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

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

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Catalan Review, Vol. XII, number 2 (1998), p. 131-149

REVIEWS

BONET, Eulàlia, and Maria-Rosa LLORET. *Fonologia catalana*. Fwd. Joan Mascaró. Ariel Lingüística. Barcelona: Ariel, 1998. 223 pp.

Phonology studies the internal systemic organization of sounds, the way in which they are used to form words and sentences, and the changes that they undergo. As a general discipline it is often approached from the framework of a specific phonological theory. From this perspective, we have books of an introductory nature, such Francis Katamba's *Introduction to Phonology* (London: Longman, 1989), *The Handbook of Phonological Theory* edited by John A. Goldsmith (Oxford: Blackwell, 1995), or Andrew Spencer's *Phonology: Theory and Description* (Oxford: Blackwell, 1996).

From the perspective of a specific language, in our case Catalan, phonology has been studied from a number of angles. For a broad and general vision, we have Xavier Romeu's *Manual de fonologia catalana* (2nd ed. Barcelona: Barcanova, 1987). Joan Mascaró follows in his doctoral thesis *Catalan Phonology and the Phonological Cycle* (Bloomington: Indiana U Linguistics Club, 1976; translated as *Fonologia catalana i el cicle fonològic*. Bellaterra: U Autònoma de Barcelona, 1983), while Philip D. Rasico applies a diachronic perspective in his *Estudis sobre la fonologia del català preliterari* (Barcelona: Curial / Abadia de Montserrat, 1982). None of these books, though, set out to be a university manual aiming to describe and analyze systematically the phenomena that affect Catalan phonology.

This is the main objective that Bonet and Lloret have set themselves. Lecturers at the Universitat Autònoma of Barcelona and the University of Barcelona respectively, they have already published a large number of articles on Catalan phonetics and phonology. This manual demonstrates their mastery of current phonological theory and their familiarity with Catalan dialectal data and other varieties. As regards their model of analysis, the authors have chosen the classic generative model of Chomsky and Halle, in *The Sound Pattern of English* (Nova York: Harper & Row, 1968), with the incorporation of syllable structure. However, they also add more recent contributions, such as autosegmental phonology, initiated by J. Goldsmith in *Autosegmental Phonology* (Bloomington: Indiana U Linguistics Club, 1976) and metric phonology, developed by M. Liberman and A. Prince in "On stress and linguistic rhythm" (*Linguistic Inquiry* 8 [1977]: 189-247). The book also presents alternative analyses of certain phenomena from a structuralist perspective.

Fonologia catalana is attractively presented. It offers three levels of reading. The first sets out the facts; the second analyses the phenomena described following the classic generative model; the third level, in smaller print, introduces supplementary information, e.g. alternative analyses according to the postulates of other theoretical models.

The book has eight chapters. The first introduces the basic theoretical concepts of general phonology, considers the structure of the rules, and provides a bibliography of the various theoretical aspects described. The rest of the chapters analyze the phonological phenomena of Catalan. Most chapters—except 6 and 8, which are devoted to phenomena of consonant and vowel contact and to suprasegmental aspects—conclude with a set of exercises,

which help readers assimilate the material analyzed and offer a context for applying the concepts learned to data from dialectal varieties of Catalan.

The second chapter examines the processes associated with vowel pitch. It presents the features that refer to the places of articulation of the vowels and deals with the processes of deaccentuation and vowel reduction. It also deals with the openness of the mid-vowels, which supposes that before preaccentuated morphemes all the mid-vowels that carry the stress are open.

The third chapter deals with syllable structure and the phonological processes that it involves. It examines the fact that the segments that may form part of the same syllable cannot appear just in any order, as is reflected in the universal sonority scale. It also describes the process of syllabification and phenomenon of incomplete syllable structures that need to be arranged by vowel or consonant epenthesis.

The phonological processes that take place at the end of a word are analyzed in the fourth chapter, while the fifth describes the various processes of assimilation. The sixth chapter examines other phenomena of contact that affect very particular cases: the formation of affricates and the lengthening of these segments in specific positions, and the formation of diphthongs. The seventh chapter studies the effects of phonological processes on clitics, lexical elements that are midway between the morpheme and the word.

The book ends with the chapter «Suprasegmentals», which presents an overview of the phonic properties that affect sequences of segments: the prosodic properties of stress and intonation. Stress is considered throughout the volume as a lexical property of morphemes, unlike other proposals assign stress to the morpheme or word via specific processes. Certain aspects of metric theory applied to Catalan are also examined. As regards intonation, the authors analyze the tonal patterns that characterize central Catalan.

The target readership of the *Fonologia catalana*, students of Catalan philology, needs a basic previous knowledge of linguistics. But the clarity with which Bonet and Lloret present the concepts of Catalan phonology make this book an important manual and reference work.

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COLON DOMÈNECH, Germà. *Estudis de Filologia catalana i romànica*. Biblioteca Sanchis Guarner 36. València: Institut Interuniversitari de Filologia; Barcelona: Abadia de Montserrat, 1997. 508 pp.

Germà Colón, born in Castelló de la Plana, received his doctorate from Barcelona for his edition of the *Llibre d'hores* (published 1960). In 1954 he moved to Basel to assist Wartburg with the *Französisches Etymologisches Wörterbuch* and to teach at the University. During his fruitful years in Switzerland he published a steady stream of scholarly work. Three volumes have appeared so far of his edition of the *Llibre del Consolat de Mar*, while the *Furs de València*, edited together with Arcadi García, have reached vol. 6.

Colon was also involved in the facsimile edition of Esteve's bilingual dictionary *Liber elegantiarum* and of two *Diccionarios* by Nebrija. He did this last project together with Amadeu Soberanas, his collaborator also in the survey *Panorama de la lexicografia catalana; de les glosses medievals a Pompeu Fabra* (1986, rpt. 1990).

Professor Colon has now reached the age when he could sit back and enjoy reading the Festschriften which continue appearing in his honour. (A first one was published in 1989 [*La Corona de Aragón y las lenguas románicas*. Tübingen: Gunter Narr]; the second one, in the "Estudis de Llengua i Literatura Catalanes," fills seven volumes [28-34, 1994-97]; a third one is announced by Gredos in Madrid for 1998.) But Colon's own "output" is greater than ever. Given the wide range of his expertise and his vast circle of friends and colleagues, his participation in learned journals, conventions and homage volumes, always was, and remains, very much in demand. It is to be appreciated that his widely scattered papers are being reprinted in books, books of which the one presented here is the fifth.

His programatic presentation of his characteristic method appeared in 1976: *El lèxic catalán en la Romania* (Madrid: Gredos). To a general introduction of 220 pages, Colon added reprints, in Spanish, of eleven articles of his. Only the theoretical first part of this volume was translated into Catalan in 1993 (*El lèxic català dins la Romània*. València). But the University of Valencia then reprinted seventeen other articles, in Catalan, in the appendix to Colon's acceptance speech of an honorary doctorate (*Problemes de la llengua a València i als seus voltants*, 1987). They complement nicely the twenty-four papers reprinted in Barcelona in 1978 (*La llengua catalana en els seus textos*. Curial). Linguists looking for "muestras monográficas" of Colon's method written in Spanish will find a dozen articles included in the excellent survey *El español y el catalán, juntos y en contraste* (Barcelona: Ariel, 1998).

For the latest collection of reprinted articles, intitled *Estudis de Filologia catalana i romànica*, Colon gathered yet another thirty-six articles of his. He groups them in six thematic units. In the first we find discussions of problems of a linguistic nature raised by literary texts. For instance: What language is referred to in the novel *Tirant lo Blanc* with the name *algemia*? (3-11), or: What words, considered by some to be "Barcelonese only," can, nevertheless, be found in the *Tirant*? (13-37), or: What is the relationship between the Occitan and Catalan versions of the *Purgatory of Saint Patrick*? (61-72).

In the second section we find three articles of a lexicographical nature. One on the German-Catalan dictionary from 1502, which plagiarized an Italian book (91-97); another one on the name *rall*, which is said to mean 'kingfisher,' but is nothing but an error, passed along from dictionary to dictionary ever since someone separated the (misread) adjective from the noun in an old wordlist and thought that *real aucell*, 'royal bird,' meant 'Rall: name of a bird' (99-105; on other names of this bird, see 285-97).

The third block of articles, offering detailed studies of specific Catalan words, is the most substantial one. Colon first analyzes some nouns formed by joining two imperatives, such as *vaivé*, 'a coming and going,' or *cantimplora*, 'waterbottle' (115-31). He then looks at some lexical differences between Valencian and Catalan, several of which can be shown to be of a

recent or artificial nature, as *servici/servei* (133-45). The dictionary of synonyms by the Italian humanist Fliscus allows Colon to demonstrate his comparative method with syntactic and lexical elements (147-65). The article "Dos arabismes interromànics" deals with the words *alfàbia*, 'big jug,' and *marmota*, 'flotsam' (168-71). Looking at linguistic contacts between medieval Aragonese and Catalan, Colon concludes that much remains to be investigated in this field (176-83). Exposing what he calls "entusiasme patriòticofilològic," he shows that several philologists succumbed to wishful thinking when they interpreted an edict by King James I to mean that from 1264 on Catalan was the official language of the Administration; only the depositions of witnesses and the verdicts had to be written down in *romantio* (185-92). Article 18 studies the descendants of Latin OPACUS in the Pyrenees (193-99), while the following one traces how Greek *keleuma*, 'song of mariners,' reached the Iberian Peninsula (e.g. Cast. *zaloma*, 201-18). Then we find shorter notes on the difficult Catalan terms *savastre*, 'a fabric' (219-27), *calbot*, 'cuff on the head' (229-32), and Cast. *artesan* (borrowed from Italian by the way of Valencia, 233-35). Article 23, studying the question "És volcà un lusisme internacional?," shows a side of Colon's work which became unavoidable: self-defense against unjustified attacks from Joan Coromines. Having dealt with the Romance descendants of Latin VULCANUS already in the *Französisches Etymologisches Wörterbuch*, Colon presents here even more details about the earliest names for 'volcano' in the three Iberian languages (237-57). The etymological vignettes which follow concern the words *sarbatana*, 'blowgun,' word found already in 1437 in Barcelona (259-67), and *amainar*, 'to lower sails,' word used neither in a certain manuscript, nor by the troubadour William of Berguedà, as Coromines believes (269-75 and 277-83).

Only three papers deal with dialectology. With youthful eagerness (regretted now in the book's Prologue, XV), Colon insinuated in his 1961 review of Griera's (indeed quite problematic) *Atlas Lingüístic d'Andorra* that he could have done better (305-27). In 1955 he studied from a structuralist point of view a change in the pronunciation of sibilants he had observed in his hometown (e.g. *caixa* pronounced /kasha/ or /kaisa/, (329-38). Doing fieldwork West of Castelló, Colon discovered a region where the first person singular, present tense, first conjugation verbs, ends in *-a* (compared with Valencian *-e*, Western Catalan *-o*, Eastern Catalan *-u*, Roussillonese *-i*, and Mallorcan zero; 339-46).

The last two sections of the anthology deal with questions which have become increasingly politicised. Colon criticises the tendency of certain linguists to postulate "Mozarabic influences" whenever the history of a Catalan word causes difficulties. Neither *corder*, 'lamb,' *roder*, 'bandit,' nor *collerat*, 'kidnapped person,' need help from Hispanoarabic to be satisfactorily explained (349-86). The romantic myth that great numbers of Christians lived in Valencia under Muslim rulers speaking a form of Latin which then became Valencian is being fomented by secessionists, who deny that Catalan was brought South by settlers after the Reconquest. In a short note Colon states what he thinks about an attempt to find "a first example of the Valencian language" in a thousand year old *harja* (387-91). The last three articles deal with the dangerous growth in political influence of people who want to develop the

Valencian variety of Catalan into a separate language, be it by artificially increasing the number of "typically Valencian" words, which are then imposed on whoever depends on government funding (the local TV channel, publishers of schoolbooks, writers working for City Hall, etc.), or by sabotaging the traditional pan-Catalan spelling conventions. In the only newspaper article reprinted in this book, Colon points out that there is no philological reason behind changing the accent on *València*, only the political one to demonstrate one's power (395-99). In a lecture from 1982 Colon explains the advantages of the "Normes de Castelló" from 1932, where representatives from Valencia agreed to adopt the orthographic standard elaborated by the Institut d'Estudis Catalans in 1917. Spelling changes made by the Acadèmia de Cultura Valenciana are no improvement, but only wish to separate visually Valencian from Catalan and to confuse the public (401-08). Finally, Colon reviews caustically the secessionist *Diccionari valencià-castellà* from 1992 (409-49).

The book concludes with an extensive bibliography (431-74) and an index of all the words commented upon in the text (479-508).

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GIBSON, Ian. *The Shameful Life of Salvador Dalí*. London: Faber and Faber, 1997. 764 pp. 38 plates, 109 illustrations. Catalan translation by Xavier Pàmies, *La vida excessiva de Salvador Dalí*. Barcelona: Empúries, 1998. Spanish translation by Daniel Najmías, *La vida desaforada de Salvador Dalí*. Barcelona: Anagrama, 1998.

Ian Gibson has followed his detailed and acclaimed biography of Federico García Lorca with an equally detailed and equally multinational biography of the man who was Lorca's youth friend, if not lover, and who is the most famous, or perhaps notorious, Catalan of the twentieth century, the surrealist painter, writer, and self-promoter Salvador Dalí i Domènech (1904-89). We have in Gibson's work a wealth of information that is rare in biographies of Iberian artists, let alone Catalans, and thus most welcome. *The Shameful life* is divided into sixteen chapters, from "Catalunya" to "The Fall." The book reads like the story of a rake's progress. Gibson's moralistic viewpoint is evident in his title which was, however, somewhat softened in the Catalan edition and translation by Xavier Pàmies (*La vida excessiva de S. D.*) and in the simultaneous Spanish edition and translation by Daniel Najmías (*La vida desaforada de S.D.*), both translations revised by the author who is now a Spanish subject and lives in Spain.

Gibson's biography is masterful in the detail with which it examines the events of Dalí's life and the products of his art. Much as we seem to accept post-structuralist theories of the death of the author, no explanation, really, manages to be as humanly convincing as the biographical, and in Gibson's one feels that every brush stroke of the artist has been determined by personal

experience. Take, to give just one example, Dalí's painting "The Lugubrious Game" of 1929 (plate XV). In it we see allusions to a scatological anecdote regarding Dalí's father (Salvador Dalí i Cusí), to masturbation and the shame it provoked in the young Dalí, to the ever-feared locust, to female buttocks, to the holy wafer above the chalice, and to a bunch of other icons of psychological signification all under a limpid Empordà sky. Every element corresponds to some episode in the painter's life experience carefully researched by Gibson. Reading Gibson's account there is no other way to look at the painting, and throughout *The Shameful Life* there appears to be no other way to look at Dalí's art.

Of course Dalí himself capitalized on this. It would be an understatement to say that he overcompensated for his youthful shyness by turning into the most unrelenting of exhibitionists. Each one of his works invites one to analyze the artist's psyche, and some of them do the analysis themselves, with greater or lesser honesty, as is the case of his writings, and in particular of *The Secret Life of Salvador Dalí* which Gibson discusses in detail. Dalí's obsession with self-presentation, or self-construction, makes him an ideal subject for autobiography: the wealth of telling materials is apparently inexhaustible. At the same time this ideal situation entails a danger for the biographer: not only the danger of falling into traps set by his subject, but also that of letting the subject, Dalí, dictate the conditions from which biography exists. For if Dalí's work—his painting, his writing, his showmanship—is illuminated by the facts of his life, so is this life dictated by the onslaught of preparation that the art implies, and we might ponder whether we are reading biography in the art or art in the biography.

Gibson seems well aware of this danger. His *Shameful Life* takes pains to distinguish between what we know for sure of Dalí's life and what are elements planted by the painter/writer. Discussions of *The Secret Life* and other Dalí yarns are model detective jobs. Of course Dalí's self creation involved the making of a myth: Dalí the genius. This myth is what Gibson has been at pains to avoid. Avoiding the siren song of the Dalí myth, Gibson has constructed Dalí's biography on a very different model, that of the morality play. The titles of the last two chapters are revealing: "The Decline (1975-82)" and "The Fall (1982-9)" (echoes of Gibbon and Waugh, these). As Gibsons sees his subject's life, Dalí's creativity dries up as his commercialism grows; this view agrees with the opinions of modernist critics, from André Breton on to Clement Greenberg, who distinguish between the good—early—Salvador Dalí and the bad—late—Avida Dollars.

Similarly, while Dalí created for the public a related myth to that of his genius—the myth of Gala, his wife—, Gibson presents a vision of Gala to contrast vividly with his subject's. In *The Shameful Life* Gala plays the bad guy. She appears heartless (with her first husband, Paul Eluard, and with their daughter), possessive, shameless, promiscuous, and greedy: Medusa and Thais blended into one. Gibson often refers to her, with laconic sarcasm, as "The Muse." Read this biography to find out the hold she had on an ultimately mentally imbalanced Dalí and you'll be rewarded by the gory details of a private existence that, it is now apparent, was not allowed by anyone to remain private.

One thing is clear: Dalí, in making the element of business (self-promotion, shock values, discussion of his worth as well as his value, exhibitionism) part of his art, was playing with fire. One would say that he was asking for a biography such as Gibson's: a narrative that reverses the tables and records the disintegration of the artistic into the commercial. Dalí, all things told, appears here as a pathetic figure –pathetic in the most mundane sense the word has in English–, a man whose art, and whose clowning, brought him millions but no peace, and who ended his life unable to tell apart those people near him who genuinely cared for him from those who used him. But of course we cannot shed too many tears for a man who, with amazing regularity, hid his face in shame all the way to the bank and to the tax haven.

This is at any rate the Dalí that emerges from *The Shameful Life*. Readers of the *Catalan Review* will appreciate the attention Gibson has given to the Catalan cultural milieu that saw Dalí's emergence as an artist. There is, to be sure, the world of Figueres and the early Catalanism of Dalí and his ever-feared father, there is the geographical Empordà background. More saliently there is the Barcelona artistic ambience of the first decades of the century, with references to those Barcelona intellectuals who were most in contact with Dalí: Sebastià Gasch and J. V. Foix foremost among them. The latter is described implicitly by the phrase "through the good offices of his friend J. V. Foix" (203) which Najmías translates more directly as "el siempre servicial J. V. Foix" (273), an unexpected label for this great poet. If for nothing else, its portrait of the Barcelona avant-garde would justify the presence of *The Shameful Life* in the library of a Catalanist. Add to this the views of the Madrid of the Residencia de estudiantes, complete with Lorca and Buñuel, of the Paris of the surrealists, and of New York, and you have one of the most complete accounts of the artistic scene in the West in the twentieth century.

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MARCELT I SALOM, Pere, and Joan SOLÀ. *Història de la lingüística catalana, 1775-1900: Repertori crític*. 2 vols. Biblioteca universitària: Història de la llengua. Sèrie Major. Girona: Eumo / U de Girona / U de Vic, 1998. XCIV+2395 pp. in two vols.

Make room in your library –14 centimeters!– for this milestone in the field of historical research on the Catalan language. For years to come we will be thankful that this cornucopia of information was not archived as an electronic database, but was made available as a traditionally printed and indexed book. The critical comments added to each of the over ten-thousand entries take these two tomes way beyond a bibliographical register one consults but does not read.

The book's title should not mislead to believe that it lists only items which relate to the history of the study of the Catalan language. In addition to such material, the *Repertori* inventories all sources which can and should be used

for a full historical understanding of the place of language in the lives of people born or living in Catalan speaking regions. It therefore lists also catechisms, primers, schoolbooks, dictionaries, etc., written in any language by a speaker of Catalan. This is why we find in the thematic index surprising entries, such as, for instance, "alacaluf," which refers to Father Andrés Febres' *Diccionario chileno hispano*, printed in Santiago in 1846 and in 1883 in Buenos Aires, which reedits pages 415-682 of the Franciscan's *Arte de la lengua general del reyno de Chile* from Lima 1765. In the categories of grammars and schoolbooks, a simple list of titles would not be of much help to evaluate the importance of each entry. But Marcet/Solà have looked closely at virtually all the items they list, which allows them to indicate if a given text offers remarks on pronunciation, spelling, social use, etc. Total bibliographical completeness is impossible; it would not even have been desirable, given the rather wide borders the two authors have set for their field. For those who suspect a certain book might have been forgotten, they add a list of items considered, but not described (LXXIII-LXXXIV; for example, Baedeker's *Espagne* from 1900, which has nothing to say about local languages, in contrast with, e.g., Volkman's guidebook in German, from where Marcet/Solà translate the statement that "Catalans have different customs from Spaniards and consider theirs a separate country"). The authors are at their best when they trace the full printing history of certain influential books, such as Nebrija's *Grammatica*, with printings from 1497 until 1889(?), or the basic reader, full of prayers and moral maxims, attributed to Fra Anselm Turmeda, of which they list 98 editions. (For a more modern schoolbook, see entry 730, Rexach's *Instruccions per la ensenyansa de minyons*, Girona 1749 and a dozen reprints.)

Thanks to a judicious use of internal references it is easy to connect related entries. The chronological order followed often separates items which have to be linked. One example: Bishop Morgades' *Instrucciones pastorales* from 1900 caused quite a stir, given that he dared to suggest ("exhortamos, sin apremio de expreso mandato") that priests should preach to Catalans in Catalan. The ensuing parliamentary disputes in Madrid and the diplomatic exchanges between the Government and the Vatican, in addition to press reports, letters to editors of journals, private missives, memoranda of interviews, etc., are listed on pages 1806-1862. Francesc Ferrer chronicled this "scandal" in his survey *La persecució política de la llengua catalana*, first published in 1985 (82-86), adding many quotations. But somehow it is even more impressive to read the related entries in Marcet/Solà's *Repertori* in chronological order. When reading in the telegram of the Minister for External Affairs to Spain's Ambassador at the Vatican "[El Sr. Morgades] ha mandado se predique en catalán, no en la montaña, donde no ha penetrado el castellano, sino en Barcelona, como si se pretendiera una resurrección" one remembers that the Bishop had written "Exhortamos..."

Another theme where dozens of bibliographical entries have to be read together is the question of the "subagrupació" of Catalan, that is the determination of its place in the genetic tree of the Romance languages. Are Castilian and Catalan both daughters of Latin, or is Catalan a daughter of Provençal? This question has been dealt with by linguists from all over Europe, beginning long before Meyer-Lübke wrote *Das Katalanische* in 1925.

(This book has been reprinted in 1998 and will be reviewed in a future issue of *Catalan Review* by Rasico.) Marcet/Solà point the reader to the studies to be taken into account in their introduction to entry 1752b, Diez's *Grammatik der romanischen Sprachen* from 1836-1844.

These examples should suffice to give an idea of the richness of the *Repertori*. The Introduction is rather short (IX-XXVI) and explains the book's objectives and methodology. The main instructions for the use of the work are repeated in abridged form in Castilian, French and English (XXVI-LV). On pages 1869-932 we find, as an appendix, an exhaustive bibliography of the writings of Pompeu Fabra, which goes beyond the book's limit of 1900. The Index of Authors (1943-2119) is made more useful by including short titles. (On the other hand, more could have been done to identify pseudonyms and anonymous works.) The Title-Index fills pages 2123-335. Follows an Index of Publishers, listed according to towns, and the Thematic Index (2373-95), which loses its usefulness in fields with a very great number of entries (e.g. "Català: Generalitats," with over 1000 entries).

The main criteria in assessing a bibliography are completeness and ease of use. In both these respects, the *Repertori* deserves the highest marks. Adding even more entries would have led to a dilution of the concept of "història de la lingüística catalana." Expanding the chronological limits would have diffused the book's focus, now centered on the years leading to the reestablishment of Catalan as a national language. But what Pere Marcet i Joan Solà have most to be thanked for is that they did not limit themselves to compile simple bibliographical lists, but have dedicated much time and effort to turn the *Repertori* into a true "bibliographie raisonnée," where they combine descriptive information detailed enough to satisfy the most demanding librarian or antiquarian with pertinent analytical observations which will help historians find materials for their research in the fields of language, education, religious instruction, publishing, tourism, the natural sciences, linguistic legislation, the reception of the classics, popular literature, sociolinguistics, and many more. In this respect, the *Repertori* has more to offer than the two admirable bibliographies dedicated to two periods of Spanish linguistics: Hans-Josef Niederehe's *Bibliografía cronológica de la lingüística, la gramática y la lexicografía. Desde los comienzos hasta el año 1600* (Amsterdam: Benjamin, 1995) and Werner Bahner's *La lingüística española del Siglo de Oro. Aportaciones a la conciencia lingüística en la España de los siglos XVI y XVII*, Madrid: Ciencia Nueva, 1966. Marcet's and Solà's *Repertori* will exert a positive and stimulating influence on historical research on Catalan language and culture for years to come. The authors deserve our praise. The entities which supported their research (CIRIT, Fundació Girona, Caixa d'Estalvis de Sabadell, Fundació d'Enciclopèdia Catalana) and the printing of these two great volumes (Editorial Eumo, Universities of Girona and Vic) deserve our thanks.

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MARTINES, Vicent. *El Tirant Políglota. Estudi sobre el "Tirant lo Blanch" a partir de les seues traduccions espanyola, italiana i francesa dels segles XVI-XVIII*. Textos i Estudis de Cultura Catalana 55. Barcelona: Curial / Abadia de Montserrat, 1997. 206 pp.

Now that all three early translations of *Tirant lo Blanc* have been published, the time has come to study them more intensively. (*Tirante el Blanco*, Valladolid 1511, ed. M. de Riquer, "Clásicos Castellanos," Madrid 1974; *Tirante il Bianco*, Venice 1536, 1566, 1611, ed. by a team under G. Sansone, Rome 1984; *Histoire du vaillant chevalier Tirant le Blanc*, Amsterdam 1737?, 1775, 1586, ed. Jean Marie Barberà, Paris 1997.) Vicent Martines, from the University of Alacant, shows the way. He opens his book with a demonstration of how modern methods of traductology can be applied to medieval Catalan translations, using as examples the *Questa del Sant Graal* (Martines studied this translation from the French in his doctoral dissertation and is about to publish it in "Els Nostres Clàssics"), Dante's *Divina Comèdia* as catalanized by Andreu Febrer, and Pere de Queral's *Maldit*, which incorporates verses from Petrarca. Some readers might consider these chapters too short, but they were meant only as an introduction to the study of the three early versions of the *Tirant*.

After some information on the history of the original, Martines provides many details about each of the three translations. It is especially about the Italian one that he offers new materials, having discovered copies which in their underlinings and marginal comments show how they were read by their owners. Drawing conclusions from such traces of readers' reactions is, of course, rather risky, with few, if any, pilot studies to go by. Can we really deduce from that single marginal observation "Nota: Da ridere" ("This is funny!") that sixteenth-century Italian readers of the *Tirant* did not find as much humor in the novel than we do today? (see 74).

For the second part of his book (89-172) Martines selected twenty-five passages of the *Tirant* which he transcribes in Catalan and all three translations. His main objective is to demonstrate his method of marking, with a clever use of typographical signs and footnotes, what attracts a traductologist's attention (additions, omissions, stylistic differences, etc.). This kind of editing is very labor intensive and demands much concentration from the reader. Martines could not yet take advantage of Barberà's edition of the old French translation and had to tackle the problems of transcribing it himself. Regretfully, several misprints escaped him (e.g. 99: "unant / fur / fréquenté / fleuire / sa retraire," instead of "venant / sur / fréquenté / fleurie / se retraire").

How *Tirant* was received in Valencia and Catalonia, in the rest of Spain, in Italy and in France, is a most important field of research. We are still in the preliminary stages of searching for primary documents, such as copies of the old editions with marginal comments added by readers. The first link in the "export" of a text were the translators and their employers or mecenats. Martines shows us how to study those translations to find out more about their interests, likes and dislikes. It is common knowledge that early-modern translators felt free to introduce changes into the original, changes from which

we might draw conclusions about differences or evolutions in cultural, sentimental, esthetic or stylistic fields. And just as those translators altered the texts they translated, early printers too felt more committed to the preferences of their public than to the "copy-right" of a long deceased author. That the sponsors of the 1490 edition, and the printer they had engaged, should have felt any scruples to "improve" and modernize the story of a love-lorn knight, written between 1460 and 1464, is totally unlikely. The printer's mentality can be assumed to have been like the one of the translators, who treated the *Tirant's* Dedication and Colophone as fiction and simply omitted those pages, as did the Spanish and French translators, or substituted his own name for the one found in the original, as did Lelio di Manfredi.

It was not Martines' main goal to lead his readers to this kind of musings. He deals in historical and bibliographical facts. But his book stimulates us not only to study the reception of the *Tirant* outside of Valencia, but to use his methods also in order to better understand what could have happened to the original text between the "medieval" time of its compilation before 1465 and the "post-medieval" year of its publication in 1490.

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MIR, Gregori. *Correspondència de Joan Mascaró (1930-1986)*. 2 vols. Els treballs i els dies, 46-47. Mallorca: Editorial Moll, 1998. 414 and 364 pp.

Like most diaspora Catalans and surely a great many English-language readers, I came upon the name Juan Mascaró, on the back covers of some Penguin Classics editions. Mascaró was their translator from the Sanskrit of the *Bhagavad Gita* and *The Upanishads*, and from the Pali of *The Dhammapada*. What a Catalan surname was doing as translator into English of texts from the great Indian religious tradition puzzled me. This puzzlement has been magnificently cleared by the recent edition of his correspondence. For it turns out that Juan Mascaró was, in fact, Joan Mascaró (who explains to a number of correspondents that he adopted the Castilian form of his name in order to make clear to speakers of English that he was not –perish the thought!– a woman). A native of the village of Santa Margalida in Mallorca, Mascaró became an exile when Mallorca fell to the rebels at the outset of the Spanish Civil War, and moved to England where he eked out a living in positions always short of a professorship at Cambridge University.

English, an early major at the Universitat de Barcelona, became the language of Mascaró's creative expression; of his own English, Mascaró confides to Joaquim Xirau: "Al mateix temps hi ha el fet trist que la llengua anglesa és l'única de la qual me sent senyor i mestre, i no servidor. Sols en anglès puc sentir les vastes vibracions que formen l'harmonia d'un idioma, puc sentir el valor íntim de cada paraula, el so de cada vocal, puc pesar i mesurar els sons, les paraules, les frases. És la llengua dels meus pensaments i emocions més forts ja que he buidat la meva ànima de la meua llengua mare i l'he

omplerta de la llengua de Shakespeare i de la Bíblia anglesa" (II, 274). Yet Mascaró never forgot his native Catalan and it is in this language that he wrote the many letters Gregori Mir has patiently gathered, along with quite a few replies, in this two-volume edition. As Mir explains in his introductory profile, Mascaró had the habit of typing his letters and keeping carbon copies in his study in the village of Comberton, near Cambridge, preserved by his widow, Kathleen Mascaró. Thus we have a wealth of correspondence which Mir has selected according to criteria of biographical and historical interest, and clearly also linguistic since there must have been a wealth of letters written in English which are not included in these volumes. The reader is left with the curiosity to know who the English-language correspondents might have been and whether one would encounter, in English, a different Mascaró: how Juan and Joan would differ. The correspondence covers the period between 1930, when Mascaró was 33 years old, to 1986, one year before his death, a total of 561 letters by him or to him.

Mir has decided to organize these materials by the alphabetical order of the names of Mascaró's correspondents. The editor's intention is biographical as his arrangement shows the developments of a number of relationships. Reading the letters in the order of publication, however, produces an effect similar to the famous 1961 film by Alain Resnais, *L'année dernière à Marienbad*, where the protagonist/narrator tells his one-year-old story several times with perplexing modifications. Whether intentionally or not, Mir's arrangement works as an incentive to continued reading.

From Mossèn Antoni M^a Alcover to Joaquim Xirau, Mascaró exchanged epistles with a number of prestigious individuals and some lesser known ones. A number of themes emerge from the collection. Foremost is the spirituality of Mascaró. He could be compared, *mutatis mutandis*, to another Iberian exile who ended up in England, the Andalusian Joseph Blanco White (1775-1841), not only because they both wrote quite elegantly in English, but mostly because they found in the religious atmosphere of Great Britain an openness in which to develop their own spirituality, departing from Catholic dogmatism. In a culture like the Spanish where the alternative to the Vatican seems to be a whole lot of nothing, these two men mark a refreshing departure. Blanco was drawn to Unitarianism; Mascaró does not seem to have embraced any organized religion, and indeed more than religious I would term him spiritual. In his letters Mascaró writes frequently about Jesus Christ, but more emphatically of a divine principle that can be found in all monotheistic religions and even in the pantheism of the Hindu faiths. Mascaró also believed that spirituality and poetry were two manifestations of the same phenomenon and often claims that his God is the god of poets: of Ramon Llull, of Saint John of the Cross, of the Sufi poets, and of course of the great spiritual classics he so successfully rendered into a stylish, yet graspable, English.

Other themes may appear a bit less lofty, yet Mascaró applies to his responses the same fervor that illumines the spiritual quest that he always placed at the center of his concerns. The Spanish Civil War is the backdrop to the most heart-rending of the letters. Particularly moving are those by Gabriel Alomar from Cairo where he had been posted as the ambassador of the Spanish Republic in 1938 and where he found himself thrown in the gutter

when the Franco government was recognized in 1939; Alomar died there in 1941. Less pathos-filled is the exchange with Salvador de Madariaga. Madariaga tried to enlist Mascaró in his efforts to put international pressure towards a diplomatic resolution of the conflict; Mascaró, who could not see any dialogue with the rebels, remained faithful to the Republic and never moved back to Spain, although he often traveled to Mallorca. It is curious, then, that he maintained a correspondence with Joan (or Juan, but for other reasons) March i Ordinas (a native of Santa Margalida, like Mascaró) and with his sons. When Mascaró sought some sort of financial help from the Fundació March, the eldest of March's sons, Juan March i Servera, bluffed back: "siento tener que decirle que es completamente imposible que Vd. pueda aspirar a nada, por ser precepto formal de la [Fundación] que todos los beneficiarios han de tener la nacionalidad española" (I, 258). A hurt Mascaró replied immediately in two letters, one in Catalan and a longer one in Castilian, that he had never renounced his Spanish nationality. There is in the *Correspondencia* no evidence of any follow up on that matter. Relations with the second son, Bartomeu, were more cordial and less one-sided. The irony is that the relationship between Mascaró and the March family had originated in the job the financier gave young Mascaró to accompany his elder son as tutor to England. Mascaró remained friendly to the family, as he remained a Spanish subject, even though his loyalty found little reciprocity. One must imagine that Mascaró knew nothing of the crucial supportive role the elder March played in Franco's rebellion, nor that he had any suspicions about the honesty of the beginnings of March's enormous wealth.

But perhaps the topic that is developed more insistently has to do with Mascaró's role in the financing and distribution of the *Diccionari català-valencià-balear* (DCVB). The correspondence with Francesc de B. Moll, the most copious in the book, is filled with figures and the details of ingenious commercial agreements. Mascaró acted as an agent for the Editorial Moll in England; he also undertook the task of knocking on every acquaintance's door—from the parsimonious Marchs to Dr. Trueta, Jorge Guillén, Dámaso Alonso and many others—to request financial backing for the DCVB; he most felicitously hit on the Catalan industrialist Rafael Griera i Planas who, according to Mir, "va fer possible, a partir de 1950, prosseguir l'edició del DCVB" (I, 156) as well as financing the edition of one of Mascaró's translated anthologies of world spirituality, *Lamps of Fire*. Since Mascaró was writing from England, comparison between the DCVB and the OED was inevitable. This is how Mascaró put it to Joan March i Servera: "[El DCVB] supera l'obra d'Oxford, sense imperis, sense ajuda gairebé econòmica, sense cap Govern que l'ajudi, sense 200 milions d'ànimes que (...) li donin una seguretat econòmica de venda; aquesta obra se fa a Mallorca per una sola persona, casat, amb vuit fills i filles que mantenir, amb una infinitat de dificultats" (I, 253, Mascaró's emphasis).

Besides the themes mentioned, we see in this correspondence frequent references to the literary world, mainly to poetry; we read of Mascaró's insistence that only a great poet can translate a great poetic original; and we learn of his unfulfilled wish that the much-admired Jorge Guillén might one day render Mascaró's English translations into Spanish. In general, Mascaró

maintains a restrained tone, free of gossip. A rare exception might be his paraphrase to Francesc de B. Moll of some words Dámaso Alonso exchanged with Mascaró in Cambridge, allegedly avowing that "la poesia de Carles Riba no li agrada. Diu que gairebé li agrada més la de la seva dona! I si he de dir la veritat, jo sent gairebé igual. Però no ho hem de dir a Barcelona, perquè ens cremarien de viu en viu!" (II, 10). Mascaró was convinced of the importance of beauty in all spiritual quests and his correspondence is a felt testimonial to such conviction.

Mir's edition opens with his "Aproximació a la vida i a l'obra de Joan Mascaró" and closes with a number of documentary appendices, some in photographic reproduction. Altogether these volumes give us a magnificent portrait of an exceptional figure in recent Catalan culture (like Mascaró himself, I take the term Catalan to go beyond its present-day jurisdictional definition). These two volumes are not only an invaluable document, but a great read.

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RESINA, Joan Ramon, ed. *El aeroplano y la estrella: El movimiento vanguardista en los Países Catalanes (1904-1936)*. Texto y teoría: Estudios culturales 22. Amsterdam - Atlanta, GA, 1997. 289 pp.

Joan Ramon Resina's compilation of articles on Catalan avant-garde movements comes to us in a very well presented edition with biographical sketches on each author and a foreword by the editor showing the coalescence of various important motifs on the "vanguardia catalana."

El aeroplano y la estrella: El movimiento de vanguardia en los Países Catalanes (1904-1936) is not only a simple collection of essays. Preceded by a critical and broad-in-scope study by the editor, the book contains eleven chapters by different authors identified only by name. Not unexpectedly the first article of the volume written by Giuseppe Grilli synthesizes the intriguing biography of Josep Maria Junoy whose poems, following the form of Apollinaire's "calligrammes" and the Japanese lyric "haiku," inevitably influenced the new literary movements.

Space limitations here prevent treating all the articles extensively; however the study of Abelló Juanpere on "the futurismo en Cataluña," will undoubtedly interest everyone. Abelló Juanpere analyses a line of investigation ending in 1930 due to the fact that it was in 1928 when Salvador Dalí, Lluís Montanyà and Sebastià Gasch signed the well-known *Manifest Groc* [*Yellow Manifesto*] which contained evident futurist formulations.

Three chapters discuss J.V. Foix's poetry -Manuel Duran on "poesía de vanguardia" as a dangerous activity, Enric Bou on *Cròniques de l'ultrason*, and Josep Miquel Sobrer on Foix, Dalí and the modernity. Written by well-informed critics on that subject, these chapters are excellent sources of information on the avant-gardiste movement. While each of the three has a

distinctive focus, Bou's delightful study on the *Cròniques de l'ultrason* is a welcome and necessary voice because of its nostalgic and testimonial reminiscence of the poet's inwardness.

Sobrer's sophisticated study on the Dalinean concomitances on Foix is followed by Antonio Monegal's chapter on "las palabras y las cosas" according Salvador Dalí. As Monegal cogently explains: "Sus ideas [Dalí's] influyeron en la evolución del grupo de *L'Amic de les Arts* y en la de sus amigos Federico García Lorca y Luis Buñuel" (151).

The rapprochement between modernity and avant-garde movements presented by Oscar Rivera-Rodas is successfully described through three avant-gardiste poets: Carles Riba, J.V. Foix, and Joan Salvat-Papasseit. Clearly related, is Josep-Vicent Gavalda's study on Salvat-Papasseit who in his literary manifestos proffers: "Jo us invito, poetes, a que sigueu futurs, és a dir, immortals" (95).

As an interesting sequel, *Taula de Lletres Valencianes* is presented in a single article that emphasizes the extent to which literary journals, as *Taula de lletres*, play a very important role in the configuration and development of the avant-garde movements.

The thematic forms of the avant-gardiste movement are explored in the last two articles. By providing a well documented and illustrated analysis of the musical development in Catalonia, Eduard Resina Bertran adeptly offers a definition of what is understood by the term "modernism": "La modernidad es una reacción de signo historicista, una toma de conciencia del proceso histórico que gobierna el desarrollo del arte" (231).

Interestingly, the final essay deals with Catalan avant-gardiste architecture. Jordi Oliveras Samitier surveys architectonic avant-garde edifices in Catalonia, and devotes particular attention to the physical presence of three "maestros": Le Corbusier, Mies van der Rohe, and Gropius whose long residence in Barcelona, particularly in the case of Le Corbusier, afforded them the opportunity to introduce extremely important modernity's projects in which the eclectic "arquitectura mediterránea" became the dominant principle.

Joan Ramon Resina, the editor of *El aeroplano y la estrella*, is to be congratulated for this comprehensive compilation of works. The collection as a whole succeeds in its professed aim of presenting the avant-garde movement in "los Países Catalanes." In fact, future considerations of almost any aspect of the Catalan avant-garde movements will have to take into account the articles of this volume, some of which will certainly suggest lines of further investigation.

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SARRAMÍA, Tomás. *José Coll y Britapaja. Vida y obra*. San Juan, PR: Librería Editorial Ateneo, 1997. 116 pp.

The Ateneo Puertorriqueño is responsible for a number of publications on the culture of Puerto Rico. Professor Sarramía's book is volume V of the "Cuadernos del Ateneo," and number 4 of their "Serie de Teatro."

This short book is divided into three sections: Coll's life, his works, and a bibliography. The section dedicated to his work is the longest; it contains a chapter on his poetry and journalistic writings, and one on his plays. The presentation of Coll's production in this order reflects the chronology of his work, as well as its thematic progression: since 1870, Coll wrote only plays. In the bibliography, the published and the unpublished works are separated, and grouped by genre; it includes what appears to be an exhaustive, if short list of publications on Coll and his production. Here and there pictures enliven the text, some of Coll or of the first page of one of his articles or plays, and even a reproduction of a page of the musical score of one of his "zarzuelas."

José Coll y Britapaja (1840-1904) wrote poetry, newspaper articles, and close to fifty plays, some of which enjoyed great popularity. He was born in Arecibo, Puerto Rico, but moved to Barcelona when he was twelve years old. In this city of Catalonia, he lived until 1867 when, after receiving his law degree and marrying a young lady of Puerto-Rican ancestry, the couple moved back to Puerto Rico. Shortly thereafter Coll's wife died of yellow fever, and he decided to return permanently to Barcelona. There he became a member of the Federal Democratic Republican Party and contributed numerous articles, mainly of a satirical nature, to political newspapers and magazines. In 1870 he lost interest in politics and dedicated himself fully to writing plays until his death in 1904.

Coll wrote both in Catalan and in Spanish. Some of his works were translated from Catalan into Spanish, and a few also into French. Most of his plays are humorous, and many are "zarzuelas," the nineteenth-century Spanish version of a musical. Some of the most popular are *Robinson petit* (1871), *De San Pol al Polo Nort* (1872), *L'Angeleta i l'Angelet* (1879), and *El país de l'olla* (1886).

Given the place and the publisher of the book, it is not surprising that it underlines Coll's connections to Puerto Rico, its politics and ideas. Coll's interest in Puerto-Rican affairs is evident early on and continued until 1870, manifest by his dedication to politics and frequent publication in magazines and newspapers which had a political orientation. Coll also showed some interest in the politics of Catalonia and Spain at the time, but not much of this is discussed in the book. From a Catalan point of view, this emphasis on what is Puerto-Rican in Coll's life and in his writings somewhat detracts from what Sarramía considers to be his main contribution to literature: his ability to capture scenes from everyday family, social and political life in Catalonia, mostly, and to construct with them plays written in Catalan that reach and entertain a wide audience. Sarramía notes that, as a playwright, others credited Coll with introducing French "vaudeville" in Spain, but he proposes that Coll wrote in the line of the Spanish "sainete," to which he added elements from other genres, thus creating a "new" genre which warrants deeper study,

specially given the fact that a number of Catalan playwrights wrote in this same way, and on occasion some even collaborated with Coll.

Professor Sarramía states that his intention is to call attention to Coll i Britapaja's work, and not to analyze it in detail or to pass judgement on his contribution to theatre or literature in general. This work should be done, Sarramía continues, preferably in the context of the period when Coll was writing. This book achieves its goal: it informs the reader of the existence of a literary figure and a number of plays that were popular a century ago, but that have now been almost forgotten. Given the national and even international success of some of those plays, and the fame of their author during his lifetime, a deeper study of José Coll i Britapaja and of his contribution to popular nineteenth-century theatre seems to be warranted.

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