va demostrar en el llibre *Els catalans en la descoberta i colonització de Califòrnia* (Mèxic 1947).

En els tres darrers capítols defensa documentadament la nacionalitat de Catalunya. Per això ressegueix la relació històrica entre Catalunya i els distints governs castellans des que Catalunya deixà de ser una nació independent fins a l'actualitat per concloure, com ja havia apuntat a l'inici, amb la necessitat d'una unió catalana per lluitar per la independència nacional. Carner-Ribalta roman, doncs, fidel a la seva posició política al llarg de la seva vida i no creu en cap possible pacte o política federalista dins l'Estat Espanyol.

Un altre aspecte que el llibre recull es refereix als aspectes etnològics de Catalunya. Al costat dels plats típics, de la sardana i del Futbol Club Barcelona, com a símbols d'identitat nacional, tant anys de viure fora de Catalunya el fan idealitzar, però també simplificar, el caràcter català que presenta com un romàntic endèmic i nostàlgic, monògam i catòlic, encara que no practicant. En aquests elements crec veure-hi més una descripció d'ell mateix elevada a una generalització ingènua que basa en una unitat ètnica difícil de sustentar.

LLUÏSA JULIÀ
Barcelona, 1 d'abril de 1996

Lluís Alpera (1994), *Lectures de sociolingüística i filologia,* València, Eliseu Climent, editor.

These essays on sociolinguistics and philology are the result of almost twenty years of research of one of the first professors of Catalan Philology we have in the Catalan-speaking lands. Perhaps the Catalan culture needs far more volumes such as this one in order to make the scattered contributions of Catalan speaking authors easily available to all the potential readers. Although it does not include his two major works —the bilingual *Antologia de la poesia realis-*

ta valenciana (Cambridge, 1966) and *Los nombres trecentistas de botánica valenciana en Francesc Eiximenis* (Valencia, 1968)—, Alpera's book is a useful example because it provides Catalan readers with a global idea of a whole life devoted to research. Moreover, we have to add here his more recent task as a literary critic (e.g. Sobre poetes valencians i altres escrits, Barcelona, 1990; *Vicent Andrés Estellés. Antologia poètica comentada*, Alacant, 1992), and also his dedication to literary creation as a poet (e.g. *Dades de la història civil d'un valencià*, València, 1980; or his last collection of poems, *Amb cendres i diamants*, with which he won the *Premi Ausiàs March 1994*).

Lluís Alpera was born in 1938 in València, where he studied and was disciple of the well known philologist Manuel Sanchis Guarner. Except for a seven year period (1965-1971) in the United States of America, at the universities of Emory (Atlanta, Georgia) and Washington (St Louis, Missouri), he has practiced his profession at the University of Alacant since 1971.

Alpera's book is a collection of seventeen articles and reviews published between 1966 and 1991. They all deal with what their author is more interested in, namely, the Catalan language and literature as used and practiced by Alpera's Valencian fellow countrymen. Some articles have been written in collaboration with Francesc Gimeno, a distinguished sociolinguist and colleague of Alpera's.

As its title suggests, the book is divided into two completely different parts: the first part includes articles on sociolinguistics and the second one contains essays focusing on philology. Nevertheless, neither part includes works which correspond exactly with either headline. Thus, all the articles in the book, with the exception of the ones made with Gimeno, can mainly be divided into the history of the lexicography and medieval literature of the Valencian Country. It is worth stating at this point that Alpera's historical viewpoint is the common denominator not only in the second part of the book, as its title might lead to think, but also in the first part of it. Other topics of lesser importance in the book are sociolinguistics, lexical interference and folk culture.

In the initial study, «*Consciència i normalització lingüística al País Valencià*» («Language consciousness and normalization in the Valencian Country», p. 19-32) a brief history of the Valencian people's cultural recovery of the Catalan language is given. In the second article, «*Sociolingüística: un art antic i nou*» («Sociolinguistics: a new and an old art», p. 33-38), Alpera provides the reader with a sketchy prehistory and history of the sociolinguistics around the world. These two articles represent an early contribution to the popularisation among local specialists of some concepts and names in international sociolinguistics, such as the concept of «normalization», which was proposed for the first time by Lluís V. Aracil in his paper «Conflicte linguistic i normalització lingüística a l'Europa Nova» (1965), or the name of the variationist sociolinguist William Labov. In the third article, «*Cap a una interpretació sociolingüística i semàntica dels problemes d'interferències i de substitucions lèxiques en el valencià meridional*» («Towards a sociolinguistic and semantic interpretation of interference and lexical shift problems in South Valencian», p. 39-55), the author sets out to analyze the lexical interference inflicted into the South Valencian linguistic variety at the end of the nineteenth century.

Strictly speaking, the only essays which properly focus on sociolinguistics

(or, more precisely, sociology of language) are «*Cap a una anàlisi sociolingüística del País Valencià*» («Towards a sociolinguistic analysis of the Valencian Country», p. 57-71) and «*Substitució lingüística al País Valencià*» («*Language shift in the Valencian Country*», p. 73-77). In our opinion, it is to be regretted that these articles were included in the book because they were written in collaboration with F. Gimeno, whose name does not appear on the cover of the book. The reader will be confronted with the same problem in the second part of the book (the one about philology), where we find another paper with Gimeno: «*Vers una revisió de la lingüística històrica?* («Towards a revision of historical linguistics?», p. 211-214). In fact, the same problem applies to one of the two reviews, whose inclusion here might cause a false impression of endogamy because is devoted to a shared textbook of Gimeno with another author (p. 123-130).

There are also three articles on historical lexicography distributed in the two parts of the book. The first one, «*Actituds lingüístiques dels lexicògrafs valencians del segle XIX*» («Linguistic attitudes of the Valencian lexicographists in the 19 Century», p. 97-121) is arguably classified under the label of «sociolinguistics» The other two articles,»*A propòsit del Vocabulari dels Furs de G. Gil Polo i J. Llop*» («On G. Gil Polo and J. Llop's law code vocabulary», p. 133-144) and «*El Diccionario valenciano-castellano de Sanelo, ed. de Gulsoy*» («The Valencian-Castillian dictionary of Sanelo, edited by Gulsoy», p. 145-155), are described as belonging to «philology» and include the study of two glossaries which date back to the seventeenth and eighteenth centuries, respectively.

Moreover in the first part we find a supposed article on sociolinguistics but which mainly contributes to the history of literature:»*Literatura i societat. Literatura i qüestió nacional a Alacant*» («Literature and society. Literature and the national issue in Alacant», p. 79-94). The other articles about literature are classified as «philology», and, therefore, we regret Alpera's disguising of his best specialization: (Catalan) literature: «*Notes sobre un fabliau català: El sagristà i la burgesa*» («*Notes on a Catalan fabliau: El sagristà i la burgesa*» , p. 157-165) and «Una interpretació en la dialèctica amorosa entre *Carmesina i Tirant*» («An interpretation on the loving dialectic between *Carmesina and Tirant*», p. 167-182).

Finally, Alpera also pays homage to two dead linguists in three papers: one of them is devoted to the American romanist Josephine de Boer (p 183-188) and the other two make reference to Alpera's teacher, Manuel Sanchis Guarner (p. 189-199). Likewise we must add the review of the *post mortem* edition of the four volumes of *Els pobles valencians parlen els uns dels altres*» («All the Valencian towns talk about one another», p. 201-209), where we discover all the richness of Valencian people's folk culture.

In sum, the book, published impeccably by Eliseu Climent in a manageable pocket size, shows the research Alpera has been doing in lexicography and literature for the last eighteen years. However, it is hard to agree with both the title and the distribution of the works included therein.

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Maria Milagros Cárcel Ortí, *La lengua vulgar en la administración episcopal valentina (siglos XIV y XV)*, Obras de investigación histórica 67, Castellón de la Plana: Sociedad Castellonense de Cultura, 1994, 112 p.

The Sociedad Castellonense de Cultura has been serving Catalan studies since the Twenties, especially through its journal, the «Butlletí», but also by publishing booklets and monographs on Valencian topics. According to its 1994 catalogue, most of these are still in print, from the 1930 Latin-Catalan edition of Andreas' Capellanus *De amore*, to the 1964 study and reprint by J. Gulsoy of the *Diccionario valenciano-castellano de Manuel Sanelo*.

The Sociedad Castellonense has always given special support to transcriptions of medieval documents from the kingdom of Valencia. The latest contribution is Cárcel Ortí's edition of 120 documents —all but one in Catalan— from the chancelleries of the bishops of Valencia between 1343 and 1477. That researchers in cultural history should complement information found in famous royal archives with data gathered from more «humdrum» ecclesiastic sources can be seen very well in the editions made by J. Hillgarth of *The Register Notule Communium 14 of the Diocese of Barcelona, 1345-1348*, and of *The Liber Communis curiae of the Diocese of Majorca, 1364-1374* (Toronto 1983 and Montréal 1989). The linguistic value of Catalan administrative letters is less pronounced, but much can still be learned from very early texts, as has been shown by Philip Rasico, *Lletres en català als bisbes d'Urgell, 1230-1269: retranscripció i estudi lingüístic*, «Urgel.lia» 9, 1989, 323-342.

As is frequently the case in editions of medieval documents, Cárcel Ortí adds no comments, of any kind, to her transcriptions of those missives, but she offers a short summary of each. Readers, therefor, are left with many questions. Those concerning passages considered illegible would be easier to answer if the parenthesis signalling them would somehow indicate the omission's length. Furthermore, the editor, who knows manuscript and text better than anybody else, should be the first to offer emendations and conjectures. One would also wish for footnotes which explain unknown words, ungrammatical structures or otherwise difficult passages. In preparing such help for the reader, the editor would probably have found the answer to many a question, enabling her to improve her edition.

Let's take, for example, document 29. If I understand it correctly, it tells that there had been some vandalism in a prison. A «prisoner", who should at the time have been released, was in charge of the castle, but he did nothing to prevent the damage. The bishop now orders that he be sent away, but only after he paid for the repairwork. The edition of the Catalan letter reads (unenclosed dots indicate my abreviations, those in brakets signal passages considered illegible by the editor):

Com nós... siam plenerament enformats que en lo trencament de la càrcer... per alscuns perpetrada En Francesch Lobat, lo qual en lo dit castell està pres (...)tent ni malament, per que us diem e us manam que.l dit Francesch absolvats e de la presó gitets e a aquell amargequiats hon se volran, per com lo dit trencament no pot ésser feyt sens necligència e agnorància del Franscesch desusdit, com ell, com lo dit trencament se comés e.l castell fos ad ell comanat, emperamor d'aç volem que a reparació de la dita càrcer el dit Francesch pach altres ans que del dit castell (...) poder hi (...) XXV liures de reals de València, les quals per vós reebudes metants en reparació de la càrcer desusdita.

The first problem is the femenine ending of *perpetrada*. The (...) which follows should offer the verb called for by «som enformats que Francesc...''; if only a few letters are illegible, my guess would be that we are dealing with a binominal expression of two adverbs *...ment ne malament*, but we would still need a verb somewhere, since the general meaning seems to be 'We know that F., who is irregularly retained, *is* innocent'. With *Per què* starts a new sentence, presenting the «disposición», a constituent part of any missive, as Cárcel Ortí explains in her introduction p. 27. *amargequiats hon se volran, per com is a series of four mistakes; it should read anar gequiats hon se volrà. Per com*, meaning 'let him go wherever he wants. But since'. (I take *gequiats* to be a variant form of «jaquits».) There seems to be something missing in the next sentence; I would prefere to read *com ell, com lo dit trencament se comés, e.l castell fos, (e el castell fos) ad ell comanat* and translate 'because, when that vandalism was done, he was in the castle and the castle was under his care'. *emperamor d'aç* is spelled elsewhere in this book in one word. *que pach altres ans* makes no sense, but the missing words on the next line render an emendation difficult. I would try readings such as *que pach a vosaltres, ans que del dit castell (anar?, partir?) poder li (donets?)*. Undoubtedly, *metants* which follows is a mistake for *metats*.

I don't want to give the impression that every document edited by Cárcel Ortís invites or needs a similar number of comments or corrections. The point I want to make, for the benefit of all editors of medieval texts, is that the preparation of footnotes, or of a translation —preferably into a language from a different family than the original—, even if those materials are never going to be printed, will help elaborate a more secure text.

Some letters offer fascinating glimpses into medieval life. Document 24 contains a list of relics preserved in the cathedral of Valencia in 1353, such as a few of the stones which had been thrown at saint Steven. We learn that for every dime —*quatre diners*— one contributed to the grasshopper eradication campaign of 1408 one was granted fifty days of indulgence; lending a hand in the fields was worth sixty days; just praying for heavenly help against the insects got you only forty days reduction of your sentence to be served in Purgatory (doc. 95). Similar letters (104, 105, 107, 110) list the remissions to be had for participating in processions during the plague and great drought in the Spring of 1421. Finally, the bishop announced in 1425 that the Pope promised the annulment of half of one's sins if you supported the horde of Armenians who, dispossessed by the Turks, where then passing through Valencia. «They are not Bohemians ('Gypsies' ?), the Bishop writes, *ans són christians..., e és lur cap un duch lo qual ha nom Miquel, e és duch de Egipte Menor, e és deseretat per los turchs.*''

This edition of medieval episcopal Catalan letters from Valencia will be of interest to researchers in many fields. I am looking forward to Cárcel Ortís's edition of the formulary of Bishop James of Aragon she announces on p. 19.

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Albert Rico / Joan Solà, *Gramàtica i lexicografia catalanes: Síntesi històrica*, Biblioteca lingüística catalana 16, València: Universidad, 1995, 217 p.

In its series Biblioteca Lingüística Catalana, the University of Valencia offers students and scholars quite a number of very useful manuals. Maria Conca's introduction to *Paremiologia* and Lluís Payrató's overview of the *Català col.loquial* already needed reprinting. There are also volumes on *L'oració simple* (Carlos Hernàndez) and on L'oració composta (Josep Cuenca), on *Llengües en contacte (Miquel Pueyo), and on Lexicologia* (Teresa Cabré).

The latest addition to the series, a historical survey of research in the fields of Catalan grammar and lexicon, maintains the high standards. This was not only to be expected, given the caliber of its authors, Joan Solà and Albert Rico, but was virtually garanteed by two facts: first, the monograph is an updated translation of the two articles on Grammar and Lexicography published previously, in Spanish, in the prestigious and very demanding *Lexikon der Romanistischen Linguistik*, vol. V.2 (Tübingen, 1991); second, Joan Solà, together with Pere Marcet, has been working for years on a *Història de la lingüística catalana*, a *Repertori crític* now in press. This background explains the book's emphasis on names and bibliography, but also the absence of printing errors. I only found typos in English or German words, e.g. *has remainded, De* for *The, pronous, Stablished, Whashington, Frankfurt amb Main, Aprachliche, Festchrift, Wörtebuches.*

In the first part of the book reviewed here, Joan Solà deals with *Gramàtica*. He begins with short characterizations of «unscientific» grammars written in the nineteenth century, continues with a note on the Primer Congrés Internacional de la Llengua Catalana of 1906, and then describes and assesses objectively the work of Pompeu Fabra. Followers and opponents of Fabra are dealt with in the following chapter, which also describes the situation in Valencia, the Balearic Islands and the Roussillon. Very recent publications, also those related to the never-ending discussion on standards, are listed on pp. 73-85. The second part of the book, on *Lexicografia*, was written by both authors. They could base much of their work on the exhaustive survey of this field made by Germà Colon and Amadeu Soberanas in 1986, *Panorama de la lexicografia catalana*, but it is easy to see that Solà and Rico did not just summarize the *Panorama*, but actually consulted and studied the dusty tomes they discuss. Also, while Colon—Soberanas end their corpus with Fabra, their successors are not afraid to criticize the work of living lexicographers. They begin with a survey of texts used for teaching Latin, and of glossaries appended to old texts which had become difficult to read. The eighteenth century is covered in three pages, while the nineteenth needs five times more. The great lexicographers of modern times —Aguiló, Balari, Alart, Alcover-Moll-Sanchis, Coromines, (plus Bastardas, author of the *Glossarium mediae latinitatis Cataloniae*)— are presented in chap. 8, the even more recent great general dictionaries in chap. 10. In between we find a challenging chapter, close to Solà's heart, on *La depuració del lèxic*, which comments on the ongoing dispute concerning barbarisms and the power of copy-editors. Bilingual dictionaries are listed towards the end of the book, where we also get a rather limited— look into the future: the *Termcat* and other computer-supported new approaches to lexicography.

Tomar and lexicography; but instructors of courses in the history of Catalan, or even on the socio-cultural background of grammatical-lexicological research in any language, will whish, undoubtedly, that their students buy this valuable book.

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Carlos Romero and Rossend Arqués, editors, *La cultura catalana tra l'Umanesimo e il Barocco*, Atti del V Convegno dell'Associazione italiana di studi catalani (Venezia, marzo 1992), Padova: Editoriale Programma, 1994, 525 p.

It has become a laudable tradition of the Associazione Italiana di Studi Catalani to present to the public at every convention the printed *Proceedings* of the previous meeting. The *Atti* from the March 1989 congress in Naples, dedicated to *Ramon Llull, il lullismo internazionale, l'Italia*, was available at the fifth AISC «convegno» held in March 1992 in Venice, while at the next AISC colloquium, in Cagliari on Sardinia in October 1995, people got to see the *Atti* from the Venice convention.

This impressive volume, edited with much care by Carlos Romero and Rossend Arqués, prints thirty-nine of the ca. fifty-five papers read at the conference, grouped in seven thematically coherent chapters. For obvious reasons, I have to limit myself here to only very brief comments, omitting several contributions altogether.

1. «The year of Tirant». In *La mort de Tirant i el triomf d'Hipòlit*, pp.13-26, Rafael Alemany asks if the unedifying death of Tirant, and the ensueing undeserved promotions of unworthy persons, is an indication that the novel's end was added by Galba, or else it is an expression of Martorell's conviction that with Tirant chivalry itself dies. — Paül Limorti, *L'entrellaçament en el «Tirant»: la retòrica de la narració i la transmissió de l'obra*, pp. 39-70, places the use of formulas such as «let us now leave NN...», or «the book now talks about...», in the tradition of medieval chronicles, which leads him to the important statement that the *Tirant* was written to be read aloud to the public, a public quite different from the one targeted later by the publishers.

2 «Translations, translators, humanists». Gemma Avenoza, in *Antoni Canals i la traducció de Valeri Màxim*, pp. 89- 102, presents first results of her preparation of a critical edition. Canals used a manuscript where he could translate the Latin original *and* the extensive marginal notes added by a certain Brother Lucas. — Anna Cornagliotti, in *Il Trattato delle Erbe della Biblioteca Comunale de Palermo: un ricettario catalano*, pp. 102-119, describes a substantive collection of medical advice, which seems to contain also a second Catalan translation of Macer's *Libre de les herbes*. — Gabriel Ensenyat Pujol offers new biographical details on *Missèr Ferrando Valentí, escriptor i polític mallorquí de mitjan segle XV*, pp. 121-126. — Rosa Franzese, in *Una traduzione napoletana del «Secretum» catalano*, pp. 127-143, describes how a Catalan text was «adapted phonetically» into the dialect of Naples. — Vincenzo Minervini, in *La versione catalana del «De miseria humane conditionis»*, pp. 145-154,

announces that he is preparing an edition of the Catalan translation of pope Innocent's *De contemptu mundi*. — Marco Picat, pp. 155-173, tries to place the Italian text used by Andreu Febrer for his translation of Dante among the *Commedia*'s manuscripts. — Andrea Zinato, pp. 175-184, shows, with an example, how Seneca's *Epistolae morales* were translated from Latin into French, from French into Catalan, and from Catalan into Castilian. (As for the situation with the *Tragoediae*, see Tomàs Martínez' recent edition, reviewed in this issue.) — In one of the volume's most original contribution, Josep Pujol gives much information on *Els «trobadors estudiosos» segons Felip de Malla* (pp. 191-208). That humanistic preacher —whose sermons Pujol is preparing for edition— participated in the 1413 Barcelonese poetic joust, where he explained the biblical *psallite sapienter* with «vostres metres —o trobadors studiosos— vostres càntichs, vostres gays e rhetòrichs dictats, sien limats, brunits, cementats, soldats e ormejats ab dolç stil, mesura e compàs de sancta saviesa», with special emphasis on the last two words.

3 «Problems of Catalan textual criticism». In this round-table discussion, Anna Maria Compagna Perrone, pp. 211-218, defended her stemma of Guillem de Torroella's *Faula*, different from the one used by Bohigas and Vidal in their 1984 edition; F. Xavier Dilla, pp. 219-227, talked about MS E of Ausiàs March; Joan Torruella, pp. 229-242, explained the structure of the database on medieval Catalan compiled at the Bellaterra campus of the University of Barcelona; and Narcís Garolera reported on new editions of Jacint Verdaguer.

4 «Questions of Baroque language and literature». August Bover edits on pp. 251-270 several versions of a sixteenth century *glossa* on the proverb «Mal haja qui en dones fia" (cf. Josep Romeu in «Caplletra» 9, 1990, 13-33). — Eulàlia Duran, pp. 271-280, explains that in Joan Pujol's 1573 epic on the battle of Lepanto we find much monarchic patriotism, but no pride in Catalan history. — Vicent Escartí writes on *Els dietaris valencians del barroc*, pp. 281-295. — After a few dense pages on *Un poeta inèdit del barroc valencià: Pere Jacint Morlà*, pp. 297-319, Antoni Ferrando transcribes his lengthy «poem» about his unsuccessful courting of a nun. — Ramon Miró and Pep Vila study and transcribe on pp. 329-373 the *Pastorella devota* played in Solsona in 1781.

5 «Eugeni d'Ors», pp. 385-416: Comments on this writer's *La Vall de Josafat*, his relation with Prat de la Riba, and his book *Gualba*.

6 «Contemporary essayistic prose», pp. 419-471: Contributions on Josep Palau i Fabre's *Quaderns de l'Alquimista*, on Joan Fuster's *Diari 1952-1960*, on *El Fuster literari* in general (by Lluís Meseguer), and on Gabriel Ferrater.

7 «Mercè Rodoreda», pp. 475-502, was a round-table discussion where participants talked about the novels *Isabel i Maria* and *Quanta, quanta guerra*, and made comparison with Novalis. The chapter is rounded out with papers on Joan Perucho's humor in his historic novel *Pamela* (by Maria Escala), and on Josep Piera's impressions of Naples in *Un bellíssim cadàver barroc* (by Teresa Cirillo). We congratulate the AISC, the NACS' sister association, for their successful series of exciting conventions and the speedy publication of impressive volumes of Proceedings. ¡*Per molts anys*!

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Antoni Ignasi Alomar i Canyelles, *L'armament i la defensa a la Mallorca medieval: terminologia*, Palma: Institut d'Estudis Baleàrics, 1995, 543 p.

This impressive tome —it even offers 16 pages of illustrations— shows many positive and some negative sides, as is often the case with doctoral dissertations. On the one hand, it makes available the results of many years of original archival research, but then it overshoots the bounds of a monograph. This even though much material of the original thesis was omitted, for instance detailed comparisons with the situation in Catalonia and Valencia (see note p. 147). This caused some odd results, such as the author claiming to have improved on someone else's edition of a certain document, but then omitting his own transcription of it (p. 378).

The 847 documents, dated from 1230 to 1509, which are transcribed, or mostly just listed, at the end of the book on pp. 365-514, represent the corpus from which Alomar abstracted his *Lèxic de l'armament* on pp. 253-359. Documents in Latin were studied too, since quite often they contain Catalan words. See, for instance, King Peter's purchase order from 1347 of four types of artillery: «decem ballistas de torn, et centum ballistas de dos peus, et quatuor ballistas de spindela, et quatuor ballistas de tro» (p. 380). The text which follows, where the King also asks for «unam personam scientem ballistas huiusmodi ministrare», 'a specialist in the handling of this last kind of machine', shows that «thunder-thrower» was a first name for the recently invented canon. («Balestes de tro» are also mentioned by Eiximenis, *Dotzè* I, cap. 336.) The hapax «spindela» is taken by Alomar to be the name of the Genovese exporter of a new type of powder based machine (p. 261), but it is simply a variant of «espingarda», from French *espingale* (Engl. *springald*), of which Alomar found seven mentions in his documents, surprisingly only after 1457. In French the word is attested since 1258, designating a catapult operated with springs, not with gunpowder. Finally, this document allows us to date the meaning 'gunpowder' for Catalan «pòlvora» from that year 1347, even though the Latin word «pulveres" is used.

In this glossary *de l'armament*, Alomar got quite a bit carried away; he includes, and defines, also terms of a general nature, such as «horse, bagpipe, to sew, oil, ointment, stone, hand, foot, pot, cup», and many more, simply because these things could somehow be used in agression or defense —or were given away as prizes in jousts. One example: HAND, 'end of the arm, divided into fingers..., sometimes used to hit, or throw something' (p. 321). While this entry is superfluous, the reference to a document from 1432, listed but not transcribed on p. 462, is useless. No wonder Alomar was able to «discover» lots of first uses of certain military applications of words not explicitly listed in the great Catalan dictionaires of Alcover-Moll or Coromines. Most of those terms could have been omitted. To refer to an inventory from 1496 (listed, but not printed, on p. 509) as «first documentation of the word CHEST with the meaning 'wooden receptacle used to store arms'» seems rather farfetched (p. 271).

The materials explained in the glossary are elaborated upon from several sides in other chapters of the book. In the most interesting ones, also considering the computer aided methodology he applied, Alomar classifies terms for arms and warfare first from a morphological-functional point of view. He keeps the *French* headings of a list prepared for French terms by a certain

«Gaier», scholar not identified in the Bibliography (which is somewhat hidden on pp. 31-51), and so we find King Peter's *ballestes* quoted above listed under 1.4.2.2 «Armes offensives. De jet. A ressort» (the *ballesta de dos peus*), and mistakenly—under 2.2.2 «Engins pyrotechniques. Incendiaires. Canons» (the *ballesta d'Spindela*). Alomar adds to this list terms found in Alcover-Moll, Giese, published medieval texts, or in Riquer's splendid *L'arnès del cavaller*, and so succeeds in elaborating a complete semantic field. He then restructures his materials from an anthropological point of view, now following the system of Leroi-Gourham, also not properly identified, listing the *ballesta de dos peus* under II. A. 1.a. 1.b.ii «Motricitat manual indirecta. Percussió dental. Projecció. Perforació. Muscular. Indirecta. Amb parador.» Following this, in two «Apèndixs» on pp. 218-237, Alomar shows in graphic charts, and then in lists, between which dates arms of specific groups were mentioned in his corpus. This makes it easy to see that around 1380 the word —*and* the object?— *cuixera* is replaced by *cuixot*.

The rest of the book, pp. 13-156, combines an introduction to the corpus with conclusions drawn from it. Chap. I delimits the parameters of the study. Chap. II and III survey research done about arms in Catalan speaking regions, especially the terminology. Chap. VI places the period studied in its historical context, describing in detail how defense was organized and how arms were procured on Mallorca.

Alomar's thesis has much to offer. A certain feeling of unease with it might be due to the fact that one starts reading it with much interest and profit, but then one feels like having been lead to —ambushed in?— sections which one should rather just consult.

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Joan Paredes, Enrique Nogueras, Lourdes Sánchez, eds., *Estudios sobre el «Tirant lo Blanc»*, Monographica 192, Granada: Universidad, 1995, 181 p.

The centenary of the publication of the *Tirant* from 1490 came and went, with lots of excitement, lots of activities... and the announcement by Martí de Riquer imitating what Menéndez Pidal had done concerning the *Cid*— that he had changed his opinion about the single or double authorship of the novel. Today it seems to me that the intensity of occupation with the *Tirant* has returned to «normal», which means that the novel, even in a Spain advertising the cultural achievements of all her regions, will still not be considered indispensable in the education of every Spaniard. It is my impression that most Spanish speaking academics feel ill at ease with the *Tirant* in all circumstances: for linguistic reasons if they read the text in the original, for psychological reasons if they study a Spanish translation («I really should be able to read the original!»). Reading secondary literature about the *Tirant* written in Catalan is even more upsetting, there always beeing in the background the unspoken question: «Why do professors, who know Spanish quite well, write about a book supposed to be World-literature in a dialect?»

It was, therefor, a good idea to translate into Spanish four outstanding

Catalan articles prepared in connection with the 1990 *Tirant* centenary. The Introduction to the slim volume states that they were presented at a symposium at the University of Granada, but they had already been read at other, more important, conventions. Four of the seven papers, however, are new: Vicenç Beltran, *Realismo, coloquialismo y erotismo en «Tirant lo Blanc»*, pp. 27-43; Fernando Carmona, *La aventura y el amor en el «Tirant lo Blanc»*, pp. 45-58; Anton M. Espadaler, *Piezas para construir «Tirant»*, pp. 59-77 (on the multiple meanings of the name Tirant); and L. Sánchez and E. Nogueras, *Quinientos años de «Tirant lo Blanc»*, pp. 153-179, an excellent survey of Tirant's impact on Castilian literature and of the history of scholarship on the original text.

Rafael Alemany's observations *En torno al desenlace del «Tirant lo Blanc»*, pp. 11-26, are described in this very issue of the Catalan Review in the review of the *Atti* of the 1991 Venice AISC «convegno».

Antoni Ferrando's paper, *Del «Tirant» de 1460-64 al «Tirant» de 1490*, pp. 65-109, is available in Catalan in the *Actes* of the fifth AILLC «col.loqui» in Alacant, ed. Montserrat 1993, vol. 2, pp. 25-68. In its first two parts, Ferrando reflects on the implications of the colophon and the dedication of the 1490 edition, and makes perspicacious observations about linguistic phenomena of the novel, which suggest that the manuscript left by Martorell at his death in early 1464 had been manipulated before it was printing. In a fascinating third part he describes how Martorell was influenced by «oral history», for instance the rumors about bedroom intrigues at the palace of the Duke in Gandia.

Albert Hauf i Valls, *«Tirant lo Blanc»: Novela anticaballeresca? Algunas cuestiones que plantea la conexión coreliana*, pp. 111- 151, available in Catalan in the volume of *Actes* mentioned before (pp. 69-116), will remain required reading for «tirantists» for years to come. Using a method and a form of presentation which could serve as a model for studies of plagiarism in general, Hauf follows the topic of Glory and Fame in the works of Roís de Corella and in the *Tirant*. He finds dozens of quotations, ecos and parallelisms, and this not only in language, but also in spirit. He concludes that the novel is thematically coherent and that the fragments copied from Corella maintain this unity. This leads him to the conclusion that, should all those plagiarisms have been interpolated into the novel after Martorell's death, maybe by Galba, then that manipulator must have been surprisingly clever and intelligent.

Hauf —who's volume of commentary to accompany his 1990 edition of the *Tirant* we are still waiting for— does not state clearly if he would prefere another conclusion, that is, that it was Martorell himself who did all that copying from Corella, not noticing, or not caring about, the duplications, some internal contradictions, and the resulting stylistic unevenness. It is indeed a wise move to hedge one's bets on this mistery until the chronology of Corella's work has been established more reliably.

But not everyone wants to wait before announcing his theory. Martí de Riquer has declared *ex cathedra* that every word in the 1490 edition of the *Tirant* is by Martorell (*Aproximació al «Tirant lo Blanc»*, Barcelona 1990; Spanish version, *«Tirant lo Blanc», novela de historia y de ficción*, Barcelona 1992). I myself worked with the assumption that it was Galba who revised the 1464 manuscript, adding 25 percent of «words» to it — the «quarta part» mentioned in the colophone (see my conference paper from 1990 reprinted in *De*

la traducció literal a la creació literària, Valencia-Barcelona 1995, pp. 203-224). Finally, Josep Guia has come out in favor of the theory that most if not all of the *Tirant* was written by Corella, to some extent informed by Martorell. The unlucky suitor of Caldesa, turned preacher and theologian, tried to outwit the Inquisitors who had ordered him to stop writing on non-religious topics by hiding behind Martorell and Galba and plagiarising himself (personal information; see now his article in «Serra d'Or», February 1996).

Who says literary research is dull? The dispute over the authorship of the *Tirant* will go on for years, and there are also contributions to come from specialists in history, psychology, Muslim anthropology and religion, history of warfare, and many more. This is truely a field for interdisciplinary and international cooperation. The *Estudios sobre el «Tirant lo Blanc»* are very welcome, since they might attract more Spanish speaking scholars to the «mejor novela del mundo».

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Simon, Larry J. (Ed.), *Iberia and the Mediterranean World of the Middle Ages. Studies in Honor of Robert I. Burns, S.J.* vol. 1, Proceedings from Kalamazoo. The Medieval Mediterranean. Peoples, economies, and cultures, 400-1453, vol. 4, E.J. Brill, 1995.

The present volume is a collection of refined papers that were initially read at the *27th. International Congress of Medieval Studies* at Western Michigan University, Kalamazoo, om May 7-10, 1992, to honor the Reverend Dr. Robert I. Burns, S.J. The essays present a select number of the original papers presented in sessions at the Congress. Editors Larry J. Simon, Professor at Western Michigan University and Julian Deahl, senior editor for E.J. Brill, have wisely brought together papers that thematically represent the breath and influence of Robert I. Burns, and they share a remarkable cohesiveness. I nedd not repeat here the eloquent introduction on the distinguished life and career of Robert I. Burns that Larry Simon includes in the preface. It soon becomes obvious to the reader that Robert I. Burns represents one of the most influential and erudite scholars in the field of Medieval Iberian studies in this century. Professor Burn's legacy, apart from his own writings, are the many students that he, directly or indirectly, has influenced by his scholarship. The authors of the essays in this 'Festschrift' are a representative slice of Burn's 'students' and their own work is a fitting tribute to their mentor. The editors once again are deserving of praise for bringing together studies that are accesible to both specialists and medievalists in general. The authors, likewise, are to be commended for writing richly documented well written original pieces on a wide array of topics.

Part one is entitled, «Muslims, Christians, and jews in Iberia», and it contains the following studies: «Ramon Llul and the Compulsory Evangelization of Jews and Muslims» (Mark D. Johnston); «Cristian *Kalam* in Twelfth-Century Mozarabic Apologenic in Spain», (Thomas E. Burman); "Sense of Mission: ARnau de Vilanova on the Conversion of Jews and Muslims», (John

August Bollweg); «The Sources for Alfonso de Espina's Messianic Argument Against the Jews in the *Fortalitium Fidei*», (Steven J. McMichael, OFM Conv.); «Religious Change, Regionalism, and Royal Power in the Spain of Fernando and Isabel», (Mark D. Meyerson, Pontifical Institute of Mediaefal Studies); and «*Pro exaltatione sanctae fidei catholicae*: Mission and Crusade in the Writings of Ramon Llull», (Pamela Drost Beattie). A major thread that binds the essays thematically together in this section is the proselytizing effort by Christians to convert Jews and Muslim and the precarious complex relationship between these religious grous in Medieval Iberia.

Part two entitled, «Economy and Society in Iberia and the Mediterranean», features the essays: «Early Catalán Contacts with Byzantium», (Stephen P. Bensch); «An Interdisciplinary and Comparative Approach to Northern Tuscan Ports in the Early and High Middle Ages», (Silvia Orvietani Busch); «Loans, Land, and Jewish-Christian Relations in the Archdiocese of Toledo», (Nina Melechen); «The Relationship between Conquest and Settlement on the Aragonese Frontier of Alfonso I», (William C. Stalls); and «Means of Exchange: Islamic Coinage in Christian Spain, 1000-1200», (James Todesca). Some of the essays touch upon the far reaching Mediterranean contacts and broader cultural context of Medieval Iberia. The articles by Melechen and Stalls balance this section out by engaging economic and social issues in Toledo and Aragon.

Part three, the final section, entitled «Persfonalities and Institutions of the Medieval World», is made up of the articles: «Frederick II and the Muslims: The Making of an Historiographical Tradition», (James M. Powell); «Dominican Papalism and the Arts in Fifteenth-Century Rome», (Thomas M. Izbicki); «The Origins of Hospitallerism in Medieval Catalonia», (James W. Brodman); «The "Sainted Queen" and the "Sin of Berenguela": Teresa Gil de Vidaure and Berenguela Alfonso in Documents of the Crown of Aragon, 1255-1272», (Cynthia L. Chamberlin); «A *stemma codicum* for Francesc Eiximenis' *Dotzè del Crestiè*», (Donna M. Rogers); «The Struggle Against Poverty: Mendicant Life in Late Medieval Puigcerdà», (Jill R. Webster); and «The Church and Slavery in Ramon Llull's Majorca», (Larry J. Simon).

Of the three sections, these essays are the most varied thematically and they reinforce the broad influences of Burns's scholarship, specifically within Iberian and generally in Mediterranean studies.

Scholars of Catalán historical studies will find this particular volume enriching and relevant to their interest. The articles by Johnston, Beattie and Simon address themes related to the influential Ramón Llull. The studies by Bollweg on Arnau of Vilanova and Rogers on Francesc Eiximenis explore additional personalities identified with Catalonia. The essays by Bensch, Brodman, Webster, and once again Simon engage various fascets of Catalán history. One critical observation that I have is that it would have been fitting to haver had one essay that treats of medieval Valencia; thus, representing the region that Burns has principally researched. Perhaps, we can anticipate such a contribution in the fothcoming second volume of essays.

In the preface editor Larry J. Simon indicates that a second volume of essays in honor of Robert I. Burns is in preparation. This first volume has certainly set a high standard in all respects and there is no doubt that the sequel volume will meet these estabilished expectations. Scholars in the field of

Medieval Iberian studies will be eagerly awaithing its pubilcation. Researchers of the Middle Ages would do wisely to acquaint themselves with both Burns scholarship and that of a new generation of historians of Iberia as represented herein. Lastly, the editors are to be thanked for having the foresight to provide a useful subject index, a feature usually lacking in a volume of collected essays.

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Actes del Novè Col.loqui Internacional de Llengua i Literatura Catalanes (Alacant/Elx, 9-14 de setembre de 1991), I, II i III, a cura de Rafael Alemany, Antoni Ferrando i Lluís B. Meseguer (Montserrat, Publicacions de l'Abadia/Universitat d'Alacant/Universitat de València/Universitat Jaume I; 1993).

El novè col.loqui de l'AISC, que va reunir més de sis-cents congressistes procedents d'una dotzena de països, va tenir com a temes centrals la literatura medieval, per a la Secció de Literatura, i el contacte de llengües, per a la de Llengua.

Els treballs corresponents a l'àmbit literari ocupen tot el primer volum i part del segon. El material que s'hi aplega està constituït per sis ponències i trenta-una comunicacions. Pel que fa als ponents, S. Asperti hi qüestiona la validesa absoluta de les teories tradicionals sobre l'existència d'una antiga èpica catalana perduda, A. Bonner mostra com el pragmatisme didàctico-doctrinal dels textos lul.lians fa incrementar la multiplicitat de versions diferents d'un mateix text original, A. G. Hauf aporta noves conclusions sobre la influència corelliana en el *Tirant lo Blanc*, J. Riera i Sans nega l'autenticitat —en la intervenció més polèmica del col.loqui— de diversos textos medievals, J. Romeu i Figueras hi analitza els dos textos catalans conservats del *Sermó del Bisbetó*, i C. J. Wittlin presenta una introducció a les concordances lingüístiques de les obres de Joan Roís de Corella. Quant a les comunicacions, es proposa una nova ordenació temàtico-mística del *Llibre d'Amic e Amat* (C. Cortès), s'analitzen les estratègies narratives de Sant Vicent Ferrer (F. Carbó), s'estudien les narracions autobiogràfiques de Turmeda (M. de Epalza) i una possible font àrab de l'estructura argumental de les *Cobles de la divisió del Regne de Mallorca* (M. J. Rubiera), s'aporta un document inèdit sobre la biografia de Jordi de Sant Jordi (R. Baldaquí i J. M. Baldaquí), s'estudia la subtilesa en la poesia d'Ausiàs March (L .Cabré), i les relacions de l'*Spill* i la picaresca (J. M. Ribera), els límits del feminisme de la *Vita Christi* d'Isabel de Villena (R. Alemany) i el seu «estil femení» (J. L. Orts), es compara Alain Chartier i el *Curial* (J. Butinyà) i es proposa una font per a «la infantesa de Curial» (M. Cortès), s'estudien els ocells caçadors en la poesia medieval (M. Garcia Sempere) i s'analitzen els *Bestiaris* dels poetes catalans dels segles XIV i XV (L. Martín), es presenta un nou testimoni de les *Llegendes Rimades* (J. Izquierdo), s'estudien les relacions entre oralitat i narratologia en el cas de la narrativa breu en prosa (D. Madrenas i J. M. Ribera), i la tensió entre cos i ànima en el *Debat*

de lo Cor ab lo Cos de Pestrana (R. Arqués), les terapèutiques de l'*Amor hereos* en la literatura catalana medieval (R. Cantavella), el coneixement de la lectura i l'escriptura en l'època tardo-medieval a partir dels textos d'Eiximenis (X. Renedo), el teatre medieval: el cicle de Corpus en els balls parlats del Camp de Tarragona (J. Bertran i J. Martorell), la documentació eclesiàstica sobre el *Misteri d'Elx* (J. Castaño) i la relació entre el *Misteri d'Elx* i el *Misteri de la Selva del Camp* (M. àngels Sequero), el *Tirant lo Blanc*: Joan Fuster fa unes consideracions —incisives, com sempre— sobre la novel.la, s'analitzen les manipulacions del *Tirant* de 1460-65 i 1490 (A. Ferrando), es mostra la seva característica de «novel.la oberta» (J.-L. Roig), s'estudien els seus personatges femenins (M. M. Font), el seu pròleg i la seva dedicatòria (P. Limorti), el tema de l'espòs transformat en la novel.la (M. P. Janer), la fortuna de la novel.la a Itàlia (V. Martines) i el pròleg de Nicolas Fréret a la traducció francesa (V. Minervini), i les propostes d'informatització: d'una nova bibliografia de la literatura antiga (V. Beltran i G. Avenoza) i d'un arxiu de textos medievals (J. Torruella).

Els materials corresponents a la Secció de Llengua es troben repartits entre el segon volum i el tercer. Les ponècies relatives a aquesta secció tracten de la intertextualitat com a fenomen de la lingüística de contacte (J. Brumme), l'evolució i la interferència en el sistema demostratiu català (E. Casanova), l'antroponímia murciana d'origen català (J. Colomina), s'ofereix una visió crítica del tema dels mossarabismes (G. Colon) i dels arabismes com a història d'un rebuig cultural (M. J. Rubiera), i s'estudien exhaustivament els mecanismes d'adaptació fonètica dels mots castellans amb el fonema /x/ (J. Veny). Les trenta-dues comunicacions adscrites a aquesta secció s'ocupen del contacte, aïllament i tipologia dialectal (M. Wheeler), els correlats sociològics de les llengües polinòmiques (M. Leprêtre i J. Bañeres), l'anàlisi dels estudis sobre les relacions interlingüístiques (E. Querol), la interferència, l'ortografia i la gramàtica (T. Cabré Monné), els indicadors sociolingüístics del contacte interètnic (M. T. Turell i J. J. Pujadas), el contacte de llengües a la Barcelona dels 90 (E. Boix), la interferència lingüística en un bilingüe familiar de cinc anys (R. Carreté), l'argot i el contacte de llengües (J. Ballester i A. Piquer), i els diccionaris de barbarismes (M. Lorente), de les relacions entre català i mossàrab a la Conca de Barberà (C. Plaza), el contacte de llengües en un document medieval murcià (J. D. Garrido) i el substrat català del murcià (J. A. Sempere), l'ús del català i altres llengües en la Cocentaina medieval (J. J. Ponsoda), la interferència lingüística a Elx durant el segle XVIII (M. A. Cano) i el desplaçament del català en l'administració eclesiàstica d'Elx a l'Edat Moderna (A. Mas), la interferència lingüística durant el segle XIX: el *Diccionario valenciano* inèdit, de J. Pla i Costa (J. Martines), i la presència de la llengua castellana en anuncis catalans (A. M. Torrent), del parlar de Tàrbena (J. L. Monjo), Guardamar (V. Beltran, J. L. Monjo i V. Pérez), l'Alguer (J. Corbera) i Roses (M. R. Lloret), el lèxic dels recipients de fruita (J. E. Gargallo) i de la recol.lecció (J. Jiménez i P. Sancho), de la reducció [e] inicial de l'occidental (B. Palmada), procés de reducció d'assimilació de la variable [ ] àtona final a Oliva (V. Escrivà), l'apitxat i el contacte lingüístic (A. López), la pre-palatal sonora benicarlanda (M. A. Pradilla), dels clítics pronominals de 3 a. persona a les comarques d'Alacant (J. Todolí), les interferències català/castellà en l'ús del pronom «ell» (A. Saragossà), el cas del futur de probabilitat (M. Pérez-Saldanya i V. Simbor), els canvis d'ads-

cripció conjugacional per influència de l'espanyol (M. Sifre), i l'estudi contrastiu català/castellà de l'el.lipsi en la coordinació disjuntiva (I. Garcia).

A més, i com a testimoni del col.loqui, el volum tercer reprodueix les taules rodones efectuades sobre *Literatura i societat a les terres de frontera* (amb intervencions de L. Alpera, M. Aritzeta, G. Jaén i Urban, J. Pérez Montaner, P. Pons i E. Rodríguez Bernabeu), *Present i futur del «Misteri d'Elx»* (amb intervencions de J. Castaño, J. F. Massip, L. Quirante i J. Romeu i Figueras), i *L'ensenyament del català arreu del món* (amb intervencions de M. Abràmova, I. Bigbava, J. Brumme, K. Faluba, A. Nughes, J. Roca Pons, A. Terry i M. Reniu), i la presentació del *Llibre blanc sobre la unitat de la llengua catalana* (L. Alpera i A. M. Badia i Margarit). En aquest mateix volum, i en apèndix, es recullen els discursos d'inauguració i de clausura del president de l'AILLC, professor Giuseppe Tavani, el discurs del Magnífic Rector de la Universitat d'Alacant en l'acte inaugural, i els dos documents aprovats per l'assemblea: un instant el govern valencià a rectificar de política per tal que la llengua pròpia del país sigui també la dels mitjans de comunicació i, especialment, la de la TVV, i l'altre, instant també el govern valencià a reconèixer la unitat de la llengua —d'acord amb la romanística internacional— i les universitats valencianes com a responsables de la fixació de la normativa oficial.

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Joan Miralles, *Un poble, un temps*, 2 a. edició, ampliada (Palma de Mallorca, Miquel Font, 1995), amb il.lustracions.
Caterina Valriu Llinàs, *El carnaval a Mallorca* (Palma de Mallorca, Olañeta, 1995), amb il.lustracions.

Vet aquí dos llibres que tenen com a base la recol.lecció de la història oral mallorquina, especialment impulsada per Joan Miralles des de la seva càtedra a la Universitat de les Illes Balears.

Miralles havia publicat *Un poble, un temps*, el seu primer llibre, l'any 1974. Exhaurit de feia temps, aquesta nova edició, corregida i augmentada, posa novament a l'abast del públic lector aquesta «petita enciclopèdia viva de Montuïri», el seu poble natal, a l'interior de l'illa. Perquè el llibre transcriu 21 entrevistes —les més antigues, enregistrades l'any 1969— amb homes i dones nascuts entre 1871 i 1902 , que ens fan conèixer la vida del poble en un període comprès entre la Restauració Monàrquica i la Guerra Civil, una «miscel.lània de materials» on es reflecteixen les lluites polítiques, els clans, els costums, la psicologia social, la literatura popular, l'aparició de nous mitjans de locomoció, l'arribada dels primers films o del futbol, els canvis en la indumentària, l'alimentació i la salut, els personatges populars, etc. Uns materials que, en aquesta segona edició, Joan Miralles presenta més anotats, amb més il.lustracions i amb un útil índex de noms, alhora que ha optat pel màxim respecte a l'idiolecte dels informadors —en general, excel.lents informadors, val a dir—, tot indicant la data d'enregistrament i la localització en el registre general del seu Arxiu d'Història Oral.

I és que, *Un poble, un temps*, és una bella mostra del contingut d'aquest Arxiu d'Història Oral que Joan Miralles ha anat recopilant —que actualment ja compta amb més de 600 hores d'enregistraments— i que, com el mateix autor reclama, mereixeria l'interès de les institucions mallorquines. Mentrestant, però, el llibre és ja un referent indispensable de l'oralitat popular en l'àmbit català, que tan de bo tingui continuïtat no solament en d'altres poblacions de Mallorca sinó també a la resta dels Països Catalans.

Fruit del mestratge de Joan Miralles, és el segon dels llibres referenciats. Amb *El carnaval a Mallorca*, Caterina Valriu ha realitzat l'estudi més complet dels que tracten sobre el Carnestoltes en l'àmbit cultural català. L'autora dedica la primera part del llibre a donar una visió general sobre el Carnaval, i n'estudia el concepte, els noms, els orígens, la simbologia, el calendari, les característiques i altres celebracions de tipus carnavalesc que el precedeixen, sempre dins del marc general dels Països Catalans. La segona part és la que tracta del Carnaval a Mallorca. Però Caterina Valriu no s'ha limitat a l'estudi de la bibliografia i al treball a les hemeroteques, sinó que ha volgut recuperar la memòria popular, per això ha «acudit als homes i a les dones que varen viure les festes dels Darrers Dies a Mallorca des de finals de segle passat fins a la Guerra Civil». Per això s'ha entrevistat amb 33 persones, nascudes —les que confessen l'edat— entre 1885 i 1926, i que li han fornit informació sobre les festes de Carnaval de 23 poblacions mallorquines. D'aquesta manera Valriu ha pogut reconstruir, tant de Palma com dels pobles, els costumaris pre-carnavalesc i pròpiament carnavalesc, les mascarades i la gastronomia característica d'aquests dies, però també la relació entre el Carnaval i els poders públics, la repressió de la festa i el costumari quaresmal. A més, ha tingut l'encert d'enriquir el treball amb tres apèndixs on recull els llocs on se celebraven balls de màscara (Palma i part forana) i les agrupacions musicals que hi tocaven —en el primer—, un seguit de refranys i gloses sobre el carnaval —en el segon—, i els anuncis glosats apareguts a la premsa satírica —en el tercer.

I tot plegat —cal destacar-ho—, en una bella edició característica d'aquesta editorial.

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Neugaard, Edward J. *Motif-Index on Medieval Catalan Folktales.* Binghamton, New York: Medieval and Renaissance Texts and Studies, 1993.

In his introduction to this motif-index, Edward Neugaard points out that although folktales are common in medieval Catalan prose, scholars have neglected Catalan exempla. This neglect, he explains, arises from «lack of knowledge of the Catalan language» and «the adverse economic and political conditions that existed in Spain during its Civil War and the subsequent years of the repressive Franco regime» (p. XII), a time when peripheral Hispanic tongues were considered a threat to the unity of this country.

Also in his introduction, Neugaard summarizes the origins of medieval Hispanic folktales and reveals his dual purpose: to develop a tool for the study of short fiction in medieval Hispanic literature and to supplement Stith

Thompson's *Motif-Index* (1955-58) with Catalan *exempla*. Using Thompson's classification throughout his index, he assigns numbers to motifs that do not occur in Thompson's index and, relying on John E. Keller's two compilations, records Spanish folktales that resemble Catalan tales.

Neugaard describes the eleven compilations or literary works whose *exempla* he indexes, identifying their sources, translation from the original written tale, and, if available, their author and dates of writing or printing. His introduction also includes a table listing the number of folktales, according to the twenty-two alphabetic divisions of Thompson's classification, for both Keller's indices and Catalan folktales he identifies. The chart shows that Catalan folktales outnumber Spanish ones in general and in most subject categories. The introduction closes with a judiciously selected bibliography of works indexed or examined for motifs.

One drawback of the index results from circumstances of the Civil War and its effects. Not only was publishing in Catalan halted in the post-war years; critical editions of manuscripts were also interrupted because several editors died in the War. For example, three friars who edited Francesc Eximenis' works were assassinated and the publication of his leading works interrupted from 1933 to 1980. As a result, some of Eximenis's works exist only in manuscripts or translations. Also, the only manuscript of several sermons by Vincent Ferrer disappeared in Barcelona during the war years. Fortunately Roc Chabàs printed some *exempla* from this manuscript between 1902-1903.

Another difficult task Neugaard confronted was to index works by two of the most prolific authors of the late Middle Ages: Ramon Llull and Eximenis. He therefore chose to index only printed works by Eximenis and rely on anthologies of folktales for material on this author. He consequently had to omit tales in the *Vita Christi* and *Terç del Crestià*, whose last 100 chapters contain many *exempla*.

Few scholars have published studies on Catalan *exempla*. Therefore, this dearth of studies on medieval Catalan folktales may have caused the author to omit *exempla*. Under Thompson's classification V345 (dove flies out of a man's mouth), Ferrer used this in a monastic context (*Quaresma* 2:115). Another *exempla* Neugaard also found in the *Recull* but omitted in Ferrer's works (*Sermons* 2:120) is the tale about the man with bad breath whose wife does not bring it to his attention (T221). On the monk who spoke to a skull (N819.3.1), Neugaard classified the *exemplum* from *Sermons* 5:252 but omitted a variant in *Sermon* 1:194. The same is true of «years seem moments while man listens to song of bird»: *Sermons* 4:194 is recorded and *Sermons* 1:51 omitted. Other omissions from Ferrer's sermons include: *Sermons* 5:9, Mary intercepts arrow (D2163.3), also cited by Chabàs, p. 54; *Sermons* 5:107, the turtledove (A2521.1), also in Eximenis' *Libre de les dones* 1:154 and *Dotzè del Crestià* II,2:398; *Sermons* 2:76, the man who received three messages before his death (J1051); *Sermons* 4:188, Phoenix (B32); *Sermons* 3:241, a variant of the youth who saw a woman for the first time (T371).

Ferrer also included in his homilies some tales neither cited by Thompson nor Neugaard, some of which come from the *Vitis Patrum*: *Sermons* 2:101, boy who refused to sleep while the hermit slept; *Sermons* 1:20, *Quaresma* 2:130, raven who did not feed his newborns because they did not resemble him (A2223.7/A2313.5?); *Sermons* 4:187, old deer who ate badly but became young

after bathing in cold fountain; *Sermons* 4:94, poor man who removed yolks from seven eggs he promised daily to a rich man; *Sermons* 2:120, women who could drink neither water or wine; *Sermons* 2:84 and 5:138, man who stole breviary from vicar and hid it in a walnut tree; *Sermons* 3:161 and 242, hermit who covered his mother with cloth so that he would not touch her flesh; *Sermons* 1:273 and 4:278, chicken and falcon; *Sermons* 2:89 and 5:22, bear hug; *Sermons* 2:145, man hanging from a tree while black and white mouse ate its roots; *Sermons* 5:103, evil man saved by good wife, a variant of which Eiximenis records, *Llibre de les dones* 1:77; *Sermons* 2:221 and 4:136, beguine who bore a son of a hermit she had cured from illness; hermit who drove away devil disguised as a beguine. Neugaard may have omitted some *exempla* that illustrated biblical passages: *Sermons* 2:221 and 4:136, man whose king entrusted him with care of his daughter, whom he treats like a slave. There are also several cases of sinners aided by the Virgin Mary in the *Llibre de les dones*: «Els miracles de Maria en l'obra catalana de Francesc Eiximenis' *Actes del Quart Col.loqui d'Estudis Catalans a Nord-Amèrica* (Barcelona, 1985).

Among the obstacles Neugaard had to confront, especially in the works of Eiximenis and Ferrer, are the sources of *exempla*. For example, Eiximenis often cited works no longer extant, whereas Ferrer, especially in his hagiographic sermons, took legends from sources unrelated to saints' lives. In his sermon on Augustine, he the following tale: a merchant sent the saint a thigh of a capon, which Augustine put aside (*Sermons* 3:156). A year later he found the thigh as fresh as it had been when he first received it. In no biography or legends on Augustine does this legend appear. It may have been a story Ferrer had heard and later ascribed to Augustine by mistake. In his sermon on St. Dominic, Ferrer records several anecdotes in which devils appear, such as the devil throwing stones (Thompson also recorded examples of demons hurling stones: A977.3).

Among these stories is one in which Dominic's preaching caused demons disguised as monks and an entire monastery to disappear (*Sermons* 3:26). The narration does not appear in any hagiographic work on Dominic but a similar variant is found in *Die Exempla aus den Sermones Feriales et Communes des Jakob von Vitry* (Heidelberg, 1914, no. 3). In this *exemplum* the preacher is a Cistercian abbot.

Despite numerous obstacles, Neugaard has brought forth a research tool that has filled a gap in the study of medieval Hispanic literature, especially prose. I look forward to further studies on Catalan folktales that he has promised.

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Double Minorities of Spain. A Bio–Bibliographic Guide to Women Writers of the Catalan, Galician and Basque Countries. Edited by Kathleen McNerney and Cristina Enríquez de Salamanca. New York: Modern Language Association of America, 1994. 421 pages.

Double Minorities of Spain is a welcome publication for a number of reasons: most especially because of its labour of recovery of a wide range of forgotten or simply unknown women writers, particularly of Catalan as well as of Basque and Galician provenance, ranging from the Middle Ages up until the present, as well as confirming the interest and/or authority of authors now counted canonical in their cultures, the case of Rosalía de Castro and Mercè Rodoreda, for instance. Kathleen McNerney, was able to bring to bear the experience of producing *Women Writers of Spain: An Annotated Bio–Bibliographical Guide* with Carolyn L. Galerstein in the 1980s so the task of compilation and coordination (not to say resucitation) is familiar territory [1] and Cristina Enríquez de Salamanca: «[had] been working on a catalog of Spanish women writers born between 1800 and 1936 ... since 1984».[2] Furthermore, the editors worked in association with forty professionals: writers, librarians, academics and post–graduate students in the United States and Spain, thus promising the text breadth of vision as well as expertise.

McNerney and Enríquez de Salamanca's tome is representative of work produced in the wake of the Second Wave of Feminism, i.e. necessary reference tools for work in Women's Studies, such as, in the field of women writers in English, Paul and June Schlueter's *An Encyclopaedia of British Women Writers*,[3] Janet Todd's *Dictionary of British Women Writers*[4] and, more recently, *The Oxford Guide to British Women Writers*,[5] Ann Owen Weekes' *Unveiling Treasures. The Attic Guide to the Published Works of Irish Women Literary Writers.*[6] Beyond the discipline of Women's Studies, McNerney and Enríquez de Salamanca's text may be related to the minorities cataloguing exercised, for instance, by Kate Newmann in the *Dictionary of Ulster Biography.*[7] The volume looks tempting, taking on, as the sub–title indicates, the work of not only the Romance minorities but also Basque.

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[1]. Galerstein, Carolyn L. and Kathleen McNerney, *Women Writers of Spain: An Annotated Bio–Bibliographical Guide.* Bibliographies and Indexes in Women's Studies 2. Westport: Greenwood, 1986.

[2]. McNerney, K. and C. Enríquez de Salamanca (eds.) *Double Minorities of Spain.* (New York: Modern Language Association of America, 1 994), p.1 0.

[3]. Schlueter, P. and Schlueter J. (eds.) *An Encyclopaedia of British Women Writers.* CChicago and London: St. James Press, 1988.

[4]. Todd, J. (ed.) *Dictionary of British Women Writers.* London: Routledge, 1989.

[5]. Shattock, J. *The Oxford Guide to British Women Writers.* O.U.P.,1993.

[6]. Owen Weekes, A. *Unveiling treasures. The Attic guide to the Published Works of Irish Women Literary Writers.* Dublin: Attic press, 1993.

[7]. Newmann, K. *Dictionary of Ulster Biography.* Belfast: The Institute of Irish Studies, Queen's University Belfast, 1993.

In Owen Weekes' «Introduction» to *Unveiling Treasures*, she explains that the guide which follows «aims to collect rather than evaluate»[8] and I wonder whether the emphasis on the former was not a wise choice given that it is often impossible to produce assessment of much depth if one is restricted by a text which, presumably, seeks to be wo/manhandled (therefore, not excessively heavy) and, in any event, declares itself to be a «guide»,[9] i.e., I understand, a mapping out of the territories but not exhaustively informative as regards particular places/people. On the other hand, the concept of guide evokes the didactic thrust of eighteenth century narratives in the west and to attempt to assess a given writer's output in a short space risks being stylistically abrupt and critically misleading, when not trite or cryptic, all of which makes the manual counter didactic, thus defeating the object of the exercise. In *Double Minorities of Spain*, then, in the comments on Maria del Roser Matheu i Sadó's work, for example, we read: «she searches more for precise expression of feeling than for images ... « and that her verses «reflect dark spiritual zones».[10] Can «precise expression of feeling» not be wrought through images? And what *are* «dark spiritual zones»? And again, in the entry on Maria Rosa Buigas, it is claimed that the emphasis on the Catalan bourgoisie's «vices and faults» [sic] in Buigas's short stories : «is closer to ridicule than consistent social criticism.»[11] Can ridicule not reflect a consistent social criticism? There is certainly an imbalance in the entries which suggests a lack of unifying criteria in terms of content to be considered and questions of lay–out. Perhaps a straightjacketting was being resisted, but the overall effect is disconcerting for the reader who comes to the text expecting what s/he has been told in the «Introduction» will be provided: «[a] general description of [the writer's] works [as] the core»[12] of each entry. Thus, a sense of lameness is produced in the entry on Olga Xirinacs where only a selection of her published texts are referred to and some dwelt on at further length, though the selection principle is not stated. The rationale behind the structuring of the entry on Xela Arias Castaño is mystifying: twenty lines by the author of the entry; nineteen lines quoted from the writer on her own work, which further occupy eighteen lines in translation and, finally, twenty–seven lines quoted from a review of Arias's *Denuncia do equilibrio* by Kathleen March. Since March is a contributor to *Double Minorities of Spain*, one wonders why her co–authorship is not acknowledged as such since the quote from her critical work occupies more space than is provided in the entry on Arias all told. In general terms, the entries on the Basque writers are in no way substantial and this is unfortunate in relation to the culture which, of the three whose writers are represented here, is the most unfamiliar and, certainly, that which provides the greatest degree of linguistic impenetrability. Furthermore, given the historical and political complexities of the Basque Country and the violence with which Basque society is plagued, the reader is anxious for more indepth comment, which does not, of

[8] Owen Weekes, A., p.5.

[9] McNerney, K. and C. Enríquez de salamanca, p.1 .

[10] McNerney, K. and C. Enríquez de Salamanca, p.235.

[11] McNerney, K. and C. Enríquez de Salamanca, p.81 .

[12] McNerney, K. and C. Enríquez de Salamanca, p.1 1 .

course, exclude conciseness (given that this is a guide), of what Basque women writers are focussing on and how. On other occasions, there is a sense of incompleteness in the information provided. If it is seen to be necessary to inform the reader that the «long feminist poem»[13] with which the Galician Filomena Dato's *Follatos* begins: «won a prize», shouldn't the nature of the prize be specified?[14] Likewise, if information on Mercè Rodoreda's life requires us to know that she was «withdrawn from school at the age of nine»,[15] is it not pertinent to mention why? In the entry on Montserrat Manent Rodon, her «Seguritat social» is referred to as an instance of her work manifesting «keen social criticism ... where she must humble herself before bureaucrats, speak Castilian, and 'encara donaré les gràcies' (still be grateful), ...».[16] Some readers might be left wondering about the significance of the «[speaking] Castilian» here, as opposed to the writer's native Catalan, in relation to the «keen social criticism» pointed to, and a brief explanation would not have been superfluous. Similarly, further information on the «Catalan linguistic controversy between the defenders of classics endings and the defenders of modern endings»,[17] referred to in the entry on Victòria Penya i Nicolau (albeit in a note referring the reader to a source/sources) would have been useful, as would a note on the «Justas Literarias» mentioned in the entry on Xohana Torres Fernández.[18] And in the entry on Marta Mata i Garriga, the founding of the «Escola de Mestres Rosa Sensat» in Barcelona in 1955 is registered as the work of «Mata and a group of teachers concerned with the state of education».[19] Surely, teachers are always concerned with «the state of education»? I realise that my query here may be related to use of English, which does provide something of a stumbling block in the text. Pieces in particular entries read as unpolished or inaccurate renderings of the original, as in the reference to Joan Sales's comment on Ramona Via's *Nit de reis* as containing «minimal fabrication»;[20] «In the last several years ... « in the entry on Carme Solé i Vendrell [21]the use of «approach», at the end of the entry on Xaquina Trillo;[22] of«intimate» under Arantxa Urretavizcaya;[23] the translation of «els trec la closca» [I crack their shells or I peel their skins?] in Sílvia Aymerich i Lemos's untitled, first poem in *Poemes de destemps i d'alba nua* as «I'll knock their [i.e. words'] blocks off»[24] – presumably a consequence of confusion with «trencar–li a algú la closca» and the translation

[13] McNerney, K. and C. Enríquez de Salamanca, p.1 36.

[14] Similarly, under the entry on Mercè Rodoreda's *Viatges i Flors* won «two Critic's [sic] Prizes.» McNerney, K. and C. Enríquez de Salamanca, p.325.

[15] McNerney, K. and C. Enríquez de Salamanca, p.324.

[16] McNerney, K. and C. Enríquez de Salamanca, p.21 5.

[17] McNerney, K. and C. Enríquez de Salamanca, p.289.

[18] McNerney, K. and C. Enríquez de Salamanca, p.371 .

[19] McNerney, K. and C. Enríquez de Salamanca, p.233.

[20] McNerney, K. and C. Enríquez de Salamanca, p.396.

[21] McNerney, K. and C. Enríquez de Salamanca, p.359.

[22] McNerney, K. and C. Enríquez de Salamanca, p.376.

[23] McNerney, K. and C. Enríquez de Salamanca, p.379.

[24] McNerney, K. and C. Enríquez de Salamanca, p.62.

from Simona Gay's *La gerra al sol*: sleep is not a transitive verb in English and where does «curtain» come into the Catalan as given?[25] Translations of titles are not always felicitous either; thus, Genoveva Puig's novel in Castilian *El gran manicomio* – «The great nuthouse», wouldn't «asylum», for instance, carry a more appropriate register? The translation of Llull's *Libre d'amic e amat* omits what are necessary articles in English: thus, «The Book of the Friend and Loved One»; similarly, Carmelina Sánchez Cutillas Martínez's *Llibre d'amic e amada*, which also requires a possessive adjective: not «Book of friend and beloved» but «The Book of the Friend and His Beloved» and Maria del Pilar Maspons i Labrós's historical novel *Vigatans i botiflers* as «The boys from Vic» omits the foregrounding of the treacherous quality of «the boys», found in the original. Shouldn't Maria dels Angels [sic] Vayreda i Trullol's *Encara no sé com sóc* be: «I still don't know what I'm like», rather than «I still don't know how I am»? Finally, it seems to me that the rendering of «Ep» in the title of Roser Capdevila i Valls's *Ep, no em deixeu sol* as «Oh» should be «Hey» or perhaps «Listen here», the latter a more exclusively British English equivalent. Moreover, these titles should carry capitals throughout in English (American or British), except in the case of prepositions and articles, as should the full titles of newspapers or journals in Castilian or Catalan; thus, *La Veu de Catalanya, La Revista, El Correo Catalán, El País, La Vanguardia* and *Serra d'Or*.[26] It is unfortunate, too, that an original title in English should be 're-written': the Irish playwright J.M. Synge wrote *Riders to the Sea*, not *Rider into the Sea* [sic], as is claimed under the Anna Murià i Romaní entry.[27]

The final section of the «Introduction» to *Double Minorities of Spain* (which occupies just over two pages) explains the structuring of the 472 entries which follow. The lay-out used for each writer is clearly presented: a bold capital *C*, *G* or *B* indicates the writer's provenance (that is, Catalonia, Galicia or the Basque Country) next to the author's full name, or as full as is known, also in bold print, under which, between brackets, the date of birth is supplied (substituted by a question mark if unknown), which is followed by the place of birth. A semi-colon separates this information from that regarding the date and place of death, should that be the case, and if known. Her peculiarity as a writer then follows, e.g. poet, novelist, journalist, short story writer, etc., and this is separated from the main body of the entry, descriptive of life and works/some works,[28] together with «a bibliographical section with up to four subsections.»[29] As regards the structuring of information in the entries, there are occasions when information is supplied in the closing lines or paragraph which it would have seemed appropriate to find in the introductory section of the given text, as in the case of the final paragraph on Carme Karr i d'Alfonsetti de Lasarte and the final sen-

[25] McNerney, K. and C. Enríquez de Salamanca, p.1 66.

[26] *La Veu de Catalunya* and *El Correo Catalán* are identified as «magazine» and «journal», respectively, whereas both were newspapers.

[27] McNerney, K. and C. Enríquez de Salamanca, p.258.

[28] Some entries carry more recent bibliographical information than others, e.g. the bibliographical supplied under the entry on Maria Mercè Roca carries her 1 990s publications whereas Elvira Cartañà Domenge de Sánchez de Ocaña's *Dibuixos i Aquarel.les* (1 987) and *Pintures i Aiguaforts* (1 992) are omitted.

[29] McNerney, K. and C. Enríquez de Salamanca, p.1 1 .

tence on Maria Dolors Sabaté i Puig de Delmas. A clear criterion does not seem to have been established as to whether information should be provided on representative male figures in Catalan culture. Therefore, for instance, in the entry on Maria del Roser Matheu i Sadó, we are informed of her father Francesc Matheu's importance within the *Renaixença* period but are only informed in the entry on Marta Mata i Garriga that Pau Vila, Artur Martorell and Alexandre Gali were teachers, nothing more. A glossary might have been useful in this connection as it would have been to orientate the reader once and for all as to *Noucentisme*, defined in the entry on Maria Antònia Salvá, but not elsewhere when it is introduced; *costumista*, translated in the entry on Eustaquia Lizundia but not in the piece on Julene Azpeitia Gómez, and a significant number of readers might need some guiding to place Carme Montoriol i Puig's «*Empordan*» family [30] as well as the «Cova del Drac», referred to in the entry on M. Aurèlia Capmany. A system of cross referencing would also have avoided the unnecessary repetition of material and names being given in different forms, which nonplusses. We are informed under Marta Mata i Garriga that she is «the daughter of Angels [sic] Garriga».[31] The only Garriga who figures earlier whom the reader could conclude it could be is Maria dels Angels [sic] Garriga Martin, referred to in the text as Angels [sic] Garriga – somewhat disconcerting. There is also justification in the final part of the «Introduction» for the inclusion of «women whose theatrical works have survived and several writers who are not known to have published.»[32] This justification is based on: «the recent trends in feminist criticism and the importance of studying unpublished material, ...»[33] The end of this paragraph pronounces: «All this material ... would be suppressed according to orthodox criteria, ...»[34] I presume «orthodox» means patriarchal (as «social» does towards the end of the same paragraph), however, «orthodox»/patriarchal criteria in literary studies has awarded «importance [to] studying unpublished material», as it has to dating a work's composition as opposed to the date of publication, a point also referred to in the paragraph in question.

The previous, almost ten pages of the «Introduction» are dedicated to identifying the purpose of the guide, situating the reader with regard to the historical development of the Spanish State, as well as within the context of feminist criticism. On all three counts, the «Introduction» reads confused. Initially, the purpose of the guide is outlined as being geared towards the recovery of «the work of writers doubly marginalised – by prejudice against their sex and against their choice of literary language.» [35] There strikes me as being a lack of conceptual rigour in this opening sentence of the «Introduction»: (a) I do not think that women as writers in patriarchal society have been marginalised simply because of their sex but on gender grounds, that is, the socially constructed feminine was subjected to prejudice when she broke with gendered expectations by putting pen to paper and (b) «literary» should be omitted as the writers in question were

[30] McNerney, K. and C. Enríquez de Salamanca, p.249.

[31] McNerney, K. and C. Enríquez de Salamanca, p.233.

[32] McNerney, K. and C. Enríquez de Salamanca, p.10.

[33] *Ibid.*

[34] McNerney, K. and C. Enríquez de Salamanca, p.11.

[35] McNerney, K. and C. Enríquez de Salamanca, p.1.

not marginalised because of the way they expressed themselves in literary terms or, at least, this is not the point that is being made here, but it is a question of the linguistic vehicle adopted in itself. Further on in the «Introduction», the guide claims to be vindicating new names with a view to obtaining «for these women their rightful recognition as creators of culture and members of the literary canon.»[36] However, in the following paragraph, it is stated that «the inspiration for publishing [*Double Minorities of Spain* was] that of trying to change the canon ...»[37] and on the following page, there is talk of «[aspiring] not merely to provide a guide to women writers but also to offer readers the tools for turning feminist research into literary fact [sic] and contributing in turn to the deconstruction of a patriarchal literary history ...»[38] One is confused: is the intention to re–member or dismember the literary canon? In the second paragraph of the «Introduction», the statement: « ... social intolerance anmd gender oppression exist nearly everywhere, ...»[39] reads startlingly vague. How much of the globe is being taken on, on the one hand, and, on the other, social intolerance brings in the question of class whereas the question of cultural intolerance, rather, is pertinent to the point being made here about *Double Minorities of Spain* having «its roots in the history of the Iberian peninsula [sic].»[40] With regard to the criticism passed above about gender in relation to the opening sentence of the «Introduction», it comes as a surprise to find the concept introduced here and that of sex apparently lost sight of.[41] On the question of syntax, too, one wonders what «this area»[42] refers back to. Later on, in a paragraph which places *Double Minorities of Spain* within «the category of feminist literary criticism known as *her–story*»,[43] the pronouncement: «The biological selection [of writers] does not ... involve any staement that feminine and feminist are equivalents, questions in an unresolved debate to which this study wishes to contribute»[44] is hardly helpful. Moreover, what relation do either feminine or feminist necessarily bear to the biological? Subsequently, there is reference to what sounds like «écriture feminine» (« – the relation between a woman's body and her language» –)[45] but this is never made clear. The reader requires a guide here rather than vague references to «some current feminist criticism» [46] and «those theoretical movements»[47] albeit a brief bibliographical citation.

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[36] McNerney, K. and C. Enríquez de Salamanca, p.8.

[37] Ibid.

[38] McNerney, K. and C. Enríquez de Salamanca, p.9.

[39] McNerney, K. and C. Enríquez de Salamanca, p.1 .

[40] Ibid.

[41] A later sentence in the «Introduction» does nothing to clarify the difference between sex and gender either: «A guide to women authors demands that we notice the intersection of gender and literary production, the problem of sex and language.» McNerney, K. and C. Enríquez de Salamanca, p.6.

[42] McNerney, K. and C. Enríquez de Salamanca, p.1 .

[43] McNerney, K. and C. Enríquez de Salamanca, p.6.

[44] Ibid.

[45] McNerney, K. and c. Enríquez de Salamanca, p.7.

[46] *Ibid.*

[47] *Ibid.*

Finally, as regards the historical development of the Spanish State, we are informed that «a national Spanish literature»[48] was a nineteenth century construct and, in this connection, Marcelino Menéndez Pelayo is alluded to, in whose work, it is reported, the concept «Spanish» included: «anything that bore any relation to Spain, Portugal and Latin America.»[49] And we read on: «This mystical, ahistmrical notion, oddly enough, came into being at the end of the Spanish colonial empire's disintegration, perhaps in an attempt to contain the decentralising political process that gave rise to resurging nationalism in Catalonia, Galicia and the Basque country [sic].»[50] It is unclear from what is stated with regard to Menéndez Pelayo that the concept is «mystical»; ahistorical, indeed. Was mythical meant? Furthermore, how is the reader to interpret «oddly enough» and «perhaps»? No doubt the central power would strive to construct a powerful, centralised entity under the threat of disintegration and there are parallels to be drawn in connection with the construction of Englishness, for instance, within Great Britain in the late nineteenth and early twentieth centuries, as antidote to the disruptive potential represented by the growth of revolutionary political discourses, ranging from the feminist to the proletarian. In the same paragraph in which Menéndez Pelayo is referred to, we are further informed: « ... critics [?] outlined a paradigm of Spanishness that had a linguistic basis in the Spanish of Castile and a religious basis in Catholicism, both of which could be traced to the classical [sic] Latin tradition.»[51] Surely the basis was the power construct engineered by the Catholic Kings, the linguistic vehicle of which was Castilian, and whose Catholoicism (What has Catholicism to do with the Classical Latin tradition?) ousted the Islamic truth. The imperial enterprise was inspired by the Roman «*Hispania Citerior* and *Ulterior*», as J.H. Elliot[52] made clear long before he was awarded the «Premio Príncipe de Asturias de Ciencias Sociales».[53] Following these references to the construction of Spanishness, it is claimed that the «separating process», i.e. the distancing of peripheral communities from the centre was «interrupted during the Franco era ...»[54] And what of Primo de Rivera's «interruption» earlier on in the twentieth century? Finally, and to return in part to the question of women, it is claimed that with regard to the minority languages within the Spanish State: «the private feminine space has defined the survival of these vernaculars. [...] The private domestic space defines political community, in contrast to Castilian, the language of a superimposed public space. [...] Domestic space becomes that of resistance.»[55] The distinction drawn here is neat but not altogether accurate. It is notorious that in the context of General Franco's regime in Catalonia, at least, a significant selection of sons

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[48] McNerney, K. and C. Enríquez de Salamanca, p.1 .

[49] *Ibid.*

[50] *Ibid.*

[51] *Ibid.*

[52] J.H. Elliot, *Imperial Spain 1469–1716* (Penguin Books, 1990), p.1 6. First published 1 963.

[53] See: *El País*, 1 7–v–1996, p.34.

[54] McNerney, K. and C. Enríquez de Salamanca, p.2.

[55] McNerney, K. and C. Enríquez de Salamanca, p.7.

and daughters of the remaining bourgeoisie or bourgeoisie–in– formation were addressed at home in Castilian by mothers who bowed to the ideological constraints of the new regime.

This last point brings me to the title of the volume edited by K. McNerney and C. Enríquez de Salamanca, which I find (and, indeed, some of the entries of themselves reveal) is flawed. Not all the women listed share a political discourse or experienced linguistic marginalisation to the same degree: for instance, Francisca Herrera Garrido did write «a poem in praise of General Franco»[56] during the Spanish Civil War; Trinitat Aldrich's writing was sympathetic to José María Pemán; whilst María Domènech i Escaté de Canyellas adopted Castilian because of the working class connection. On the other hand, Federica Montseny in Mañé only published her autobiographical *Cent dies de la vida d'una dona* in Catalan and even this had appeared in an earlier version in Castilian. Reading through the entries, it becomes clear that not all these women were condemned to writing in Castilian; I have counted over thirty who, to a greater or lesser degree, produced work in both. Thus, Isabel de Villamartín y Thomas: «A bilingual poet in Castilian and Catalan»,[57] though this is not only the case of the nineteenth century writer, as Marta Fàbregas and Maria Ibars i Ibars reveal. Liberata Masoliver is listed as having a «remarkable»[58] output of novels in Castilian and only one publication in Catalan, which appears, moreover, to have been motivated by a personal gesture of tribute. Angels [sic] Masó Maristany's only publication listed is a text in Castilian, published by Planeta in 1986. Since «No biographical information [is] available»[59] on her, how are we to understand that she has been marginalised in terms of the linguistic vehicle adopted for *La muerte de papá Noël*?

In the third paragraph of the «Introduction», it is claimed that «the literary histories written in the nineteenth century – and even well into the twentieth – usually relegated [Catalan and Galician language and culture] to appendixes [sic] of Castilian or Spanish literature, under the heading «Regional Literature» and it is claimed that, thus: «mainstream critics hoped to limit the literary revival of Catalan, Galician and Basque merely to expressions of local phenomena.»[60] It is debatable whether «mainstream critics» were wilfully conscious of their imperial practice or, simply, blissfully unaware. Be that as it may, we are no longer prey to patriarchal manipulation or ignoble ignorance and have to thank K. McNerney, C. Enríquez de Salamanca and their collaborators for hauling us out four hundred and seventy–two times over. A dauntless effort, not to be dismissed.

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[56] McNerney, K. and C. Enríquez de Salamanca, p.179.
[57] McNerney, K. and C. Enríquez de Salamanca, p.402.
[58] McNerney, K. and C. Enríquez de Salamanca, p.224.
[59] McNerney, K. and C. Enríquez de Salamanca, p.225.
[60] McNerney, K. and C. Enríquez de Salamanca, p.1 .